Guide to Filming in Japan

Japan Film Commission
Preface

It has been 12 years since the first film commission was founded in Japan. The number of regional governments and organizations attracting and providing support to filmmakers conducting on-location shootings of films and dramas has continued to increase, with more than 150 film commissions already established throughout Japan. Film commissions impact the community in various ways, including attracting tourists, stimulating the economy, promoting culture, and invigorating local activities. All of these impacts are effective in revitalizing the community by utilizing the visual media.

Recently, rather than simply attracting film and video shootings, we see more governments and organizations encouraging contents originating in the local area. The range of film commission activities is expected to expand further by nurturing local film and video industries, collaborating with local universities, and integrating film and video with existing cultures.

Japan Film Commission, as a network of film commissions throughout Japan, strives to improve the filming environment in Japan, and shares the know-hows of film commission operations. In addition, it plays an active role as the main point of contact in providing support to overseas filmmakers wishing to shoot on location in Japan.

Through this handbook, we hope to spread awareness and understanding of the activities undertaken by film commissions in Japan, as well as to contribute to the production of films and videos in the future.

Ken Terawaki
Chairman, Japan Film Commission
March 2012
# Guide to Filming in Japan

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Japan Film Commission

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Guide to Filming in Japan

Characteristics of Film Commissions in Japan
Currently, there are over 150 film commissions and on-location filming support organizations in Japan that provide assistance to the production of films and videos. Film commissions were first established in Japan in 2000 in Osaka, Kobe, Yokohama and Kitakyushu, and they have become widespread throughout the country.

Film commissions were originally started in the United States, a major film producing country, triggered by filmmakers asking the government to provide cooperation and support needed for filming. Many local governments soon realized that attracting filming could create an enormous economic impact, leading to the quick increase of film commissions being established in the United States. This movement then expanded to other countries and regions, such as Canada, Europe, Latin America, Oceania, and Asia.

In many countries, the main purpose for setting up a film commission is to benefit from the economic impact films can create. Attracting a Hollywood film could mean millions of dollars to be consumed locally. And because Hollywood films hire local crew for production, new jobs are created, as well as the need for fostering human resources.

On the other hand, in Japan, filmmakers are concentrated in Tokyo, and the crew travels from Tokyo. Therefore, it is rare that large employment is created in the area where the filming takes place. Also, because the production cost is small compared to Hollywood films, Japanese films do not directly bring about a large economic impact. There are many cases, however, where the landscape and streetscape of the filming location can convey the charm of the region, leading to the attraction of tourists to the area. This is why film commissions are often established by organizations such as the tourism divisions of local governments, tourist associations, and Convention Bureaus.
Film commissions are also sometimes run by the culture departments of local governments, as on-location filming often leads to the promotion of the film culture. In some regions, nonprofit organizations that are promoting the revitalization of the local community play a central role in conducting film commission activities, from the perspectives of “community building” and “community revitalization” utilizing the visual media.

The presence of organizations that offer free assistance for on-location filming in various places in Japan is a great support for filmmakers. Filmmakers are, however, often baffled when faced with the laborious task of contacting over 100 film commissions around the country to make inquiries. They are also sometimes confused by the difference in the support provided by the organizations, depending on the managing body of the film commission.

In order to solve such problems, Japan Film Commission Promotion Council was established in Tokyo in 2001 as an organization to create a network of film commissions, conduct training targeting the personnel of film commissions, and hold symposiums and networking events for those involved in film commissions to exchange information and interact with the film and video industry, as well as film commissions in other regions. Given the subsequent increasing need to respond to the needs of overseas filmmakers, the Council transformed itself into Japan Film Commission (JFC) in 2009, which is an organization that not only provides support to the domestic film and video industry but also has the function of supporting films and videos from overseas and offering a one-stop consultation service for the entire country.

〈Main Activities of Japan Film Commission〉
• Provides film commission services to overseas film crew shooting in Japan.
• Undertakes activities to enhance and promote the filming environment and locations in Japan.
Unlike those in the United States and Europe, film and video production companies in Japan, particularly those involved in the production of films, are concentrated in the Tokyo metropolitan area and the Kansai area. There are small-size production companies that produce commercials, music videos and such in other areas, but still, most are concentrated in large urban areas. This being a big factor, Japanese film commissions can be categorized into two types; “urban-type” film commissions that operate around the Tokyo metropolitan area or in big cities (such as government-ordinance-designated cities), and “rural-type” film commissions that operate in other areas. The two types of film commissions offer different types of services.

### Urban-Type Film Commissions

Urban-type film commissions support many filming sessions throughout the year. This is because it is difficult to obtain an authorization for filming such as the permission to use roads in the city of Tokyo, and therefore cities near the Tokyo metropolitan area or government-ordinance-designated cities often become the substitute filming locations.

#### Characteristics

- The film commissions’ personnel have an extensive experience in supporting filming.
- Filming equipment and vehicles can be procured on site (prior confirmation is needed).
- There are crew in the area who are involved in the production of films and videos.
- The large population makes it relatively easy to secure citizen extras.
■ Rural-Type Film Commissions

There is usually less filming in rural areas compared to urban areas. However, as filming locations in a rural area are chosen for a particular look unique to that area, and as the traffic accessibility tends to be poor, the crew tends to stay for a long period of time. As a result, a large economic impact is brought to the area, and the community tends to hold high expectations for films.

Unlike locations in urban areas where a filming location is often used as a double for another city, locations in rural areas can be easily recognized by the audience. Thus, the film tends to create a large promotional effect.

〈Characteristics〉

- Because there are fewer filmings, filmmakers are likely to receive fuller assistance.
- Due to "low traffic" and "fewer number of users," the cooperation and approval of the residents, etc., can be easily obtained, and permits are also sometimes easier to obtain.
- "Flexibility due to personal connections" and "support provided by the entire community" can sometimes be expected.

〈Points to be noted at time of use〉

- When advanced technologies are required, technical cooperation may not be available in the region.
- Professional equipment and human resources are sometimes difficult to secure.
- Extended stays may be necessary due to issues such as poor traffic accessibility.

- The large population makes it relatively easy to secure citizen extras.
- Human resources such as interpreters can also be secured.

〈Points to be noted at time of use〉

- Due to the large number of filming sessions, it is sometimes difficult for the commissions to be present at the time of filming.
- There may be difficulties with traffic and other controls.
- Permissions cannot always be obtained to use public institutions for filming as the purpose of use may not apply for the originally intended use of facilities.
Network of Film Commissions

Domestic Network

There are over 150 film commissions and on-location filming support organizations in Japan, which are divided into and organized as regional blocks. In each block, a “block leader” is selected by the members to act as a liaison and coordinator, and the block engages in joint activities to attract filming.

When a filmmaker is looking for filming locations within a wide region or when a filmmaker is looking for other locations near the scheduled filming location, help can be found within the regional block. Also, when enough extras cannot be found in the region where the filming takes place, the network helps find extras near the filming location. Therefore, when filming locations cross city or prefecture borderlines the

List of Regional Blocks and Block Leaders (As of February 2012)

<table>
<thead>
<tr>
<th>Block</th>
<th>Prefectures</th>
<th>Affiliation of Block Leaders</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hokkaido</td>
<td>Hokkaido</td>
<td>Sapporo-Hokkaido Contents Strategy Organization</td>
</tr>
<tr>
<td>Tohoku</td>
<td>Aomori, Iwate, Miyagi, Akita, Yamagata, Fukushima</td>
<td>Sendai Miyagi Film Commission</td>
</tr>
<tr>
<td>Kanto</td>
<td>Ibaraki, Tochigi, Gunma, Saitama, Chiba, Tokyo, Kanagawa</td>
<td>Tokyo Location Box</td>
</tr>
<tr>
<td>Koshinetsu and Shizuoka</td>
<td>Niigata, Yamanashi, Nagano, Shizuoka</td>
<td>Matsumoto Film Commission</td>
</tr>
<tr>
<td>Chubu</td>
<td>Toyama, Ishikawa, Gifu, Aichi, Mie</td>
<td>Film Commission Nagoya Location Navi</td>
</tr>
<tr>
<td>Kinki</td>
<td>Fukui, Shiga, Kyoto, Osaka, Hyogo, Nara, Wakayama</td>
<td>Wakayama Film Commission</td>
</tr>
<tr>
<td>Chugoku</td>
<td>Tottori, Shimane, Okayama, Hiroshima, Yamaguchi</td>
<td>Hiroshima Film Commission</td>
</tr>
<tr>
<td>Shikoku</td>
<td>Tokushima, Kagawa, Ehime, Kochi</td>
<td>Ehime Film Commission</td>
</tr>
<tr>
<td>Kyushu</td>
<td>Fukuoka, Saga, Nagasaki, Kumamoto, Oita, Miyazaki, Kagoshima</td>
<td>Kitakyushu Film Commission</td>
</tr>
<tr>
<td>Okinawa</td>
<td>Okinawa</td>
<td>Okinawa Film Office</td>
</tr>
</tbody>
</table>
regional block acts as a one-stop film commission for the entire region. Members comprising a block may vary among regional blocks, and they might include not only the members of Japan Film Commission but also location support organizations and production service companies of the region.

### Network in the Asian Region

The Asian Film Commissions Network (Asian Film Commissions Network: AFCNet) is a network organization of film commissions in Asia. AFCNet has 43 organizations from 16 countries and regions as its members, including 17 organizations from Japan (see below).

AFCNet was established for the development of film and video production industry in the entire Asian region through such means as enhancing cooperation among member countries, sharing information on laws, insurance, customs, and immigration related to on-location filming in each country and region, and promoting international coproduction in Asia. Member organizations in each country are available to provide filmmakers with consultations regarding filming in each region, coproduction and others.

**AFCNet Member Countries**

Australia, Cambodia, China, Indonesia, Japan, Jordan, Korea, Malaysia, Nepal, New Zealand, Philippines, Russia, Singapore, Taiwan, Thailand, United States

**List of Japanese Members**

<table>
<thead>
<tr>
<th>Japan Film Commission</th>
<th>Nagoya Location Navi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sapporo-Hokkaido Contents Strategy Organization</td>
<td>Osaka Film Council</td>
</tr>
<tr>
<td>Sendai Miyagi Film Commission</td>
<td>Kobe Film Office</td>
</tr>
<tr>
<td>Tokyo Location Box</td>
<td>Hyogo Film Commission Network</td>
</tr>
</tbody>
</table>
The Association of Film Commissioners International (Association of Film Commissioners International: AFCI) is an organization made up of film commissions from around the world including Asia, with over 300 film commissions as its members, including 11 from Japan (see below). The AFCI holds its annual AFCI Locations Show where film commissions conduct promotional activities targeting at Hollywood filmmakers, and provides educational programs that offer the opportunity to learn about the activities of film commissions and the film industry.

List of Japanese Members URL: http://www.afci.org/

| Sapporo-Hokkaido Contents Strategy Organization | Hiroshima Film Commission |
| Nasu Film Commission | Hagi Film Commission |
| Tokyo Location Box | Kitakyushu Film Commission |
| Nagoya Location Navi | Fukuoka Film Commission |
| Kobe Film Office | Oita City Location Office |
| Himeji Film Commission | |
Applying for a Visa

When entering Japan from another country for the purpose of producing films and videos, there are certain countries and regions for which a visa is required depending on the period of stay and whether the individual is receiving compensation for the work. Also, issuing of “certificate of eligibility” will accelerate the visa-granting process, while also simplifying and accelerating the immigration procedures.

The necessary forms and other details regarding visa application procedures differ depending on the country or region that the film crew is from. For more details, please see the websites of the Ministry of Foreign Affairs or Immigration Bureau, or inquire at a local Japanese embassy in the country or region where you reside.

Inquiries regarding the Necessary Visa for Entry to Japan

Do you intend to engage in activities in Japan that would produce revenue or where you would receive compensation?

- Yes
  - Working visa: Entertainment visa required

- No
  - Short-term stay (up to 90 days)? Long-term stay (more than 90 days)?
    - Short-term stay
      - Nationality (region)
        - Individuals from China, Russia and NIS, Philippines, etc.
          - Short-term stay visa is necessary
        - Visa-exempted countries/regions (61 countries/regions as of April 2010)
          - Working visa: Entertainment visa required

Source: Ministry of Foreign Affairs website (As of February 1, 2012)
When a Visa for Short-Term Stays Is Necessary

Please check the website of Japanese embassy, etc., as the necessary documents and procedures differ depending on the nationality and purpose of stay of the visa applicant.

When a Visa for Short-Term Stays Is Necessary

Source: Ministry of Foreign Affairs website (As of February 1, 2012)
When a Visa for Work or Long-Term Stays Is Necessary

Please check the website of Japanese embassy, etc., as the necessary documents and procedures differ depending on the nationality and purpose of stay of the visa applicant.

Source: Ministry of Foreign Affairs website (As of February 1, 2012)
http://www.mofa.go.jp/j_info/visit/visa/process/long.html
Transportation of Filming Equipment

Normally, when taking equipment abroad to shoot a film (when accepting a film crew from abroad with their equipment), the crew must be issued a customs document called an ATA Carnet in order to simplify the custom procedures for a tax-free temporary admission and to avoid import taxes and deposit.

The following qualifications and procedures are required when being issued a Carnet in Japan. Please make sure to check the website of the Japan Commercial Arbitration Association (JCAA) for more information concerning actual procedures. http://www.jCAA.or.jp/carnet-j/about.html

〈Carnet Eligibility〉
Individuals or companies with an address in Japan and that are able to reliably execute the obligations that accompany the use of the Carnet.

Outline of Carnet Application Procedures

The necessary fields of the prescribed application document should be filled out, the document signed or stamped, and then brought or mailed to the Tokyo or Osaka JCAA office (please make sure to attach a complete list of all articles with all of the necessary fields filled in on the application). The applicant can also entrust a travel agent, transport company, etc. to complete the application procedures as a proxy.

〈Documents Needed for Carnet〉

Individuals
- Seal registration certificate
- Copy of family register, residency card, or a substitute proof (Alien Registration Card, etc.)
- Recent proof of earnings (however, unnecessary when being provided pre-defined guaranties)
- Presentation of Seal

Companies
- Seal registration certificate
- Latest financial statement (however, unnecessary when being provided
When shooting films and videos in Japan, filmmakers need to: obtain permission or permits to use locations and facilities for shooting including roads; consider business compensation for private commercial facilities; obtain permission to shoot displays and merchandise; and consider the portrait rights of passersby.

When Using Roads

In order to shoot films and videos on roads in Japan, a road use permit issued by the police chief and a road occupation permit issued by the road administrator are necessary.

Applying for Road Use Permits

Road use permits, in accordance with the Road Traffic Act of Japan, are issued to allocate road space properly when coordinating traffic with activities other than traffic on general roads. One has to submit an application to the police chief under the jurisdiction of the area where the shooting will take place.

Road use permits cover shootings on all types of roads, including partial roads such as sidewalks and paths inside parks. Road use permits are NOT the same as permits to close down streets (traffic blockades). As closing down streets have a significant impact on traffic, it is necessary to inquire with the local police department or the local film commission in advance.

Documents Needed for Road Use Permits

- Road use permit application form (See P22)
- Accompanying documents
  - Layout diagram of location or zone where the shooting is to take place
  - Materials that explain in detail the method and configuration of how the shooting is to be conducted (plans, diagrams, etc.)
Applying for Road Occupation Permits

Road occupation permits are necessary when placing certain structures, objects, vehicles, etc. on roads and when said roads are used for continuous periods of time. The equipment, vehicles, power sources, and other objects are often installed during the film shooting; therefore road occupation permits are sometimes required.

Applications are submitted to the road administrator (national, prefectural, or local government, etc.); however, for an extensive shooting, advance inquiry is necessary at an early date. The specific application method and necessary documents differ by area, so please confirm with the film commission or the road administrator. In some cases, it may not be necessary to obtain permits for temporary use.

- Information on the situation of the road and any other roads in the vicinity where the shooting is to take place
- The required items and contents for accompanying documents differs depending on the traffic situation and other road usage conditions, please consult with the police department or film commission that have jurisdiction over the shooting area.
## Application Form for Road Use Permit

(2) To the Chief of Police  

(3) Applicant's Name  

<table>
<thead>
<tr>
<th>Purpose of road usage</th>
<th>(4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location or route</td>
<td>(5)</td>
</tr>
<tr>
<td>Period (date and time)</td>
<td>(6) From</td>
</tr>
<tr>
<td>Method or format</td>
<td>(7)</td>
</tr>
<tr>
<td>Documents attached</td>
<td>(8)</td>
</tr>
</tbody>
</table>
| Site manager          | Address  
|                       | Name | Telephone |

### (10) Road Use Permit

Permission is granted to use the road as stated above, in accordance with the following conditions.

<table>
<thead>
<tr>
<th>Conditions</th>
<th></th>
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</table>

Date:  

Chief of Police  

Seal

### Note

1. In the case that the applicant is a corporate body, fill in the fields for applicant's name and address with the name of the company, location of the head office, and the name of the representative.

2. In place of printing the applicant's name and affixing the personal seal, the applicant may sign on the application form instead.

3. In the Method or format field, describe the necessary contents related to the use of the road, such as the construction or working method, land area used, number of personnel involved in the activity, and transit format or method.

4. In the Documents attached field, where applicable, state the names of the necessary documents attached, such as diagrams that show clearly the location of road usage, methods, etc.

5. The paper size is to be A4 (Japanese Industrial Standard).
Completion Guidelines

*Application Form must be written in Japanese.

1. Fill in the application date.
2. Fill in the name of the police station that has jurisdiction over the area for which the applicant needs the use permit.
3. If the applicant is a company or organization, fill in the name of the company or organization, the address, and the name of the representative for the issue of the permit.
4. Fill in specifically how the roads will be used.
5. Fill in the correct address of the roads and block number of spaces that the applicant is going to use.
6. Fill in the minimum period that the applicant is going to use the road. (Permit lengths vary depending on the use object. Please check with a police station or other authority.)
7. Fill in the necessary information regarding the use of the road, including methods of construction and operation, surface area required, the number of people participating, and the measures taken for the passage of traffic.
8. Fill in the name of any attached documents, such as drawings specifying the part of the road to be used or the planned usage, or any other necessary documents.
9. Fill in the address and phone number of the field office if known. If not, fill in the addresses and phone (or mobile phone) numbers of the head office or branches or other offices of the responsible person of the event.
10. Leave the road use permit section blank, as the police station will fill it in.

* Submit two copies of the application form.

If the applicant needs both a road use permit and a permit for road occupancy:
The applicant can submit both application forms together to either the police station under which jurisdiction the road falls or the road administrator (the applicant might have to visit either police station under which jurisdiction the road falls or the road administrator to confirm or to correct the application contents or due to the lack of sufficient documents).
For more details, please contact the office where the applicant submitted the application.
Please pay the fees at each office directly.

If the applicant needs a road use permit for an event or other occasion:
Applicants who want to use a road to hold an event need to allow plenty of time for preliminary consultations with the police station under which jurisdiction the road falls, before applying for a road use permit. Road use for events might seriously affect road traffic. Preliminary and sufficient consultation and consideration are needed.
■ When Using Public Facilities

As individual facilities often have their own permit application procedures, it is necessary to either inquire with the local film commission or with the facility directly to find out more about the procedures. Many film commissions offer a one-stop service. If so, it is likely that the film commission may have a unified system for permits of public facilities. As such, it is recommended that you inquire with the local film commission first.

Some public facilities ask filmmakers to submit a ‘special use application’ when shooting is not included in the intended use of facilities. Moreover, for facilities that are frequently used by community residents, filmmakers need to be aware that local resident use (reservations) may be prioritized even if you pay usage fees, and that some facilities will only accept requests for special use after the set deadline for general use.

■ When Using Private Facilities

Currently in Japan, many private facilities establish their own rules. For public facilities there are cases where film commissions can act as a liaison for filming; however, most commercial facilities manage these operations by themselves. Filmmakers also need to be aware that when occupying a customer-serving facility for shooting purposes, it may be necessary to pay compensation for business.
Securing Extras

When shooting requires the participation of local residents, it is possible to utilize volunteer extras who are registered with the local film commission. In the event filmmakers or casting companies are to directly secure extras, filmmakers are required to and responsible for providing a prior explanation concerning shooting precautions and confidentiality.

Furthermore, in instances where it is possible for the general public (passersby, facility employees, etc.) to appear in the shot, their permission with regard to portrait rights must first be obtained.

Subscribing to Nonlife (Casualty) Insurance

Some film commissions make nonlife insurance subscription obligatory as a precondition to offer cooperation and support for shooting. This covers not only damage to objects and buildings, but damage incurred by extras, actors, staff, and all other persons participating in the shooting or script and location scouting processes.
Differences between Film Commissions and Location (Production) Service Companies
Chapter 3

Guide to Filming in Japan

Differences between Film Commissions and Location (Production) Service Companies
Film commissions, which are non-profit public organizations and location (production) service companies (sometimes referred to as coordinators in Japan), which are private-sector operators, both provide services to support location shootings. However, they have different objectives and offer different service contents. There is thus a need to understand the differences and utilize them effectively.

Location (production) service companies work as the film crew under a business agreement and provides services for a fee, with the aim of ensuring successful shooting together with the crew. Their main tasks are to carry out all procedures, arrangements and applications on behalf of the film crew as a member, and their work concludes at the point that the business agreement comes to an end (typically when shooting is concluded).

Film commissions, in most cases a government-managed organization, provide support services at no charge, with the aim of facilitating the shooting process. They make adjustments between the intentions and wishes of filmmakers, and the shooting requirements and procedures determined by the locality so as to support the progress of filming. They also promote the active use of films shot in the locality, with the aim to revitalize the region by providing support to the film’s promotions.

Meanwhile, there are also cases in which decisions are made to propose alternative shooting locations or to halt shootings. These can occur when local residents or the managers of facilities decide that it is not appropriate to use the location or facility for the shooting, or that the shooting is likely to bring about adverse effects to the region.
Services Provided by Film Commissions

Services Provided by All Film Commissions

- Information on the location sites (photographs, filming conditions, fees, contact information, maps, etc.)
- Information related to location shooting, such as accommodation, food, equipment, and car rental (does not make financial arrangements on behalf of the filming party)
- Information on shooting permits

Services That May Be Provided Depending on the Film Commission

- Facilitating or acting as an agent to carry out procedures to obtain shooting permits from the police or other public institutions
- Arranging for volunteers or extras
- Accompanying the filming crew on location scouting and shooting
- Cooperating in promotional activities
- Providing transportation and guiding the area with vehicles owned by a film commission or local government
- Providing incentives (subsidies) for location scouting and production

Services Not Provided by Film Commissions

- Negotiating for tie-ups (production placements)
- Providing production cost fees
- Providing compensation for human or material damages or loss incurred as a result of a shooting

*Where it is difficult for the personnel in charge of production to make arrangements or complete procedures beforehand at the shooting location, it is recommended that they hire a local location (production) service company to assist them.*
Guide to Filming in Japan

Chapter 4

Utilizing Film Commissions in the Location Shooting Process
The Process Leading up to the Selection of Potential Location Sites

In most cases, filmmakers of domestic (Japanese) films contact regional film commissions directly to inquire about location shooting in a specific region in Japan. At this point, the film commission needs to grasp the intentions and requirements of the filmmaker and understand the image and concept of the location that the filmmaker has in mind. Upon consideration of whether or not the shooting can be carried out, the film commission then selects several potential location sites.

Next, the filmmaker provides as much information as possible to the film commission, such as plots, scripts, and project plans. The film commission provides the filmmaker with information about the locations that match their requests as well as information on shooting permits. At this time, the film commission provides the local crew and companies with the necessary information in the event that the shooting takes place. It then proceeds with making preparations, acting as a liaison to match local crew with the filmmaker.

For overseas filmmakers and Japanese filmmakers who have not yet decided on a region for the filming, Japan Film Commission (JFC) is the contact for inquiries. Upon hearing the filmmaker’s needs, JFC will contact and gather information on regional locations and pass the information and reference material on to the filmmaker. JFC will also match partners by providing information on regional production companies to the filmmaker. (Please refer to the diagram.)
Once the shooting location has been decided, filmmakers will work directly with regional film commissions as explained above.

### The Process Leading up to the Filming

The filmmaker scouts the potential location sites recommended by the film commission, and narrows the choices down to the final location sites. Once the location sites have been decided, the next step is to make necessary application procedures. The film commission provides advice on the necessary application procedures required in order to carry out a location shooting, but does not apply for permits on behalf of the filmmaker. From time to time, the film commission accompanies the filmmaker to the locality to put in requests for assistance, and where necessary, visits facility managers and police stations for consultations.

The film commission overviews the schedules of both the locality (location site) and the filmmaker, as well as filming requirements, and confirms if it is possible to carry out the location shoot under the conditions agreed upon by both parties. The filmmaker and the film commission also have a discussion about what the community
can do to help with the necessary publicities as well as what the filmmaker can do to assist the film commission in getting support from the community.

■ After Filming Has Completed

The filmmaker needs to report to the film commission and the local community when shooting has completed. The film commission is obligated to report to the local entities that have provided support and assistance to the filmmaker by providing information on the film such as the scheduled release date. It is often the case for the filmmakers to be asked by the film commission to submit post-hoc surveys and documents after filming.

■ Problems That May Be Caused By Location Shootings

Various kinds of problems have been reported from film commissions and communities where location shootings have taken place. All of these could have been prevented through means such as having sufficient communication prior to and during filming, building consensus among the parties, and by adhering to the contents of the agreement. It is also important for the filmmaker to take particular care in preventing problems from arising. The violation of rules by just one person could lead to prohibitions on filming in the future. Filmmakers are asked to fully understand the possible impact that their actions could have on the overall film production environment.

Examples of problems

- Deliberately filling in applications with contents that do not match the reality, and deliberately carrying out filming that is different from the contents that applications were filed for
- Non-adherence to rules agreed upon prior to filming, and not ensuring that all members of the crew are aware of the rules
- Illegal parking of vehicles related to the shooting, which had a significant impact on normal traffic conditions and residents’ lives
- Failure to keep to the filming hours agreed upon prior to the shooting
- Filming without permission, or in out-of-bound areas
- Taking reckless action in filming with the justification of providing publicity for the local community
- Non-payment of filming-related fees
- Not taking thorough steps to ensure that the location site is returned to its normal conditions
Abiding by the Rules and Legislation in Each Locality

In order to carry out location shootings, in addition to the general laws that are applicable to all areas such as traffic rules and copyright laws, there is also a need to comply with the rules that differ for each region, such as the unique rules and regulations set out by the municipalities, or the rules laid out by the local community such as local governments.

Filmmakers have also complained to film commissions about the difference in the assistance offered by different localities. As situations differ from place to place, what can be offered depends on the region or situation. There are also cases whereby the judgment made by filmmakers based on their own filming experience does not concur with local rules, thereby giving rise to problems. Even for rules that are established under the national system, there are also cases in which they may be applied in a flexible manner, reflecting the actual conditions in the locality. Therefore, filmmakers need to first verify the rules that differ in each region, and abide by them.

Rigorous Risk Management

With regard to the subject of risk management in location shooting, there is a need to consider risks that may bear upon activities covering many areas. These include filming-related risks and risks to the lives of local residents and corporate activities. As such, there is a need for the filmmaker and the local community as well as other related parties to bring together and consider all possible risks in advance, and to review preventive measures and response/response methods in the event that they occur. In short, filmmakers, local communities, and other related parties have to communicate closely with one another.

In addition, with regard to the preventive measures and post-event measures that have been decided upon, it is vital to decide on the person-in-charge of
responding to the potential risk, as well as on the person responsible for the risks. It is also important to spread awareness of these measures among those who are directly or indirectly involved in the shooting.

**Discussing the Positive Impact of the Shooting on the Local Community**

As the activities of the film commission are aimed at revitalizing the local community, there is a need for the local film commission, local authorities, local community and the filmmaker to come to a prior understanding on how the filmmaker can work together with the locality in utilizing the film or video to revitalize the local community. For example, providing a video of the television drama, providing photographs to be used for publicity tools issued by the locality, holding local screenings, and assisting in the development of tour packages aimed at tourists who wish to visit the location sites can all be effective in securing positive impact on the local community. As the degree of the community’s revitalization often corresponds with the amount of support offered by the filmmaker, cooperating in creating a positive impact is perceived as a part of complying with the rules of location shootings.

There have been cases where the filmmaker did not fulfill the post-production responsibilities previously agreed upon. To prevent such problems, documents are sometimes prepared in advance to make sure that all parties agree on each party’s responsibilities. Many film commissions prepare location assistance request forms such as the one shown on the following page. Please refer to the following page for more details. In order to ensure that all of the filmmaker’s requests for cooperation and support are offered by the local community, it is extremely important to discuss and decide the types of cooperation filmmakers can provide. This is also an important factor that can help to facilitate the smooth implementation of location shootings.
Request Form for Location Filming Support

Dear Japan Film Commission,

I/we consent to the terms of agreement in the Appendix, and request location filming support as set forth below.

### Information regarding Requesting Party

<table>
<thead>
<tr>
<th>Requesting Party</th>
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<tbody>
<tr>
<td>Address</td>
<td></td>
<td></td>
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<tr>
<td>Name</td>
<td></td>
<td></td>
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<tr>
<td>Representative</td>
<td>Signature</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Full Name of Contact Person</th>
<th>Contact Information for Contact Person</th>
<th>TEL:</th>
<th>FAX:</th>
<th>Mobile:</th>
</tr>
</thead>
<tbody>
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<table>
<thead>
<tr>
<th>E-mail Address of Contact Person</th>
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### Information regarding Work to be Filmed

<table>
<thead>
<tr>
<th>Name of Work</th>
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<table>
<thead>
<tr>
<th>Type of Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Motion Picture</td>
</tr>
<tr>
<td>☐ TV Commercial</td>
</tr>
<tr>
<td>☐ Other (Specify: )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Key Staff (Director, Performers, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<table>
<thead>
<tr>
<th>Synopsis / Scene Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Name of Production Company</th>
<th>Distributor / Broadcasting Station</th>
</tr>
</thead>
<tbody>
<tr>
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<table>
<thead>
<tr>
<th>Release / Broadcast Schedule</th>
<th>Planned or Fixed</th>
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</thead>
<tbody>
<tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Attached Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Proposal ☐ Schedule ☐ Script, Screenplay ☐ List of staff and performers</td>
</tr>
<tr>
<td>☐ Storyboard, concept art, etc.</td>
</tr>
<tr>
<td>Information regarding Filming Location</td>
</tr>
<tr>
<td>---------------------------------------</td>
</tr>
<tr>
<td><strong>Location Scouting Schedule</strong></td>
</tr>
<tr>
<td>[ ] days during the following period:</td>
</tr>
<tr>
<td>[Date] ~ [Date] Planned or Fixed</td>
</tr>
<tr>
<td><strong>Filming Schedule</strong></td>
</tr>
<tr>
<td>[ ] days during the following period:</td>
</tr>
<tr>
<td>[Date] ~ [Date] Planned or Fixed</td>
</tr>
<tr>
<td><strong>Full Name of On-Site Person in Charge</strong></td>
</tr>
<tr>
<td>Contact Information for On-Site Person in Charge</td>
</tr>
<tr>
<td>TEL: FAX: Mobile:</td>
</tr>
<tr>
<td><strong>Planned Key Location Sites</strong></td>
</tr>
<tr>
<td><strong>Cast and Crew</strong></td>
</tr>
<tr>
<td>Location Scouting: [No. of Individuals]</td>
</tr>
<tr>
<td>Location Filming: [No. of Individuals] (comprised of [ ] Staff, [ ] Actors, and [ ] Others)</td>
</tr>
<tr>
<td><strong>Filming Vehicle</strong></td>
</tr>
<tr>
<td>□ [ ] Bus(es) □ [ ] Passenger Vehicle(s) □ [ ] Truck(s) □ [ ] Van(s) □ [ ] Other Vehicles</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information regarding Type of Support</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Desired Support</strong></td>
</tr>
<tr>
<td>☐ Selection of filming location, Support for location scouting ☐ Accompanying for location scouting and/or location filming</td>
</tr>
<tr>
<td>☐ Provision of materials relating to location filming (maps, photographs)</td>
</tr>
<tr>
<td>☐ Introduction of filming support facilities ☐ Support for negotiations to film at private and public facilities</td>
</tr>
<tr>
<td>☐ Support for permit procedures relating to filming ☐ Support for arranging accommodations ☐ Requesting support from local residents</td>
</tr>
<tr>
<td>☐ Support for arrangement of local extras, performers, and staff ☐ Support for arrangement of dialect coaching</td>
</tr>
<tr>
<td>☐ Support for arrangement of vehicles, equipment and other materials ☐ Catering support</td>
</tr>
<tr>
<td>☐ Other (Specify: )</td>
</tr>
</tbody>
</table>

| Special Instructions regarding Request |

<table>
<thead>
<tr>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do you permit Japan Film Commission to film on location (limited to cases where performers do not appear)?</strong></td>
</tr>
<tr>
<td><strong>Will you provide a copy of the Work to Japan Film Commission?</strong></td>
</tr>
<tr>
<td><strong>Do you consent to including “Japan Film Commission” in the credits for the Work?</strong></td>
</tr>
<tr>
<td><strong>Do you consent to on-location reporting by the local media?</strong></td>
</tr>
<tr>
<td><strong>Will you provide posters, signs, and other materials relating to the Work to Japan Film Commission?</strong></td>
</tr>
</tbody>
</table>
In requesting location filming support from Japan Film Commission ("Organization"), Requesting Party understands and shall strictly comply with the following terms of agreement:

1. General Obligations of Requesting Party
   • Requesting Party shall strive to clearly specify the contact person for communications with Organization.
   • Requesting Party shall engage in location scouting, location filming, and other activities ("Filming") at its own responsibility.
   • Upon the request of Organization, Requesting Party shall provide cooperation and work that is necessary for Organization to provide location filming support. If such necessary cooperation or work is not provided, there may be cases in which Organization will not provide location filming support.

2. Prevention of Accidents and the Like
   • When engaging in Filming, Requesting Party shall strictly comply with all laws and regulations and strive to prevent accidents.
   • If accidents or other problems occur in connection with Filming, Requesting Party shall take appropriate measures, including notifying the police, fire department, and the like.
   • If accidents or other problems occur in connection with Filming and Organization determines that Requesting Party will not be taking appropriate measures, Requesting Party shall immediately cancel Filming in accordance with Organization's instructions.
   • If accidents or other problems occur in connection with Filming, Requesting Party shall immediately report such accidents or other problems to Organization.

3. Insurance
   • Requesting Party shall take out casualty insurance covering losses that may be incurred in connection with Filming.
   • If Requesting Party causes extras, performers, staff, and other individuals participating in Filming who are introduced by Organization ("Participants") to participate in Filming, Requesting Party shall include losses that may be incurred by Participants in the coverage of the insurance.
   • Upon the request of Organization, Requesting Party shall submit to Organization a copy of the insurance policy or other document certifying that Requesting Party has enrolled in appropriate casualty insurance.

4. On-Site Coordination
   • Before engaging in Filming, Requesting Party shall hold discussions with the owners or managers of the land and building that are the site of such Filming, and if such persons give instructions, Requesting Party shall strictly comply with such instructions.
   • If it is necessary to make noise, use nighttime lighting, or perform other acts that will cause an inconvenience for the residents of and others in the area surrounding the site of Filming when engaging in Filming, Requesting Party shall hold an explanatory meeting in advance, strive to gain the understanding of such residents and others, and take measures that are reasonably necessary to minimize the inconvenience to residents and others.
   • If a crowd gathers on the site of Filming or it is expected that such crowd would gather, Requesting Party shall provide security and traffic control that are reasonably necessary.
   • Requesting Party shall strictly comply with the instructions given by managers of facilities that will be used for Filming.
   • Requesting Party shall maintain and strive not to cause any damage to the facilities to be used in Filming. In addition, if it is necessary to modify, install fixtures, or otherwise alter the facilities to be used in Filming, Requesting Party shall obtain the prior consent of the relevant managers or the like of such facilities.

5. Relationship with Third Parties
   • Requesting Party shall, at its own responsibility, provide transportation, guidance, and schedule management for Participants that are introduced by Organization.
   • Upon being introduced to businesses, organizations, and facilities relating to Filming and other third parties ("Interested Parties") by Organization, Requesting Party shall promptly report to Organization the results of its negotiation with such Interested Parties.
   • Requesting Party understands that the execution of agreements and all other dealings with Interested Parties introduced by Organization shall be performed at its own responsibility, and Requesting Party shall strictly comply with such agreements.
6. Plan
• Upon the request of Organization, Requesting Party shall submit to Organization in advance the
details of the filming, filming schedule, and other information and materials necessary for the location
filming support.
• Requesting Party shall immediately notify Organization if there is a change in the details of the filming,
filming schedule, and other plans that are submitted to Organization.

7. Restoration of Original State and the Like
• After the completion of Filming, Requesting Party shall promptly clean and restore the location, facili-
ties and the like that were used for Filming to their original state.
• After the completion of Filming, Requesting Party shall promptly report such completion to Organiza-
tion, attaching a photograph of the current state of the location or facilities used for Filming.

8. Provision of Location Filming Support
• Organization shall strive to provide the location filming support requested by Requesting Party.
• Requesting Party and Organization shall discuss in good faith the necessary issues in providing the
specific location filming support.

9. Compensation of Damages
• If Requesting Party causes damage to third parties including Interested Parties, Requesting Party
shall compensate for such damage in accordance with the law, and shall properly deal with such par-
ties at its own expense and responsibility, and not cause any harm to Organization.
• If Organization incurs loss due to Requesting Party, Requesting Party shall compensate Organization
for such loss.

10. Indemnification
• Since Organization's cooperation with Filming by Requesting Party will be free of charge, Organiza-
tion shall not be liable for any loss incurred by Requesting Party or third parties in connection with
Filming.
• Requesting Party shall bear all expenses arising in connection with Filming. Organization shall not be
liable for expenses in connection with Filming.
• Requesting Party understands and acknowledges that there is a possibility that permits, consents,
and cooperation necessary for Location Filming and a satisfactory outcome of the location filming
support may not necessarily be obtained as a result of the location filming support. Organization shall
not be liable with respect to any unsatisfactory outcome of the location filming support.
• Even if a request for location filming support is received by Organization, depending on the nature of
the proposal for Filming, Organization may not be able to provide location filming support. Organiza-
tion shall not be liable for the inability to provide the requested location filming support.
• If Requesting Party fails to provide cooperation or work that is necessary for Organization's location
filming support, or fails to comply with Organization's requests, Organization shall not be liable for the
non-provision of location filming support.
• Organization shall not be liable for agreements and other dealings between Requesting Party and
Interested Parties that are introduced to Requesting Party by Organization.

11. Public Relations
• There may be cases in which Organization, upon prior discussion with or notice to Requesting Party,
will use information relating to the Work for Organization's public relations introducing the production
scenery, information concerning the Work, and the official website, creating its own poster, and by
other means.

12. Requests
• There may be cases in which Organization makes the following requests with Requesting Party. If
Requesting Party fails to comply with such requests, there may be cases in which Organization will
not provide the requested location filming support.
  a. To permit filming by Organization on the site of Filming (limited to cases where performers do not ap-
  pear).
  b. To provide a copy of Work to Organization.
  c. To include Organization in the credits for the Work.
  d. To consent to reporting by the local media on the site of Filming.
  e. To provide posters, signs, and other materials of the Work to Organization.
Chapter 6

Incentives from Japanese Film Commissions (Subsidies)
● Actively utilizing the Film Commissions’ Incentive Systems

As Japan has a different taxation system from other countries, it does not have in place a tax incentive system for film crews from abroad. However, there are other systems and services offered by film commissions making it possible to reduce the production cost. For instance, each film commission has an extras registration system that volunteers participate in. As described in the case studies (please refer to Chapter 7), a large number of volunteer extras are mobilized for no charge.

There are other incentive systems offered through film commissions, such as exemption of fees for shooting at public facilities and special discounts for accommodation. In the event that the film is judged as being effective in revitalizing the local community, it is also possible to receive grants from the local government or related organizations. Please check with the film commission in the region where the filming will take place to find out the conditions for getting film grants.
Incentives Provided by the Film Commissions
※ As there are many projects that span only a single fiscal year, these may differ depending on the period. Please enquire directly at each film commission for details.

<table>
<thead>
<tr>
<th>FC/Organization</th>
<th>Incentive system</th>
<th>Budget</th>
</tr>
</thead>
</table>
| **Yamagata City**        | Assistance for filming: Accommodation costs, meals, construction costs, building costs, event costs, transportation costs, personnel costs (only for those living in the City), facility utilization fees and equipment transportation costs within the city in relation to the shoot | Movies: Up to 2 million yen
                                Dramas: Up to 1 million yen                                                    |
| **Kobe Film Office**     | Subsidies for location scouting (For both domestic and overseas films and TV dramas) | To cover costs for round-trip airfare and accommodation, for 3 persons/3 nights,
                                a location scouting aid fund will be provided to overseas and domestic film crew who meet requirements. The amount will be based on actual costs, and the upper limit of the annual budget is 1 million yen. |
| **Hiroshima Film Commission** | Accommodation costs for location scouts from overseas | 10,000 yen × 2 persons = 20,000 yen                                                                 |
|                          | Meals for location scouts from overseas                                         | 5,000 yen × 4 persons = 20,000 yen                                                        |
| **Kochi Film Commission**| Monitor tour (Location scouting assistance)                                      | Travel fees, transportation costs within the prefecture
                                Total budget: 1,240,000 yen (FY2011 budget)                                            |
| **Miyazaki Film Commission** | Scenery scouting Assistance for location scouting System for inviting key personnel (both domestic and overseas) | Applicable for all filming-related contents (movies, dramas, PV, animation, games, etc.)
                                · Domestic return fares: 62,000 yen limit per person. For scouts from overseas, the amount will be decided upon in consideration of the point of embarkation and other factors.
                                · Accommodation grant is 13,000 yen (one night’s stay with breakfast) per person, with a limit of up to 2 days.
                                · Research fees for locations within the prefecture: 50,000 yen |
| **Okinawa Film Office**  | Support for joint production                                                    | Subsidies for location scouting: Maximum of 15,000,000 yen per project for accommodations, transportation, personnel costs (local employment) However, a Japanese production partner is required (FY2011 budget) |
Examples of Japanese and Foreign Projects Filmed in Japan with the Help of Film Commissions

Introduce specific cases of sponsoring foreign films and filming done with the cooperation of the film commission (sealing off of roads, explosion scenes, and filming at airports).
Title: ■ Hong Kong Movie “Shinjuku Incident”

Support provided by: Kobe Film Office
Director: Derek Yee
Cast: Jackie Chan, Naoto Takenaka, Daniel Woo, Fan Bingbing
Filming period: Mid-December 2007 to end-January 2008
Released: Released in Japan in 2009
Crew: Approximately 30 from Hong Kong and 70 from Japan

Outline of shooting and support:
The film is set against Kabukicho in Tokyo’s Shinjuku district. As it was difficult to obtain permits in Tokyo, various areas in Kobe were filmed as a double for Shinjuku in Tokyo. A total of about 100 residents participated in the filming as extras. Locations spanned approximately 20 locations in the city.

Details of scenes:
- **Former Okakata Kaikan**
  A vacant building managed by Kobe City was leased for approximately two months. Used as the company building of the main character in the film, the interior and exterior of the building was furnished, and shooting spanned about ten days and nights. The shooting includes riot scenes that took place outside the sealed off public roads in front of the building, and festival scenes using fire cracker blasts.
- **Higashimon-gai**
  Shooting took place through the night for four days, at a busy street in central Kobe. Shooting was conducted at the end-of-year party season.
- **Nankin-machi (Chinatown)**
  This area was filmed as the neighborhood of the shop that the main character moonlighted in. The people of Nankin-machi also cooperated by acting as Chinese merchants in scenes filmed in other locations. They also cooperated in the filming of a lion dance scene at another location.
- **Vacant lot west of the Kobe Central Wholesale Market**
  A facility owned by Kobe City. The premises were made to resemble the front of Shinjuku and Okubo stations in Tokyo, and night shooting was carried out for the gunshot scenes.
Title: Korea SBS television drama “Stained Glass” (or “Glass Flower”)

Support provided by: Kobe Film Office
Director: Lee Song-soon
Cast: Lee Dong-gun, Kim Ha-neul, Yuko Fueki
Crew: Approximately 30 from Korea and 5 from Japan
Filming period: About one week from the beginning of November 2004
Aired: 2004

Outline of shooting and support:
This was the first actual on-location shooting in Japan for a Korean drama. Three out of 20 episodes were set in Kobe. A total of about 200 residents were involved as extras. Shooting was carried out in approximately 15 locations within the city. The city of Kobe, with its European atmosphere, was shown fully through the scenes. Corresponding to the airing of the drama in Korea, a Kobe tourism campaign was launched in Korea. In addition, the hotel that the story was set in was used for the leading actor’s fan meeting and event.

Details of scenes:
- Port of Kobe, dining cruise ship “Concerto”
  Chartered for the filming of a dinner cruise
- Old Foreign Settlement district
  The main characters strolled and shopped in the “Dior” and Daimaru stores in this area.
- Kobe Kitano district “Ijinkan”
  To avoid tourists, driving and walking scenes, conversation scenes were filmed early in the morning.
- Kobe Meriken Park Oriental Hotel
  Renting the entire lounge, use of the lobby
Title: Korean movie “Marrying the Mafia IV”

Support provided by: Fukuoka Film Commission
Director: Jeong Tae-won
Cast: Kim Soo-mi, Shin Hyeong-joon, etc.
Filming period: June to July 2011
Filming locations:
Seaside Momochi Beach Park, in front of Fukuoka Tower (scenes that used cars),
1F lobby and car park in Fukuoka Airport’s international terminal, Ohori Park, road approaching Daizaifu Tenman-gu
Title: Korean television drama “Scent of a Woman”

Support provided by: Okinawa Film Office
Staging: Park Hyung Ki
Cast: Kim Sun Ah, Lee Dong Wook, Uhm Ki Joon, etc.
Filming period: July 2 to 10, 2011
Aired: Korea SBS/July 23 to September 11, 2011, all 16 episodes
A drama that received high ratings of more than 20% at the start of its airing period, and ranked first among weekend dramas.

Filming locations:
Okinawa Convention and Visitors Bureau, Watabe Wedding head office, Ginowan Marina, Sunset Beach, Chatan Depot Island, Cape Zampa, Cape Maeda, Ura-Maeda Coast, Aqua Luce Chapel, beach behind Coral Vita, Ryukyu Village, Kajinho, old residence “Chanya,” Kouri Island, Tokei Beach on Kouri Island, Teniya district, Chanuya Resort, Nirai-kanai Bridge
Title: Chinese drama “My Sassy Girl”

Support provided by: Nagasaki Film Commission
Chief Director: Jiang Jiajun
Director: Song Yang
Cast: Zhang Mei, Eddie Peng
Filming period: March 2011
Aired: Release date in Japan has not been set

Filming locations:
Huis Ten Bosch, Shimabara Peninsula, Nagasaki Airport, etc.

Outline of support:
■ Arranging for Japanese extras
■ Assistance in applying for permits with various sightseeing facilities, etc.
Title: Korean Movie “A Barefoot Dream”

Support provided by: Hiroshima Film Commission

Director: Kim Tae-gyun
Korean representative in the foreign language film category of the Academy Awards (United States)

Cast: Park Hie-soon, Ko Chang-seok

Filming period: January 20 to Jan 26, 2010

Outline of shooting:
The scene of the International Youth Soccer Tournament held in Hiroshima was filmed in the soccer field. Approximately 1,200 extras participated in the filming (2 days). Hiroshima youth soccer team played the part of the team playing against the East Timor team.

Outline of support:
- Providing information to the director
- Location scouting, negotiations at the location site, recruiting extras
- Negotiations with the teams that were cast (as there were weekday location shoots), etc.
Title: ■ Japanese Movie “The Negotiator -THE MOVIE-”

Support provided by: Kitakyushu Film Commission
Director: Hidetomo Matsuda
Cast: Ryoko Yonekura, Toshio Kakei, Noboru Takachi, Yu Shirota, Lin Dandan, Takanori Jinnai

Filming period: September 2009
Released: February 11, 2010

Outline of shooting:
Filming of a hijacking scene that took place within the restricted area of an airport
Title: Japanese Movie “Wild 7”

Support provided by: Kitakyushu Film Commission
Director: Eiichiro Hasumi
Cast: Eita, Kippei Shiina, Ryuhei Maruyama, Tsuyoshi Abe, Takashi Ukaji, Yusuke Hirayama, Minoru Matsumoto, Jun Kaname, Yuika Motokariya, Takeo Nakahara, Kotaro Yoshida, Kyoko Fukada, Kiichi Nakai
Filming period: March 2011
Released: December 21, 2011

Outline of shooting:
Roads in the heart of town were sealed off for the filming (6:00~18:00, two days, rerouting of approximately 500 buses).

Outline of support:
- Discussions with the police, formulation of implementation plan, survey of traffic volume
- Discussions for rerouting buses, implementation, rerouting plans for general vehicles
- Proposals for placement of security officers
- Informing residents in the area, local government offices, corporations, businesses, etc., and requesting them to sign documents for giving consent to the shooting
- Prior notification (distribution of flyers, notices inside buses, signboards)
- Notification to taxi association, truck association, driving schools, hospitals, fire department, etc.
- Setting up signboards for rerouting notices on the actual day of filming, placement of guides at bus stops on the actual day of filming
Title: ❏ Japanese Movie “Princess Toyotomi”

Support provided by: Osaka Film Council

Director: Masayuki Suzuki

Cast: Tsutsumi Shinichi, Haruka Ayase, Masaki Okada, Kiichi Nakai

Filming period: August 14 to 15, 2010

Released: May 28, 2011

Outline of shooting:

Roads in the heart of town were sealed off (18:00–9:00 the following day, two days, suspension of bus services), and more than 5,000 extras were involved in the shooting.

Support contents:

■ Intense negotiations with the police
■ Various arrangements for the overall production, scenery scouting, location scouting
■ Coordination with regard to notifying the related parties and working with the publicity department of the film distributor for the promotion of film
Title: Japanese Movie “DOG×POLICE”

Support provided by: Hiroshima Film Commission
Director: Go Shichitaka
Cast: Hayato Ichihara, Erika Toda, Jun Murakami, Cunning Takeyama, Shinosuke Abe, Saburo Tokito
Filming period: March 2011
Released: October 1, 2011

Outline of shooting:
Road closures (8 highway routes, 5 minutes), explosions, large-scale construction in a shopping mall during operating hours. The filming took three days, and preparation for the scenes to be filmed the following day always took place during the prior night. Filming was also carried out during the operating hours of the shopping mall.

Outline of support:
■ Setting up an iron frame for a large-scale construction (from about two weeks prior to shooting)
■ Recruitment of a total of 600 extras
■ Discussions with the police, implementing plans
■ Creating conditions to receive assistance from many industries
■ Discussions with the fire department
■ Setting up signboards
■ Discussions with the taxi association, private taxi association, bus association, and bus center.
■ Notifying facilities in the area, hospitals, and transportation agencies
■ Assisting security placement plan
■ Coordination with neighboring location sites (hotels, bus center, department store), and drawing up an emergency response manual
About Japan Film Commission

Japan Film Commission (JFC) is a national film commission covering the entire country of Japan. It is your first contact if you are interested in filming in Japan.

With its main office in Tokyo, Japan Film Commission is a non-profit organization comprised of over 95 regional film commissions as well as various film and video industry guilds and organizations, such as the Directors Guild of Japan. It is supported and endorsed by ministries and agencies of the federal government, such as the Ministry of Economy, Trade and Industry, the Agency for Cultural Affairs, and the Japan Tourism Agency.

Japan Film Commission
4F Shinkawa K・T Bldg.,
1-28-44 Shinkawa, Chuo- ku, Tokyo
104-0033
TEL : +81-3-3553-1251  FAX : +81-3-3553-1252
E-mail : jfc@japanfc.org  URL : http://www.japanfc.org/

Date of Established: April 14, 2009
Three Requirements for Film Commissions

1. The film commission must be a nonprofit public entity.
   ○ Definition of being a nonprofit entity
     - In order for the film commission to be on equal terms with the filmmaker, it must not receive direct compensation for its filming support services (excluding facility use fees, etc.).
     - The employees and staff of the film commission must not have any conflict of interest between their film commission duties and their personal profits.
     - The employees and staff of the film commission must not hold stock nor be an employee of any enterprise related to the film industry or that provides services to an enterprise related to the film industry for profit.
   ○ Definition of being a public entity
     - As the film commission sometimes need to build a consensus among a region, it must either be:
       - An organization belonging to, or a part of, a federal or regional government.
       - The one and only film commission by a federal or regional government.

2. The film commission must offer a one-stop consultation service related to filming.
   - The film commission shall act as a liaison for the entire region and offer integrated consultation service for matters related to filming support.
   - In order to carry out the above functions, the film commission have the following two systems:
     - A cooperative system with agencies who have the rights to issue permits for filming at facilities owned by the federal or regional government within the region.
     - A system comprising of a relationship of trust among regional enterprises, groups and residents, allowing the film commission to act as a liaison for the community with regards to filming at commercial facilities.

3. The film commission may not choose the content of film or video
   - To respect freedom of expression, the film commission shall not decide to provide or refuse support based on the content of a film or video.
   - The decision to allow or refuse filming at a facility or location is made by the owner or manager of the facility or location. The role of the film commission is to act as a liaison, by conducting negotiations and making adjustments between the filmmaker and the owners or managers of facilities or locations.