



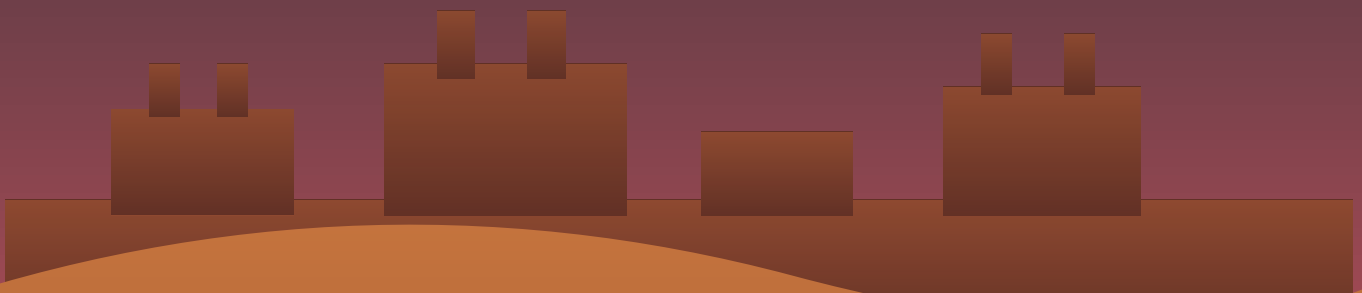
CELLULOID PACT · LINE PRODUCERS INDIA

A PRODUCER'S HANDBOOK · 2026 EDITION

Rajasthan Line Producer Guide

Jaipur · Jodhpur · Udaipur · Jaisalmer · Bikaner ·
Ranthambore

The 2025 subsidy, monument fees, permit authorities and corridor
logistics



Built on the Rajasthan Film Tourism Promotion Policy 2025 and the published shooting fee schedule of the
Department of Archaeology and Museums, Rajasthan.

lineproducersindia.in

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2026 UPDATE

The **Rajasthan Film Tourism Promotion Policy 2025** was notified on **20 December 2025** and runs until **31 March 2029**. It supersedes the 2022 policy entirely. Any budget, guide or advice still quoting the 2022 figures is out of date, and a great deal of material circulating online still does.

This handbook is a planning reference, not legal, tax or financial advice. Incentive terms, fee schedules and permit processes are set by the Government of Rajasthan and other authorities and are revised periodically. Confirm current details with the relevant body before committing a budget.

SECTION 1

Why Rajasthan, and what it actually costs

Rajasthan is the most filmed state in India and the least understood. Producers arrive for the forts and the desert. They are caught out by the fact that a single day's shoot can answer to five different authorities, and that the largest single cost on a monument day is fully refundable if the paperwork is right.

Start with the number that matters. A foreign feature shooting at Amber Palace pays **₹3,00,000 per day** for the full monument, plus a refundable security deposit of a further twenty five per cent. Five days of that is ₹15,00,000. Under the 2025 policy, every rupee of it comes back to a production approved for subsidy, capped at five days per location.

That single provision reframes Rajasthan. The state is not cheap, but the recoverable portion of a heritage schedule is far larger than most budgets assume, and almost nobody builds for it.

What the state offers

Nine UNESCO World Heritage Sites, including six hill forts inscribed as a single serial property in 2013. A functioning capital in Jaipur with an international airport and the deepest crew bench in northern India outside Delhi. Desert, lakes, palaces, blue cities and tiger country, all inside one subsidy jurisdiction. And a policy that pays up to thirty per cent of what a production spends in the state, with five per cent more if it never leaves.

What it does not offer

A single filming authority. Rajasthan has no film commission. It has a Film Facilitation Cell, which coordinates but does not own the approvals. Monuments answer to state archaeology, some to the Archaeological Survey of India, and the three most photogenic palaces in the state are privately held by charitable trusts that negotiate on their own terms and their own calendar. Forest and tiger reserve filming runs through an entirely separate national chain.

The one-line summary: Rajasthan pays generously and permits slowly. A schedule built around the fifteen day single window and five day monument blocks will work. A schedule that assumes access can be bought late will not.

SECTION 2

The Rajasthan Film Tourism Promotion Policy 2025

Notified 20 December 2025, in force until 31 March 2029, superseding RFTPP-2022. This is the document that governs every rupee of subsidy discussed in this guide.

HEADLINE

up to 30% + 5%

of cost of production incurred in Rajasthan, subject to a cap by project type. The additional five per cent applies where the entire film is shot in the state.

Subsidy tiers, by screen time

Subsidy is not a flat rate. It scales with how much of the finished film Rajasthan actually appears in, and it is always paid on cost of production (COP) incurred inside the state.

Rajasthan screen time	Subsidy on COP incurred in Rajasthan
5% to 15% of screen time	10% of COP
16% to 30% of screen time	20% of COP
More than 30% of screen time, or a minimum 50% of total shooting days in the state	30% of COP
100% of the film shot in Rajasthan	An additional 5% of COP, itself capped

Overall ceilings by project type

Project	Overall cap	Cap on the extra 5%
Feature film	₹3.00 crore	₹1.00 crore
Web series	₹2.00 crore	₹50 lakh
Documentary	₹2.00 crore	₹50 lakh
TV serial	₹1.50 crore	₹25 lakh

The subsidy is always **the lower of the percentage or the cap**. A feature spending ₹20 crore in Rajasthan does not receive ₹6 crore; it receives ₹3 crore.

Minimum spend thresholds

A feature film must incur a minimum of **₹2.00 crore** of COP inside Rajasthan to reach the top tier. Feature films made in the **Rajasthani language** qualify on a reduced minimum of ₹1.00 crore. Web series and TV serials carry a minimum of ₹1.00 crore of COP in the state. Documentaries qualify on screen time, requiring a minimum of 50 per cent of the documentary given to outdoor locations in Rajasthan.

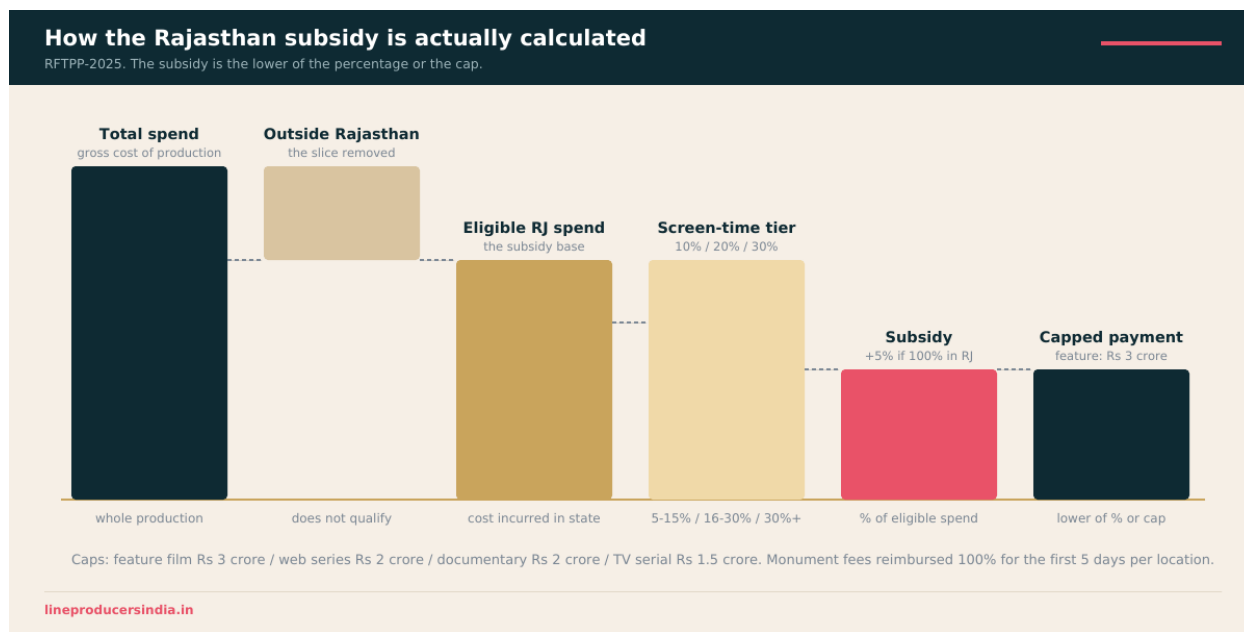
THE NODAL BODY IS NOT A FILM COMMISSION

Rajasthan's nodal agency is the **Film Facilitation Cell (FFC)**, headed by the Commissioner and Director of the Department of Tourism. There is no body named a "Rajasthan Film Commission", and material that refers to one is unreliable. Applications are filed online through the state **SSO portal**, not at a departmental counter.

SECTION 3

How the subsidy is calculated

Two things decide the size of a Rajasthan claim: how much of the money lands inside the state, and how much of the finished film shows it. Everything else is administration.



Gross spend, less what leaves the state, gives the eligible base. Screen time sets the tier. The cap sets the ceiling.

What counts as cost of production

Eligible COP covers the spend a shoot genuinely generates inside Rajasthan. The policy expressly includes **line producer fees** and **crew fees**, together with the remuneration of junior artists, dancers, fighters, models and extras, alongside the location, facility and service costs incurred in the state.

Because the calculation is statewide rather than city by city, a Jaipur base that extends to Jodhpur, Udaipur or Jaisalmer keeps accumulating qualifying spend across the same claim. There is **no mandatory local hiring quota** anywhere in the policy. Local engagement is rewarded through the arithmetic instead: every rupee routed to a Rajasthan vendor, crew member or facility enlarges the base the percentage is applied to. Money spent on a Delhi or Mumbai crew leaves the state and leaves the claim.

What the policy also provides

- A **directory of shooting locations** being developed by the Department of Tourism, with video and photographic records.
- A **directory of Rajasthan artists, technicians and line producers**, as an online listing for producers sourcing locally.
- A film education **scholarship**: up to ten students annually, with tuition support to ₹50,000 per year and living support to ₹5,000 per month.

The practical instruction: before locking a budget, split it into spend that lands inside Rajasthan and spend that does not. Only the first column earns. Then check the screen time tier against the shooting-day count, because reaching 50 per cent of shooting days in the state pulls you into the 30 per cent band even if the screen time does not.

SECTION 4

Conditions that disqualify a claim

Rajasthan claims rarely fail on the arithmetic. They fail on eligibility conditions that were fixed long before the camera turned, and on a filing deadline that lands months after wrap.

Certification and technical conditions

- **CBFC certificate:** feature films must carry a **U** or **U/A** certificate. An **A** certificate removes the subsidy entirely, with no discretion.
- **Technical minimum:** 4K resolution and Dolby digital sound.
- **Theatrical release obligation:** scaled by language. Broadly, 200 screens for a Hindi feature, 100 screens for other languages, and 25 screens for a Rajasthani-language feature.
- **Content:** the film must present a positive image of India and Rajasthan.

Financial and filing conditions

- **Audited spend:** cost of production must be certified by a chartered accountant with a **UDIN**. Reconstructed accounts do not survive this.
- **The six month window:** the subsidy claim must be filed **within six months of the film's release**. Missing it forfeits the claim, whatever the shoot achieved.
- **Pre-approval:** the application and its approvals sit ahead of the shoot, not after it.

The condition that costs the most: an A certificate. A production that shoots a hard-edged feature across Rajasthan on the assumption of a ₹3 crore subsidy, and then certifies A, loses the entire claim. Decide the certificate you are making for before you budget the subsidy into the film.

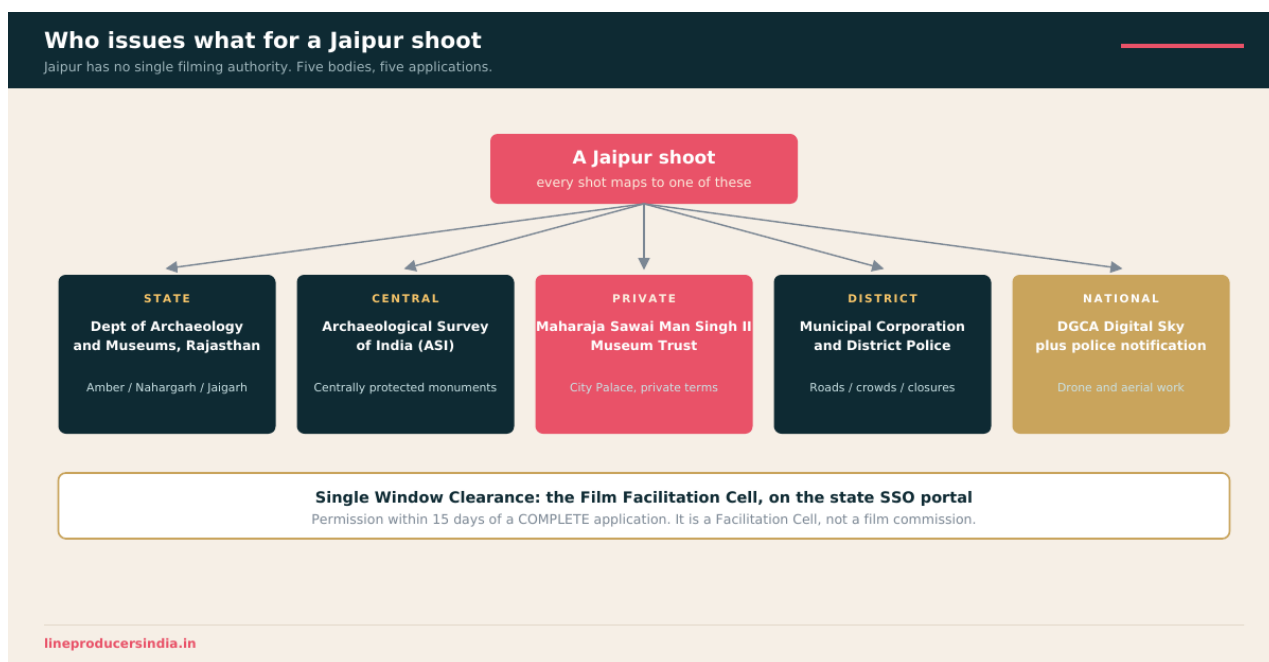
Note also that all legal proceedings arising from the policy fall under the exclusive jurisdiction of the courts in Jaipur, and that large application documents are submitted to the Office of the Commissioner and Director, Department of Tourism, Jaipur.

SECTION 5

Who controls what: the permit architecture

This is the map that prevents most Rajasthan scheduling failures. Ownership decides the fee, the lead time and, in several cases, whether a location can be filmed commercially at all.

It is also the reason experienced film fixers in Rajasthan earn their fee. The value is not access in the abstract. It is knowing which door opens first, which office keeps its own calendar, and which approval quietly gates three others behind it.



Five bodies, five applications. They do not run in parallel by default.

Category	Authority	Examples
State-protected monuments	Department of Archaeology and Museums, Government of Rajasthan	Amber, Nahargarh, Jaigarh, Hawa Mahal, Jantar Mantar
Centrally protected monuments	Archaeological Survey of India (ASI)	Nationally protected sites across the state
Private palace trusts	Independent charitable trusts	City Palace Jaipur, Mehrangarh Jodhpur, City Palace Udaipur
Public zones, roads, crowds	Municipal corporation and district police	Bazaars, streets, closures, crowd control
Drone and aerial work	DGCA, under the Digital Sky framework	All aerial photography, plus police notification
Forests and tiger reserves	NTCA, MoEFCC, State Forest Department	Ranthambore, Sariska, Keoladeo

SECTION 5 • THE TRUSTS

The three palaces that are not the state's to give

Rajasthan's most recognisable interiors are privately administered. They sit outside both archaeology departments, set their own commercial terms, and are under no obligation to match state timelines or state fees. Each is a separate negotiation, a separate contract and a separate insurance position.

CITY PALACE, JAIPUR

Administered by the **Maharaja Sawai Man Singh II Museum Trust**. Sections remain a private residence and are not available. The trust negotiates independently of the archaeology departments.

MEHRANGARH, JODHPUR

Administered by the **Mehrangarh Museum Trust**. The fort rises about 120 metres above the city and its exterior stood in as the prison in *The Dark Knight Rises*. Access is granted by the Trust, not the state.

CITY PALACE, UDAIPUR

The Mardana and Zenana Mahals were bequeathed to the **Maharana of Mewar Charitable Foundation (MMCF)**, which runs the City Palace Museum. Parts of the complex operate as heritage hotels under a separate commercial group, which is a third conversation again.

Approach the trusts first, not last. They will not be compressed by a locked shooting schedule, and they are the single most common reason a Rajasthan recce turns into a rewrite. Their calendars, not the state's fifteen day rule, set the critical path on a palace-heavy schedule.

The judicial context at Amber

Amber deserves particular care. Access to Sheesh Mahal and Diwan-e-Khas is treated separately from the rest of the fort and priced accordingly. The monument also carries a history of judicial scrutiny: after a wall collapse during a 2009 film shoot injured members of a crew, the Rajasthan High Court intervened and directed the fort's superintendent to supervise filming activity on site. Rigging plans, crowd numbers and equipment loads are questioned at Amber in a way they are not elsewhere in the state.

SECTION 6

Monument shooting fees

The Department of Archaeology and Museums publishes a per day, per monument schedule, tiered by production origin. These are the numbers a Rajasthan budget starts from, and the numbers the 2025 policy hands back.

FILM SHOOTING, PER DAY, PER MONUMENT

Monument	Rajasthani production	Indian production	Foreign production
Amber Palace, excluding Sheesh Mahal and Diwan-e-Khas	₹1,00,000	₹2,00,000	₹2,00,000
Amber Palace, including the specified portions	₹1,50,000	₹3,00,000	₹3,00,000
Hawa Mahal	₹50,000	₹1,00,000	₹1,00,000
Jantar Mantar	₹50,000	₹1,00,000	₹1,00,000
Nahargarh	₹50,000	₹1,00,000	₹1,00,000
Other state monuments	₹25,000	₹50,000	₹50,000

TELEVISION DOCUMENTARY, PER DAY, PER MONUMENT

Monument	Rajasthani	Indian	Foreign
Amber Palace	₹50,000 to ₹1,00,000	₹1,00,000 to ₹2,00,000	₹1,00,000 to ₹2,00,000
Other monuments	₹10,000	₹20,000	₹20,000

Still photography is charged at ₹5,000 per day per monument. In every category a **refundable security deposit of 25 per cent** of the shooting fee is charged in addition. Rates are revised periodically; confirm the current schedule before budgeting.

SECTION 6 · THE PROVISION NOBODY USES

The five day fee reimbursement

This is the single most valuable clause in the 2025 policy, and the least understood. It converts the largest visible cost of a heritage schedule into a recoverable one.

A project approved for subsidy is eligible for **one hundred per cent reimbursement of all fees and charges paid** for filming at monuments and locations controlled by the state departments of Forest, Irrigation, PWD, local bodies, Police and Devasthan, as well as at locations and monuments under Government of India control. The reimbursement is capped at **five days per location**.

Beyond five days at a given location, the fee reverts to an ordinary cost of production line, where it still counts toward the subsidy base but is no longer separately refunded. The benefit sits under the same overall ceiling as the rest of the subsidy.

Worked example. A foreign feature shoots five days at Amber Palace, full monument access.

Shooting fee: $5 \times ₹3,00,000 = ₹15,00,000$.

Security deposit: 25% = ₹3,75,000, refundable in the ordinary course.

Reimbursement under the 2025 policy, if the project is approved for subsidy: **₹15,00,000, in full.**

What this does to a schedule

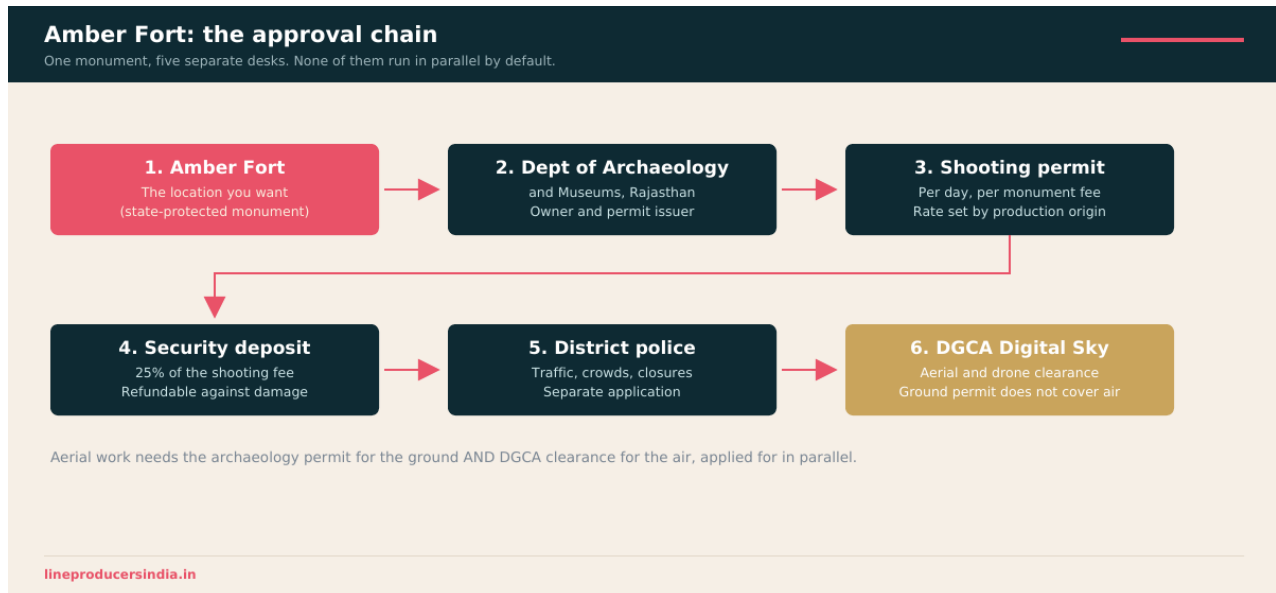
It argues for building monument-heavy schedules in **five day blocks per location** wherever the story allows. Six days at Amber recovers the same amount as five. Two locations at five days each recover twice as much as one location at ten. This is a genuine scheduling lever, and it is invisible to any producer working from the 2022 policy or from the general advice that circulates online.

It also raises the stakes on subsidy approval. A production that never files, or files late, or certifies A, pays the full monument bill.

SECTION 7

Single window clearance and the fifteen day rule

Rajasthan commits to granting shooting permission within fifteen days. The commitment is real. The word doing the work is "complete".



The approval chain at a state monument. None of these desks run in parallel by default.

Under the Rajasthan Film Shooting (Amendment) Regulations 2016 and subsequent orders, shooting permission is to be granted **within fifteen days from the date of receipt of a complete application**. Participating departments are expected to issue their clearance on the SSO portal within seven days of receiving the referral from the Department of Tourism.

An application missing a script synopsis, a crew list, proof of insurance or any required annexure does not start the clock. It is not rejected either; it simply sits. This is where most first-time productions lose two weeks they had already spent.

SEQUENCE, DO NOT SCRAMBLE

File the single window application first. Monument permits, private trust negotiations, drone clearance and any forest approval run on their own timelines alongside it. Treat the **approval**, not the shoot day, as the critical path, and map every special shot to its issuing body during prep.

SECTION 8

The corridor, district by district

Few productions shoot one Rajasthan city. The subsidy accumulates statewide, so the film usually gets better and the claim gets larger at the same time. What does not travel is the permit: every district attaches a fresh set of local approvals, and every palace trust negotiates alone.

Jaipur: the base

The capital, and the practical headquarters of almost every Rajasthan schedule. Jaipur International Airport handles inbound crew and freight. The Walled City, inscribed by UNESCO in 2019, gives continuous eighteenth century frontage across Johari, Bapu and Tripolia bazaars. Above it sit Amber, Nahargarh and Jaigarh. Inside it, City Palace under its private trust, Hawa Mahal fronting a live commercial street, and Jantar Mantar, a UNESCO site in its own right since 2010.

Jaipur carries the deepest local crew bench in the state and the widest hotel inventory. It is also roughly five hours by road from Delhi, which matters more than any other logistical fact in this guide.

Jodhpur: the fort and the desert edge

Roughly six hours west of Jaipur. Mehrangarh rises about 120 metres above the blue city and is administered by the Mehrangarh Museum Trust; its exterior stood in as the prison in *The Dark Knight Rises*. The old city beneath it offers dense indigo-washed lanes found nowhere else. Westward the terrain opens into the Thar. Jodhpur has a domestic airport and a workable, if thinner, local crew base.

Udaipur: water, in a state that has none

Roughly six hours south of Jaipur. Lake Pichola, the island palaces and the ghats provide the softer, romantic register that Jaipur and Jodhpur cannot produce. The City Palace complex is administered by the Maharana of Mewar Charitable Foundation, with parts operating as heritage hotels under separate commercial management. Udaipur has a domestic airport. Palace access is trust-governed and slow; budget the approach months out.

SECTION 8 • CONTINUED

The western desert and the hill forts

Jaisalmer: the living fort and the dunes

Deep in the Thar, and the longest company move in the state. Jaisalmer Fort is one of the six UNESCO hill forts and, unusually, a **living fort** with a resident population inside its walls, which constrains crowd control, vehicle access and rigging in ways an empty monument does not. The Sam dunes to the west deliver the classic desert vista. Support logistics are the shoot: fuel, water, vehicles, comms and heat management.

The hill forts as a single UNESCO property

Six forts were inscribed together in 2013 as the *Hill Forts of Rajasthan*: Chittorgarh, Kumbhalgarh in Rajsamand, Ranthambore Fort at Sawai Madhopur, Gagron at Jhalawar, Amer at Jaipur and Jaisalmer Fort. Kumbhalgarh carries a perimeter wall of extraordinary length. Chittorgarh is the largest fort complex in India. Their shared inscription matters practically: heritage conditions attach to all six, and a production planning across two or three of them is dealing with the same conservation logic rather than negotiating each from scratch.

The rest of the state

BIKANER

Junagarh Fort, camel country and a dry, unpeopled north. Long moves, thin infrastructure.

AJMER AND PUSHKAR

Pilgrimage centres with acute cultural sensitivity. Crowd and access conditions are stricter than the fee schedule suggests.

BUNDI AND CHITTORGARH

Stepwells, palaces and the largest fort in India. Under-filmed, and correspondingly less resourced.

BHARATPUR

Keoladeo National Park, a UNESCO site since 1985. Wetland and birdlife, under the forest regime in Section 10.

Distances are the schedule. Jaipur to Jodhpur or Udaipur is roughly six hours by road. Jodhpur to Jaisalmer is a further long run. Company moves eat days, and permits do not move with you. Plan blocks by district, not by location.

SECTION 9

UNESCO sites and what they change

Rajasthan holds nine UNESCO World Heritage Sites, more than most countries. Each inscription brings conservation conditions that sit on top of, and sometimes ahead of, the ordinary permit and fee.

Site	Inscribed	Production note
Keoladeo National Park, Bharatpur	1985	Wetland reserve; forest and wildlife regime applies
Jantar Mantar, Jaipur	2010	Working instrument park; equipment placement restricted around instruments
Hill Forts of Rajasthan (six forts)	2013	Chittorgarh, Kumbhalgarh, Ranthambore Fort, Gagron, Amer, Jaisalmer
Jaipur Walled City	2019	First planned city of its era; street filming adds municipal and police layers

What inscription means on the ground

It rarely means a location is closed. It means rigging, crowd size, vehicle access, lighting loads and any surface contact are examined more closely, and that the approval takes longer than the fee schedule implies. Drone flight over an inscribed site is a separate matter again, governed nationally rather than locally.

Jaisalmer Fort is the outlier. It is a living fort with residents inside the walls. Anything a production does there affects a functioning neighbourhood, not just a monument, and the approvals reflect that.

THE CENTRAL LAYER

Alongside the state, **India Cine Hub (ICH)**, formerly the Film Facilitation Office (FFO), is the central facilitation body for international productions filming in India, and maintains guidance on filming permissions including in forests. State subsidy and central incentives are administered separately; model both before assuming either.

SECTION 10

Forests, tiger reserves and wildlife filming

Ranthambore and Sariska are the images every producer wants and the permissions almost none of them secure. Wildlife filming in India runs on a national chain that has nothing to do with the state's fifteen day window.

The approval chain

1. Approval from the **Ministry of Environment, Forest and Climate Change (MoEFCC)** for work inside a national park.
2. Permission from the state's **Principal Secretary (Forest)**.
3. Assessment by the **State Forest Department** of the shooting plan, equipment, crew size and dates.
4. Approval from the reserve's **Park Director** for on-ground filming.
5. Clearance from the **Divisional Forest Officer (DFO)** for the specific range or location.

The whole process is governed by **National Tiger Conservation Authority (NTCA)** guidelines. Crew sizes are capped, zones are assigned, and timings are dictated by the reserve rather than the call sheet.

A serious caution. The Kerala High Court has held that commercial film shoots are not permissible in national parks, wildlife sanctuaries and tiger reserves under the current legal framework. That judgment binds Kerala rather than Rajasthan, but it indicates the direction of judicial thinking on commercial filming inside protected areas nationally. Take legal advice before committing a commercial schedule to any Indian tiger reserve.

Documentary and conservation filming operates on a different footing from commercial narrative work, and the reserves distinguish between them. Ranthambore Fort, note, is a UNESCO hill fort *within* a tiger reserve, which means it can attract both the archaeology and the forest regimes at once.

SECTION 11

Crew, equipment and logistics

Rajasthan has a real production economy, built on decades of Hindi cinema, advertising and a heavy wedding and events industry. It is not a self-sufficient market for a large unit.

AVAILABLE IN STATE

- Production assistants, coordinators, location managers
- Spot, base camp and unit teams; drivers and vehicles
- A competent grip and lighting bench, concentrated in Jaipur
- Junior artists and period extras at scale
- Horses, elephants and camels through licensed handlers, subject to animal welfare clearances

TRAVELS IN

- Senior heads of department: DoP, gaffer, key grip, production designer
- High-end camera packages, technocranes, specialist rigs
- For most commercials and mid-sized productions, commonly from **Delhi**, roughly five hours from Jaipur by road
- Larger features frequently draw from **Mumbai** as well, particularly camera, cranes, VFX supervision and specialist crew

The subsidy argument for hiring locally

Imported crew and equipment are spend that leaves Rajasthan, and spend that leaves Rajasthan leaves the subsidy base. Every day of a Delhi or Mumbai HOD is a cost that earns nothing back, while the same rupee paid to a Jaipur grip enlarges the claim. The commercial sweet spot is a lean imported HOD layer over a genuinely local crew and supplier base. It also happens to make the shoot run better, because local teams know the dune movement, the heat behaviour and the trust offices.

A line producer, or a fixer?

The distinction decides who carries risk. Film fixers in Rajasthan solve discrete problems: this location, that permit, these vehicles, a handler for the elephants. It is a service bought by the task, and for a single day of stills at Nahargarh it is exactly the right hire. A line producer carries the whole budget, the compliance position and the subsidy file, from the single window application through to the audited claim six months after release. On a feature with monument access, imported crew and ₹3 crore of subsidy riding on clean accounts, a fixer leaves the risk where it started.

Getting in and around

Jaipur International is the main gateway for crew and freight. Jodhpur, Udaipur and Jaisalmer have domestic airports, with limited schedules. Beyond that, Rajasthan is a road state: six hours

between major centres is normal, kit moves at truck speed, and a technocrane held up outside Gurugram does not care about the call sheet.

SECTION 12

What a Rajasthan budget contains

Day rates move and depend entirely on scope, so the durable thing is the shape of the budget rather than the numbers inside it. These are the lines a Rajasthan schedule generates, and what drives each one.

Budget line	What drives it	Recoverable?
Line production and local entity	Single window filing, department liaison, subsidy claim administration	Counts as COP
Monument and location fees	Per day archaeology schedule, tiered by production origin	100%, first 5 days per location
Security deposits	25% of the shooting fee, per monument	Refundable
Private trust access	Negotiated commercially with each trust, independent of the state	Counts as COP
Permits and compliance	Single window, police and traffic, DGCA drone, forest clearances	Partly reimbursable
Local crew	Jaipur bench: grip, lighting, spot, base camp, coordinators	Counts as COP
Imported crew and equipment	HODs and specialist kit from Delhi, features often from Mumbai	No, spend leaves the state
Transport, fuel, accommodation	Company moves between districts; wedding season competes for rooms	Counts as COP if in state
Junior artists, extras, animals	Licensed handlers and welfare clearances	Counts as COP
Insurance	Production, equipment and liability cover	Per policy terms
Audit and subsidy claim	CA certification with UDIN, filed within 6 months of release	Enables everything above

Read the third column. Two lines are fully recoverable, one is refundable, and one earns nothing at all. The single largest lever a line producer has over a Rajasthan budget is moving spend out of the "leaves the state" row and into the rows that build the claim.

SECTION 13

The shooting calendar

Rajasthan is a cool-season shoot, and the best months are also the busiest. Wedding season overlaps the prime window and competes directly for crew, vehicles and hotel rooms.

Months	Conditions	Shootability	Plan around
October to November	Cooling, clear skies	Prime	Wedding season begins competing for crew, vehicles and rooms
December to January	Cold mornings, low winter sun	Prime	Best light for exteriors; book monuments and trusts well ahead
February to March	Warming, comfortable	Good	Festival closures and crowd restrictions in walled cities
April to June	40°C and above; desert extremes higher	Hard	Exteriors early morning and late afternoon only; heat is a safety issue
July to September	Monsoon, humid, unpredictable	Difficult	Weather cover, equipment protection, light loss

THE DESERT DISTRICTS

Jaisalmer, Bikaner and the Thar run hotter and drier than Jaipur, and the workable window is correspondingly shorter. Support vehicles, water and heat management are shoot-critical, not contingency.

FESTIVALS AND CLOSURES

Festival periods lengthen police lead times sharply and can close streets in the walled cities. Pilgrimage centres such as Ajmer and Pushkar carry their own sensitivities and access rules.

SECTION 14

The producer's checklist

One page for the wall. If every box here is ticked before principal photography, the shoot and the claim are both on solid ground.

SUBSIDY AND ELIGIBILITY

- ☐ Single window application filed on the SSO portal
- ☐ Screen time / shooting day tier confirmed against the target percentage
- ☐ Minimum COP threshold in Rajasthan met
- ☐ CBFC route confirmed as U or U/A, not A
- ☐ 4K and Dolby digital technical minimums met
- ☐ Theatrical release plan meets the screen count for the language
- ☐ CA engaged for UDIN-certified cost of production
- ☐ Claim diarised within six months of release

LOCATIONS

- ☐ Every location mapped to its issuing authority
- ☐ State monument fees and 25% deposits budgeted
- ☐ Private trust negotiations opened (Jaipur, Jodhpur, Udaipur)
- ☐ Monument blocks scheduled in five day units per location

PERMITS AND CLEARANCES

- ☐ Municipal and district police approvals for streets and crowds
- ☐ DGCA Digital Sky clearance for any aerial work
- ☐ Forest / NTCA chain begun if any reserve is involved
- ☐ Heritage conditions confirmed for UNESCO sites
- ☐ Animal welfare clearances for horses, elephants, camels

UNIT AND LOGISTICS

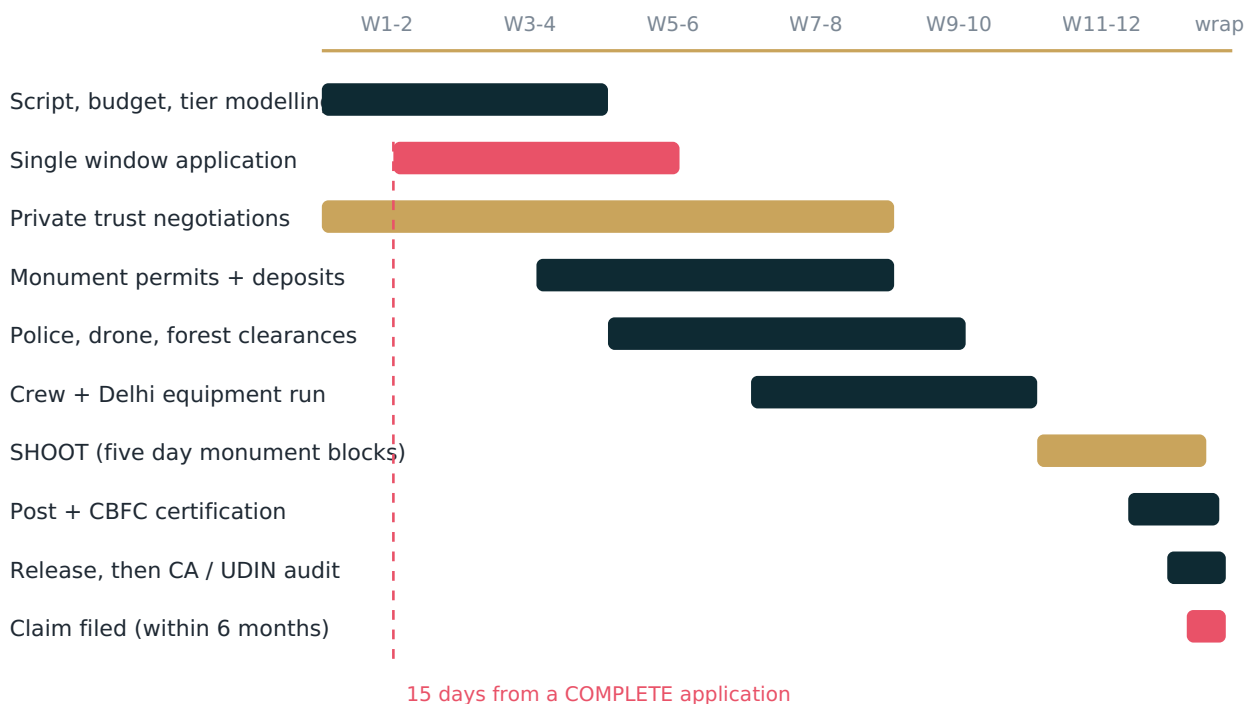
- ☐ Local crew maximised; imported HOD layer kept lean
- ☐ Delhi (or Mumbai) equipment run scheduled with buffer days
- ☐ Company moves between districts costed as days, not drives
- ☐ Accommodation booked against, not into, wedding season
- ☐ Production, equipment and liability insurance bound
- ☐ Receipts and cost records captured from day one of prep

The two that sink claims: an A certificate, and the six month filing window after release. Neither can be recovered afterwards, and both are decided long before anyone reaches a monument gate.

SECTION 15

Prep to claim: the timeline

The approval chain, not the shoot, sets the pace of a Rajasthan schedule. The subsidy lands a long way after wrap.



Indicative runway. The trust negotiations, not the state, usually set the critical path.

Note where the gold bar sits. Private trust negotiations start earliest and run longest, because no state deadline binds them. The red bar, the single window application, only starts its fifteen day clock once the file is complete. And the final red bar, the claim, arrives months after release and depends entirely on records captured during prep.

Plan Rajasthan with people who have filed the claim.

This handbook gets you to an informed budget and a realistic schedule. Turning it into a shoot, and into a paid subsidy, is the line producer's job. Talk to us before you lock the budget: lineproducersindia.in

KEEP GOING

Further reading and contact

This guide sits inside a wider library covering line production across India and beyond:

- **Line Producer Rajasthan** — the state service page and cluster hub
- **Line Producer Jaipur** — permits, monument fees and crew in the capital
- **Line Producer Jodhpur** and **Line Producer Udaipur**
- **Filming Rajasthan's royal and restricted locations**
- **Film permits and compliance services in India**
- **Tax benefits and incentives for filming in India** — the central layer



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Line production, permits, crew and subsidy administration across Rajasthan and India. From the single window application to the audited claim, start a conversation at **lineproducersindia.in**.

Sources and verification. Subsidy tiers, caps, minimum thresholds, eligibility conditions, the five day fee reimbursement, the Film Facilitation Cell and the fifteen day single window are drawn from the Rajasthan Film Tourism Promotion Policy 2025 (notified 20 December 2025) published by the Department of Tourism, Government of Rajasthan. Monument shooting fees are from the published schedule of the Department of Archaeology and Museums, Rajasthan. UNESCO inscriptions are per the World Heritage Centre. Forest and tiger reserve procedure follows National Tiger Conservation Authority guidelines and India Cine Hub guidance. Trust administration of City Palace Jaipur, Mehrangarh and City Palace Udaipur is per those institutions. Fee schedules and policy terms are revised periodically; confirm current details with the relevant authority before committing spend. This handbook is planning guidance, not legal, tax or financial advice.

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