Attracting filmmakers and developing your region

A GUIDE AND TOOLBOX ON HOW TO DO IT

Index

About this guidebook

The infrastructure that makes shooting in foreign locations possible involves for example the creative industries, the hospitality industries, unskilled labour and trained film professionals in the countries where shooting is taking place. This infrastructure enables not just the promotion of tourism, but also employment opportunities, knowledge sharing and country branding with long-term economic and transcultural effects.

The project FilmInd - The Indian film industry as a driver of new socio-economic connections between India and Europe therefore aimed to understand this mobilisation of European locations in Indian cinema and to link these practices to the contexts of tourism, diplomacy, and new economic opportunities. The project also sought to understand how locations were chosen, the infrastructure of film productions in foreign locations, and the spill-over effects to other sectors in the region where productions take place.

In recent years, European governments, tourism ministries and film commissions have actively started promoting their respective countries as film-shooting destinations. Locations are branded as film-friendly destinations and incentives such as cash rebates and professional services are offered.

Because of the increased competition in attracting filmmakers to new locations, and thanks to the growing international circulation of Indian cinema, new types of cultural connections and economic cooperation opportunities between India and European countries are being created.

Whether you, for example, represent a governmental authority, work in destination marketing or within the creative field, you probably recognise the value that film productions could bring by attracting visitors and new inhabitants to an area. That this in turn, creates opportunities for local businesses is also unlikely to come as a surprise. You might not, however, possess the data or the tools needed to translate your thoughts and ideas into strategies and activities that will help attract film productions to your area. Determining how you or your organisation could make the most of the possible spill-over effects of film productions may also feel like a difficult task to take on.

To copy what other places do, or to continue doing things as they have always been done might seem like easy options. If you instead start with a location's unique assets – the heart and soul of the region and dare to think outside the box when it comes to regional development and place branding, if you make a conscious effort to see a region from new perspectives and stay open minded when involving stakeholders and collaboration partners in the development process, the results may surprise you.

To help you do this, we have developed material in the form of a workshop concept and other tools based on the research conducted in the project FilmInd. The aim with this material is to help interested parties identify local strengths and inspire to mutual exchange and learning. Our hope is that by using the material we have developed, stakeholders will be coordinated and compiled into new networks for further development and collaboration.

The workshop concept was tested in selected countries (Finland, Poland, Slovenia and Switzerland), this guidebook represents the outcome of this process.

The workshop concept and the tools presented in this guidebook can be freely used by anyone who is interested and can be conducted without the need of an external facilitator. A workshop must, of course, be initiated by someone. It is for these initiators that this guidebook has been developed.

Following are instructions for doing this work, both in-person and online. The content is largely the same for both ways of working, but there are specific instructions for working online in the shaded boxes at the end of each section.

The research in this project has been focused on the Indian film industry, however, the workshop and tools in this guidebook can also be used with other film industries in mind.

The material consists of two parts:

1. WORKSHOP CONCEPT

The workshop concept will help the participants identify a region's strengths and weaknesses and define a local profile to convey. This might mean focusing the discussions on a theme or creating a place branding strategy for attracting Indian film production to the area. The participants will leave the workshop with a plan of action and a list of the first few steps to take for this plan to become reality.

2. TOOLBOX

To continue the work and dive deeper into how to make the most of the opportunities created by Indian films being produced in a region, a toolbox with 'Optional extras' has been developed. Depending on the results of the workshop, the participants may want to continue the work using some or all the tools found in the toolbox.

REGIONAL DEVELOPMENT WORKSHOP

How to identify a region's strengths and weaknesses and define a local profile or theme.

Workshop preparations

1. CONSIDER THE PARTICIPANTS

Cross-disciplinary collaboration, where people from different disciplines work together, each bringing something unique to the table, allows for the innovation process to open to a wider range of voices, and will therefore also result in a wider range of ideas and opportunities.

You could say it is a case of the more, the merrier - or at least the more perspectives you can bring to the table, the more innovative suggestions and solutions you will have at the end of the process.

Think outside the box when you consider who to invite to the workshop. Keep in mind when planning the workshop that this concept works best in smaller groups of 6–12 participants. You can also plan a workshop that consists of several groups of participants.

POSSIBLE WORKSHOP PARTICIPANTS

- Representatives from local authorities
- Representatives from the Indian embassy
- Policy makers
- Film makers and producers
- Representatives from third sector organisations
- Persons working within the creative industries
- Persons working within tourism and place branding
- Business owners both from manufacturing and service sectors
- Academics
- Restaurant and hotel managers – hospitality field

2. INVITING THE PARTICIPANTS TO THE WORKSHOP

It is always best to prepare thoroughly for your workshop. Decide when and where it will take place and organise catering for the event. The workshop takes approximately 3.5 hours, so participants will need fuel in form of snacks and drinks as well as a break. Consider ending the session with lunch or dinner as it will allow the discussions and networking to continue under less structured conditions.

Include a workshop description and a schedule when inviting participants. At the end of this section, you will find an example of a schedule. Depending on the number of participants, your schedule might differ from this example.

Before you send the invitations, consider how the participants should register for the workshop. You can create an online enrolment form, or simply ask the participants to RSVP to you directly.

Remember to ask for dietary requirements and consider whether you can cover the participants' travel costs.
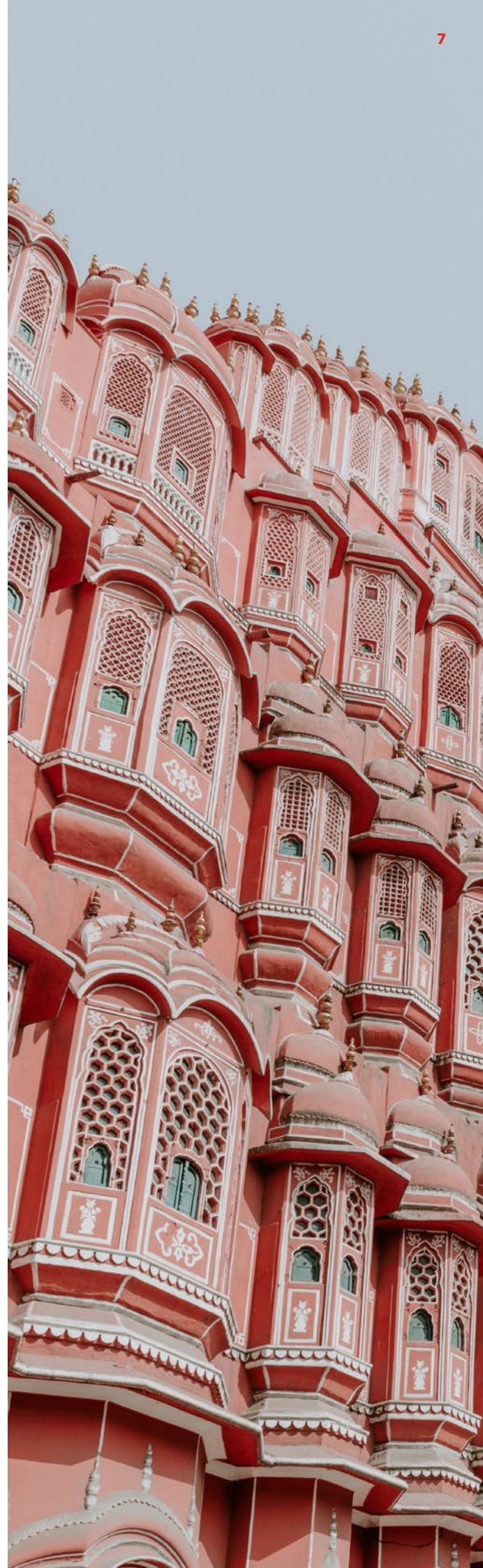
Workshop schedule

The aim of this workshop is to identify a region's strengths and weaknesses and define a local profile to convey. This is done by inspiring a process of mutual exchange and learning between interested stakeholders such as representatives from tourist offices, local authorities and businesses, both from the film industries and from other sectors. The participants of this workshop will come away with a plan of action and a list of the first few steps to take for the plan to become reality.

AGENDA FOR THE DAY

09:00	**Welcome:** Coffee, tea and a snack will be served at the venue.
09:05	**Inspiration:** Key facts and figures
09:20	**Introduction of the participants:** Each participant will say a few words about themselves (1–2 minutes per participant)
09:30	**User journey:** The workshop participants will be taken on an imaginary journey where they consider the pros and cons of filming in the region.
10:20	**Break:** Coffee, tea and fruit will be served at the venue.
10:40	**How Might We?** *How Might We* (HMW) questions are a powerful way to turn insights into opportunities. The participants will work together, defining and finding solutions for a *How Might We* question relevant to the opportunities and challenges identified in the user journey.
11:40	**Impact Effort:** Using an Impact Effort matrix, the participants determine the impact that a solution, an answer to the HMW question, could have in practice, as well as the effort the solution requires.
12.10	**Plan of action:** Open discussion. Which are the first steps? What could you do today to start the process?
12:30	Lunch

Workshop instructions

This workshop takes approximately 3.5 h and works best with 6–12 participants. The workshop can be conducted in-person or online.

MATERIAL NEEDED FOR THE IN-PERSON WORKSHOP

- Post-it notes
- Pens and paper for participants
- Small stickers to use for voting (three stickers per participant)
- Whiteboard/flipchart
- Screen or beamer for presenting (optional)

ACTIVITY 1: INTRODUCTION TO WORKSHOP & KEY FINDINGS

Start the workshop by introducing the findings from the project gathered below. You can combine these with relevant facts and figures from your region to put the workshop into a local context. If you want to display any of the illustrations on a screen, you can copy the images from this PDF and create your own presentation.

KEY FINDINGS FROM THE PROJECT RESEARCH

The aim of the project **FilmInd - The Indian film industry as a driver of new socio-economic connections between India and Europe** was to understand the mobilisation of European locations in Indian cinema, linking this to tourism, diplomacy, and new economic opportunities.

The Indian film industry is the largest film industry in the world with its production of up to 2,000 films per year. The number of Indian films that include European locations have been rising, and a wide range of new locations have been used.

In recent years, European governments, tourism ministries and film commissions have actively started promoting their respective countries as film-shooting destinations. Locations are branded as film-friendly destinations and incentives, for example in the form of cash rebates and professional services are offered.

INDIAN FILMS SHOT IN EUROPE, 1960–2018
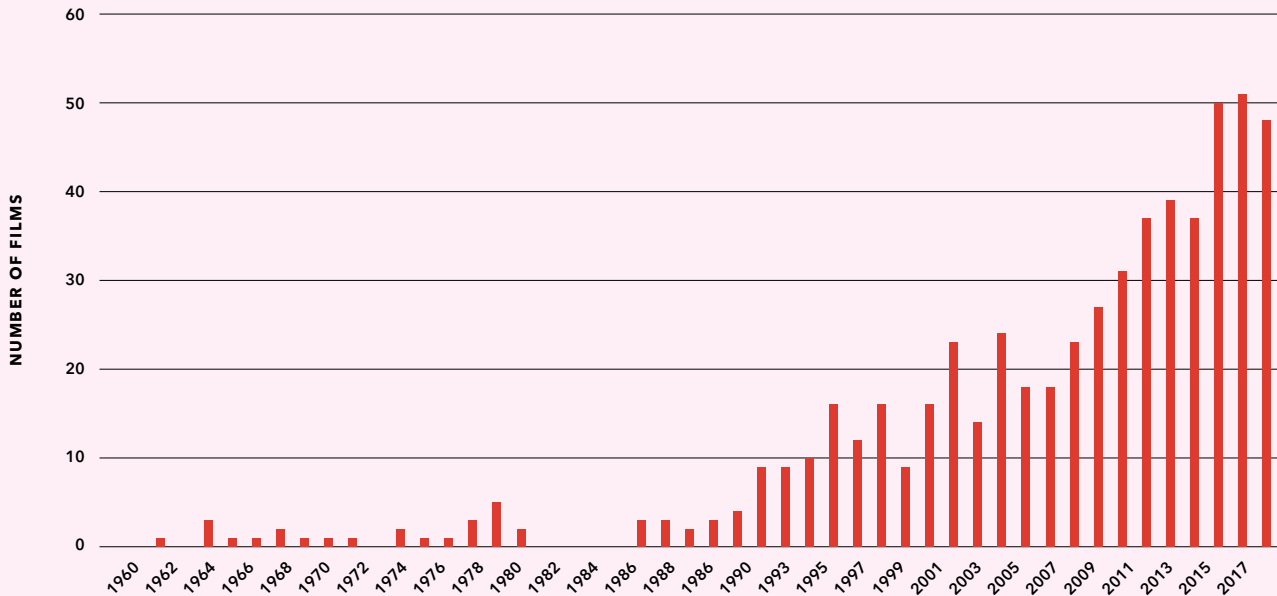
Source: IMDb
Elaborated by: Kozina et al., 2020

The infrastructure that makes shooting in foreign locations possible involves the creative industry, hospitality industry, unskilled labour and trained film professionals in the countries where the shooting is taking place. This enables not just the promotion of tourism, but also employment opportunities, knowledge sharing, and country branding with long-term economic and transcultural effects.

So how can you make your city or region more attractive to the Indian film industry? What are the production companies looking for in a location?

The research conducted in the Filmind project shows that there is not only one reason that a location is chosen. It is rather the sum of many factors.

Examples of these factors are:

• Governmental incentives in the form of, for example, cash rebates
• Personal or professional relationships
• Financial reasons – it is less expensive to shoot in a specific location
• Accessibility
• The right location for the plot

In the following few hours, the workshop participants will together focus on the strengths (and weaknesses) of their city or region. They will think about actions that could be taken to attract Indian film productions to the region and discuss how they in their organisation could make the most of the opportunities that follows.

ACTIVITY 2: USER JOURNEY

This part takes approximately 45 minutes, depending on the number of participants.

- Explain the activity: 5 minutes
- Independent work: 10 minutes + 2 minutes
- Presentation: approximately 3 minutes per participant

After the introduction, continue the workshop by taking the participants on an imaginary journey. The idea is for everyone to imagine that an Indian film production is to take place in their city or region. To identify pros and cons, opportunities and obstacles that the production company might encounter, the participants should analyse the process of filming in their city or region from the perspective of the production company.

The journey starts at the planning stages of the production where the production company is looking for suitable places for filming and continues all the way to the completion of the project and what happens afterwards.

Ask all participants to go through the whole journey step by step, from initial contact being made with someone in their city or region, to the handling of bureaucracy and permits, the film team arriving, and finally to the completion of the production and beyond.

Some of the workshop participants may have first-hand experience of this process whilst others do not. Remember that even though a participant might not have worked directly with an Indian film team, they will have other relevant knowledge and experience to bring to the table.

To help the participants get started, read these questions out loud before asking the participants to start the journey. Depending on the experience of the participants in your workshop, all questions may not feel relevant, however it is still beneficial to go through the whole list as it gives an overall perspective.

READ THESE QUESTIONS OUT LOUD:

IMAGINE AN INDIAN FILM COMPANY IS RESEARCHING WHERE THE FILMING OF A NEW PRODUCTION IS TO TAKE PLACE!

- How does a film production company find out about our city/region?

- Why will they choose to find out more about this region? Is it because of a certain website? Is it thanks to a previous film production? Are there famous landmarks in the region?

- Which websites do they find/visit first?

- Who are they likely to contact?

- What happens when they contact someone in your area? Is there a person or organisation who deals with such enquiries?

- What happens next?

- Is there someone who can help with visas and permits?

- Is the bureaucracy difficult here compared to other areas or other countries?

- Do you know of any incentives offered to film production companies?

- How is the infrastructure in this region?

- Is it possible to welcome a large film team?

- Is there enough accommodation?

- Is there local technical support and staff?

- Are there businesses that offer catering?

- Is it easy to organise staff for the set?

- Do you identify any difficulties or hurdles along the way?

- Is there local support in case of last minute requests during filming?

- What happens after the filming has finished?

- Who keeps up the relationship and collaboration after filming?
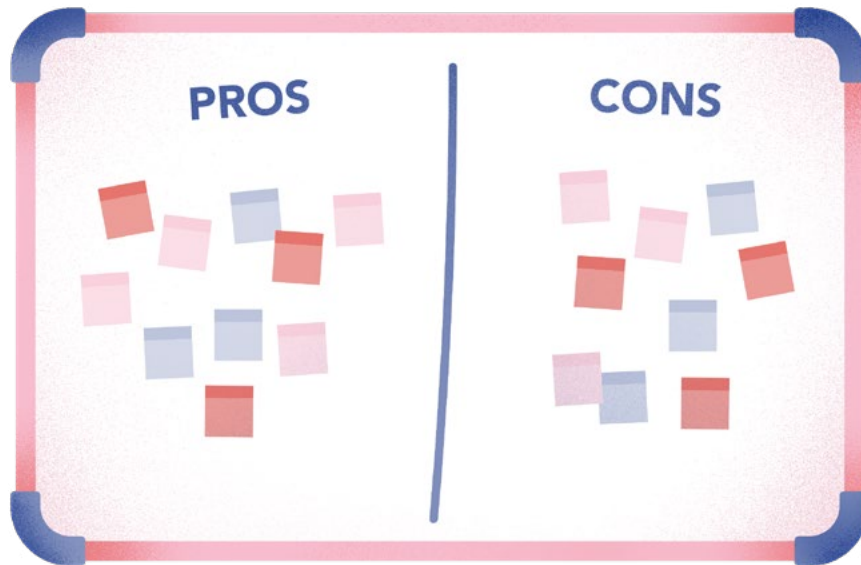
NOW TO THE WORK

Ask all participants to take 10 minutes to go through this imaginary journey and write down their thoughts on post-it notes. Note that participants are to write one thought per post-it note, and that they are to take the perspective of the Indian film production company. When the 10 minutes are up, everyone presents, one by one, their top four items. If there are only a few workshop participants, you do not have to limit the number of post-it notes they present. Participants can take two minutes to prioritise their suggestions before presentations start.

When presenting, the participants read out what they have written on their post-it note, but without going into too much into detail as each participant only has around three minutes to present their thoughts. Discussions can often run away quite easily, therefore it is important to ask the participants to keep the presentations short.

After presenting, the participants place the post-it notes in two columns on whiteboard. Positives to the left and negatives to the right.

NOTE! Remind the participants not to hold back, you want to have an open and honest discussion.

FOR ONLINE WORKSHOPS

You can select one person to be the note taker. This person will then write down the suggestions and share their screen. For quicker note taking, ask the person who is presenting to copy their suggestions into the meeting chat, so the note taker can copy and paste the suggestion into the document they are sharing on screen.

Alternatively, you can share a document or an online tool so all participants can edit the document simultaneously

ACTIVITY 3: HOW MIGHT WE?

This part takes approximately 50 minutes, depending on the number of participants.

- Explain the activity and define a How Might We question: 10 minutes
- Independent work: 10 minutes + 2 minutes
- Presentation: ca 3 minutes per participant
- Voting: 5 minutes

During the imaginary journey, the participants will have identified some things that work well in their city or region as well as some challenges. It is now time to find some solutions to these challenges, or to dive deeper into some of the positives that the participants may want to focus on when it comes to making their region attractive to Indian film productions.

STEP 1: DEFINE A HOW MIGHT WE QUESTION

Changing a problem statement into a How Might We (HMW) question is a powerful way to turn insights into opportunities. Starting a question with the words How Might We makes it easier to brainstorm and find solutions instead of just focusing on the problem.

Take 5 minutes to discuss which 'problem' the participants want to continue with. Look back at the pros and cons presented in the last exercise. Is there a theme or a challenge that the participants want to continue working with?

The aim is to agree on one question with which to proceed. Should it be impossible to agree on one, ask the participants to cast a vote to decide which one to continue with.

Example of How Might We questions:

- Is bureaucracy the main issue or is it difficult to get visas and permits?
  The HMW question could in this case be: How Might We get the bureaucracy to run smoother?

- Is your region quite anonymous or does your region need to get better at place branding?
  The HMW question could in this case be: How might we become more attractive to the Indian Film Industry?

- Is sustainable or green filming important to the participants?
  The HMW question could in this case be: How might we turn sustainability from an obstacle to an opportunity?

STEP 2: COME UP WITH SOLUTIONS

All participants take 10 minutes to write down their answers to the HMW question on post-it notes. One suggestion per post-it note. When the 10 minutes are up, everyone presents, one by one, their top four items. Participants can take two minutes to prioritise their suggestions before presentations start. If there is time left when everyone has presented their suggestions, the participants can present further suggestions should they have any.
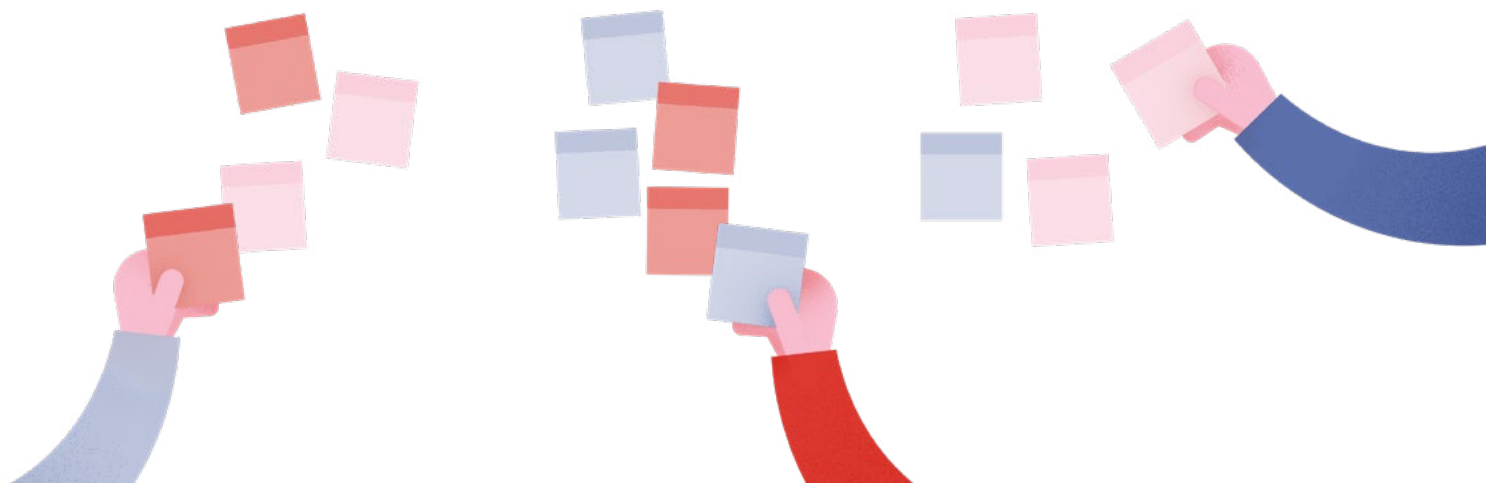
When presenting, the participants read their suggestions out loud along with a short explanation, after which they place the post-it notes on the whiteboard. Each presenter has approximately three minutes to present their ideas.

Should there be duplicates or suggestions that are very similar to each other, cluster the ideas by placing them on top of each other on the whiteboard to make the next step easier.

Voting

After everyone has presented their solutions, it is time to vote on the preferred ones. All participants get three votes in the form of small stickers. The participants go up together to the whiteboard and vote on their favourite suggestions.

Note that it is allowed to put more than one sticker on the same suggestion, and it is also allowed to vote on one's own suggestions.

FOR ONLINE WORKSHOPS

You can select one person to be the note taker. This person will then write down the suggestions and share their screen. For quicker note taking, ask the person who are presenting to copy their suggestions into the chat, so the note taker can copy and paste the suggestion into the document they are sharing on screen.

Alternatively, you can share a document or an online tool so all participants can edit the document.

For online voting the participants can send a private chat message with their decision to the notetaker or if you are using a shared document, each participant can go in and place their own votes. The initiator will take the decision before the workshop how the voting will be done during the workshop.

ACTIVITY 4: IMPACT EFFORT MATRIX

This part takes approximately 30 minutes, depending on the number of participants.

The Impact Effort Matrix is used to assess and prioritise the solutions to the HMW question that the participants have come up with. By determining where on the matrix a solution should go, the participants determine which suggestions they should focus on first and which ones they can ignore or pick up at a later date.

To draw the matrix, start by drawing an L-shape, i.e. a vertical line and horizontal line that connect at the bottom left. The horizontal axis illustrates how much effort a solution would require, and the vertical line illustrates how much of an impact the solution would result in. You can divide the matrix into four parts by drawing a cross in the middle of the axis.

Upper left: This is where the solutions that require low effort and have high impact go. These are the solutions to prioritise.

Upper right: Solutions that that require more effort or resources and are more difficult to implement but that result in big impact go here. These are solutions that will pay off in the long run and should not be forgotten about.

Lower left: Solutions that might require little effort but also give little reward go here. Some of the ideas that are placed here might still be worth doing, however they should not be prioritised over the solutions with a higher impact.

Lower right: In most cases, any solution that ends up here is not worth pursuing as it requires a lot of effort and result in little impact.

The idea is that the participants are to agree where on the matrix a solution should go. Start with the solution that received the most votes. Read the solution out loud and ask the participants to direct where on the matrix you should place the solution. When the participants have agreed, do the same with the suggestion with the second most votes and so on. As you are doing this, the participants might want to move one or more of the earlier post-it notes, which is perfectly OK to do.

In workshops with many participants and a lot of solutions you might not be able to go through all the solutions. In these cases, start with the ideas that received the most votes and then assess as many as possible within the timeframe.
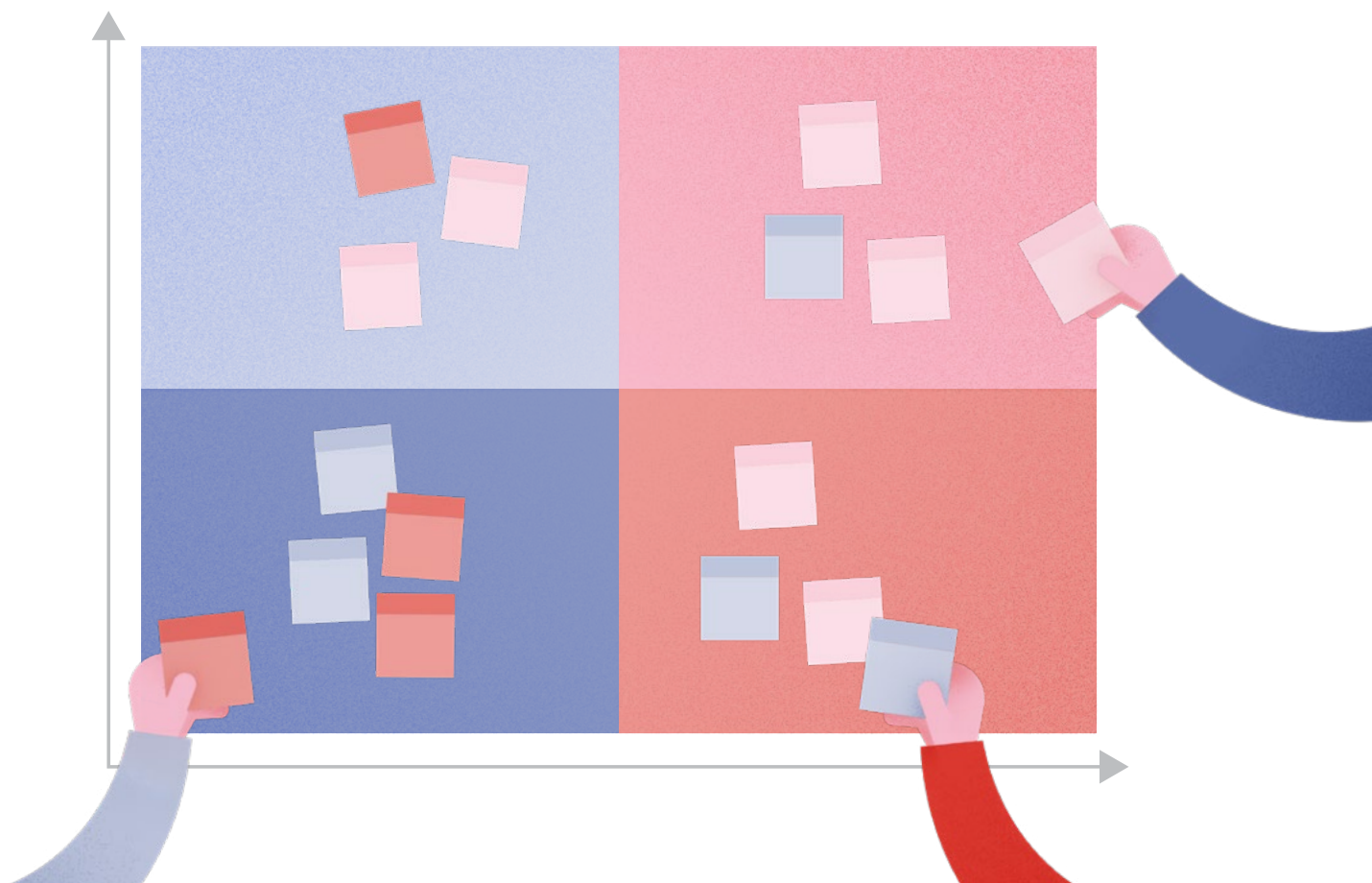
FOR ONLINE WORKSHOPS

There are many accessible online templates of the Impact Effort Matrix which can be used, or simply share a spreadsheet that you or the note taker has prepared with the relevant quadrants and information.

ACTIVITY 5: PLAN OF ACTION

This part takes approximately 20 minutes depending on the number of participants.

The participants have now assessed which solutions to prioritise and which to forget about. Go through the solutions from the upper left and the upper right quadrant one by one. Discuss what the first few steps to make each solution reality would be. Write your findings on the plan of action worksheet (below). Remember to assign someone to be responsible for each item as well as a deadline and a means to follow up on progress. Note that some of the suggestions might not require a follow up.

Decide how you continue this work. Will it be in the constellation created by means of this workshop, or will the participants continue their work individually? Consider a follow-up meeting where the participants can continue the discussions with or without the help of the optional extras found in this guidebook.

EXAMPLE OF PLAN OF ACTION

WHAT?
Describe the task

WHO?
Who's responsible

WHEN?
Deadline for task

End Notes: This workshop concept was developed with the aim to start up new networks and inspire co-creation between stakeholders in a region. The hope is that the collaboration between workshop participants will not end at the end of the workshop but that the group will meet again and continue working with the themes identified during the workshop. Hopefully all participants will leave the workshop inspired and full of new ideas.

Toolbox

To continue the work and to dive deeper into how to best make the most of the opportunities created by Indian films being produced in a region, this toolbox with optional extras has been developed. Depending on the results of the regional development workshop, the participants may want to continue the work using some or all of the tools found in this toolbox.

TOOL 1
COLLABORATION WHEEL

ANALYSING OPPORTUNITIES A FILM PRODUCTION COULD RESULT IN

This exercise takes approximately 60 minutes depending on the number of participants.

MATERIAL NEEDED FOR THE IN-PERSON WORKSHOP

- Post-it notes
- Pens and paper for participants

The research conducted in the FilmInd project shows that the direct impact of Indian film productions on the area surrounding a film shoot are expected to be larger compared to other film productions since the shooting of a typical Indian film takes a relatively long time and can often include large teams.

So, what are the possible spill-over effects from Indian film productions in your region? How could the region as a whole benefit from a film shoot taking place there? And how could you or your organisation make the most of the opportunities created as a result of a film shoot? Could perhaps two or more of the workshop participants collaborate somehow?

It is not necessary to wait until a film crew arrives on location before starting to make use of the spill-over effects. In fact, the periods before and after the actual filming offer many opportunities for collaboration as well as the possibility to network and retain relationships. Taking the time to analyse what these opportunities are prepares the stakeholders for what may lay ahead and encourages sustainable and lasting regional collaboration between stakeholders and film production companies.

INSTRUCTIONS

Step 1. Ask all participants to take 2 minutes each to present themselves to the others in the group and to name one thing that they are interested in exploring further when it comes to collaborations related to Indian film industry. This can be, for example, a product or a service and it can relate to any stage of the production i.e. before during or after filming.

Step 2. All participants take 10 minutes to go through the stages of the collaboration wheel and think about what opportunities they see in each of the stages.

Step 3. When the 10 minutes are up, all participants present their thoughts and ideas to the other participants. Discuss each idea for a few minutes. Is this idea something that should be explored further?

Note that this is supposed to be an open discussion. As initiator of this work, you can decide whether to ask everyone to present their ideas first before discussing them or if you feel it is preferrable to discuss each idea as it is presented.

Step 4. List the ideas that the participants agree on being the ones to prioritise and to develop further on the Collaboration Wheel worksheet found on page 21. Go through these one by one and discuss what the first few steps to take would be. Fill in these steps in a copy of the Plan of action worksheet found on page 18. Remember to assign a responsible person for each item on the list as well as a deadline and a means to follow up on progress.

BEFORE

DURING

AFTER

**FILM OR
TV PRODUCTION**

WORKSHOP
MAKING THE MOST OUT OF THE SPILL-OVER EFFECTS FROM INDIAN FILM PRODUCTIONS IN YOUR REGION

This is a shorter version of the regional development workshop concept described on pages 9–18. For more detailed instructions on conducting the workshop, please refer to these pages.

This workshop takes approximately 2.5 h and works best with 6–12 participants. The workshop can be conducted in-person or online.

MATERIAL NEEDED FOR THE IN-PERSON WORKSHOP
- Post-it notes
- Pens and paper for participants
- Small stickers to use for voting (three stickers per participant)
- Whiteboard/flipchart

WORKSHOP SCHEDULE

5 mins	Welcome the participants
30 mins	Brainstorm ideas – What are the possible spill-over effects from film productions before, during and after filming?
40 mins	HMW – How might we make the most of potential spill-over effects?
15 mins	Break
30 mins	Impact Effort Matrix
20 mins	Plan of action

ACTIVITY 1: BRAINSTORM

This part takes approximately 30 minutes, depending on the number of participants.

- Explain the activity 3 min
- Individual work 5 min
- Presentation and group discussion 20 min

After welcoming the participants, start the workshop with a brainstorming session. All participants take five minutes to write down their thoughts on what the possible spill-over effects from an Indian film being produced in their city/region could be.

When the five minutes are up, all participants present their thoughts, one by one, very briefly. Allow for as much of a discussion around

the suggestions as the time will allow. If it does not feel like the discussions lead to any conclusions, this is OK. This is meant to be a warmup exercise. These issues will be further dealt with in the later stages of the workshop.

This brainstorming session can be replaced with doing the Collaboration Wheel exercise if time allows.

ACTIVITY 2: HOW MIGHT WE

This part takes approximately 30 minutes, depending on the number of participants.

- Explain the activity 3 min
- Individual work 5 min
- Presentation and group discussion 20 min

The previous exercise has given some food for thought. Now it is time to dig deeper into which activities are worth exploring further.

All participants take 10 minutes to write down their answers to: **How Might we make the most of the spill-over effects from an Indian film production taking place in our city or region** on post-it notes. One suggestion per post-it note. The participants may decide to focus on a specific spill-over effect, such as tourism or a new service or product that they have identified. If this is the case, you can amend the How Might We question to better suit the focus of the workshop.

When the 10 minutes are up, everyone presents, one by one, their top four items. Participants can take two minutes to prioritise their suggestions before presentations start. If there is time left when everyone has presented their suggestions the participants can present further suggestions should they have some.

When presenting, the participants read their suggestions out loud with a short explanation, after which they place the post-it notes on the whiteboard. Each presenter has approximately three minutes to present their ideas. Should there be duplicates or suggestions that are very similar to each other, cluster the ideas by placing them on top of each other on the whiteboard to make the next step easier.

Voting

After everyone has presented their solutions, it is time to vote on the preferred ones. All participants get three votes in the form of small stickers. The participants go up together and votes on their favourite suggestions.

Note that it is allowed to put more than one sticker on the same vote, and it is also allowed to vote on your own suggestion.

FOR ONLINE WORKSHOPS

You can select one person to be the note taker. This person will then write down the suggestions and share their screen. For quicker note taking, ask the person who are presenting to copy their suggestions into the chat, so the note taker can copy and paste the suggestion into the document they are sharing on screen.

Alternatively, you can share a document or an online tool so all participants can edit the document.

For online voting the participants can send a private chat message with their decision to the notetaker or if you are using a shared document, each participant can go in and place their own votes. The initiator will take the decision before the workshop how the voting will be done during the workshop.

ACTIVITY 3: IMPACT EFFORT MATRIX

This part takes approximately 30 minutes, depending on the number of participants.

The Impact Effort Matrix is used to assess and prioritise the solutions to the HMW question that the participants have come up with. By determining where on the matrix a solution should go, the participants determine what they should focus on first and which solutions they can ignore or pick up at a later date.

For further information about the exercise please see page 16

The idea is that the participants are to agree together where on the matrix a solution should go. Start with the solution that received the most votes. Read the solution out loud and ask the participants to direct where on the matrix you should place the solution. When the participants have agreed where the post-it should be places. Do the same with the suggestion with the second most votes and so on. As you are doing this the participants might want to move one or more of the earlier post-its, which is perfectly OK to do.

In workshops with many participants and a lot of solutions, you might not be able to go through all the solutions. In these cases, start with the ideas that received the most votes and then assess as many as possible within the timeframe.

FOR ONLINE WORKSHOPS

There are many accessible online templates of the Impact Effort Matrix which can be used, or simply share a spreadsheet that you or the note taker has prepared with the relevant quadrants and information.

ACTIVITY 4: PLAN OF ACTION

This part takes approximately 20 minutes, depending on the number of participants.

The participants have now assessed which solutions to prioritise and which to forget about. Go through the solutions from the upper left and the upper right quadrant one by one. Discuss what the first few steps to make each solution reality would be. Write your findings on a list. Remember to assign someone to be responsible for each item on the list as well as a deadline and a means to follow up on progress.

Some of the suggestions might not require a follow up.

Decide how you continue this work. Will it be in the constellation created by means of this workshop, or will the participants continue their work individually? Consider a follow-up meeting where the participants can continue the discussions with or without the help of the optional extras found in this guidebook.

PLAN OF ACTION

WHAT?
Describe the task

WHO?
Who's responsible

WHEN?
Deadline for task
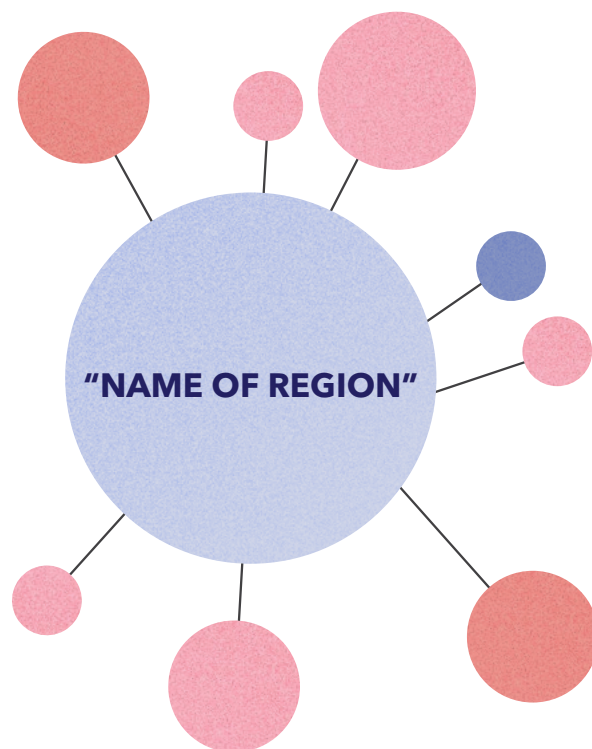
CREATING A TAGLINE

This exercise takes approximately 45 minutes.

A tagline is a short description that can become a key part of a brand. Taglines can be used for cities and regions just as successfully as for a business or other organisations. A successful tagline conveys both the value of the brand and encourages audiences to form a positive association with the brand. Although a tagline is short, it can be quite difficult to get right. Following are some steps to help you come up with a tagline for your region which can be used in marketing towards the Indian film industry.

STEP 1: MINDMAP (20 MINUTES)

Start the exercise with by creating a mind-map. In the previous exercises the workshop participants have considered the positives and negatives of their region. They may also have worked on a theme to focus on when it comes to attracting Indian film productions to their region. All this will help when writing a tagline.

Ask the participants to take 10 minutes to come up with key words or values that the participants would like to convey in a tagline. Write the words on a piece of paper, starting with the name of the city or region in the middle and working outwards. You can use an online document or spreadsheet if you are conducting this exercise online.

"NAME OF REGION"

STEP 2: BRAINSTORM A TAGLINE (15 MINUTES)

The next step is to brainstorm ideas for a tagline. To help with the brainstorming, ask the participants to focus on the following types of taglines. Take key words from the mindmap and use them to create a few tagline suggestions for each of the tagline types described below. Think out loud! It helps to work together on this exercise.

Imperative: Imperative taglines include a verb and command an action.
Examples: Nike: Just do it,
Apple: Think different

Descriptive: Descriptive taglines are a straightforward description of the brand promise.
Examples: TED: Ideas worth spreading,
TOMS shoes: One for one

Superlative: By using a superlative tagline a brand is described as being at the top of its class or as the best in the industry.
Examples: BMW: ultimate driving machine,
Budweiser: The king of beers

Provocative: Provocative taglines can be shocking, or they can ask a question that provokes thought.
Example: Dairy Council: Got Milk?

STEP 3 CHOOSING AND TESTING A TAGLINE (10 MINUTES)

Can the participants agree on one or two taglines to refine? Take 10 minutes to discuss the participants favourite options. When the participants have decided on one or two options it is important to test the taglines on a wider audience before deciding which one to use. The testing can be done simply by talking to friends, colleagues and 'the person on the street'. The more people you test the tagline on, the more input you will get. Ask what they think when they hear the tagline, what are the connotations?

Do not forget to agree on a timeframe for when the testing should be done and when to return to discuss the results and to decide which tagline to use.

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CONTRIBUTORS

Therese Sunngren-Granlund (Novia University of Applied Sciences)

Malin Winberg (Novia University of Applied Sciences)

Metka Hercog (University of Basel)

Hania Janta (University of Basel)

Marcin Adamczak (Adam Mickiewicz University, Poznań)

Malwina Balcerak (Adam Mickiewicz University, Poznań)

Krzysztof Stachowiak (Adam Mickiewicz University, Poznań)

Primož Gašperič (Research Centre of the Slovenian Academy of Sciences and Arts)

Ana Jelnikar (Research Centre of the Slovenian Academy of Sciences and Arts)

Jani Kozina (Research Centre of the Slovenian Academy of Sciences and Arts)

Mimi Urbanc (Research Centre of the Slovenian Academy of Sciences and Arts)

Layout: Studio Andrei