UNIT 4 THE FILM INDUSTRY

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4.0 OBJECTIVES

At the end of the study of this unit, you will be able to:

- describe how the film industry in India is structured;
- describe how a film is made;
- deliberate on the role of the Government, its positive and negative impact on cinema;
- discuss the emerging significance of documentary and short film; and
- write a critical appreciation on films.

4.1 INTRODUCTION

In Unit 3, we dealt with the organisational pattern of the government media. In this Unit, we shall concentrate on the film industry. We shall discuss the role that the government plays in the film industry through its various institutions. We shall discuss documentary films. We shall also take up the various problems faced by the film industry.

Having acquired a good understanding of the film industry, we shall discuss the educational media in the next unit—the concluding unit of the block.
Activity 1

Before you proceed further, it would be beneficial for you, if you undertake this activity.

1) Visit a cinema hall located near your residence. Undertake the following tasks:
   - find out how they acquired the copy of the film currently being shown. Document the process of acquisition.
   - draw the structure of the management of the cinema hall.

4.1.1 Film Industry in India

The film industry in India, like the press, and unlike the television and radio, is entirely free and independent. It is subject only to the terms and conditions of the Cinematograph Act of 1952 which is still in operation, although it has been amended many times. The Act imposes certain norms that are to be observed, relating particularly to censorship, taxation, import and export of films.

Generally, the term ‘film industry’ has come to signify the popular, entertainment films being made in the major film producing centres of Bombay, Madras, Hyderabad and Calcutta. However, the past twenty years or so have seen the rise of a New Cinema movement which has been called by various names—Parallel, Art, Serious, or simply New Cinema. Most of these films are made by the graduates of the Film and Television Institute of India at Pune, who have spread out all through the country from Manipur, Assam, Orissa to Trivandrum and Bangalore, in addition to the four main centres of the film industry.

For the film industry, the cinema is a form of entertainment, but some intellectuals and discerning film-goers see it as a form of artistic expression. However; all cinema communicates ideas, knowledge about people, places and things beyond one’s own limited area of experience. This communication emerges subconsciously or with the director’s full awareness and deliberate intent.
No form of art or entertainment is entirely free from an ideology, a specific way of perceiving and understanding. But it is necessary to look beneath the surface to discover what the film maker is conveying about attitudes, behaviour, reactions: what his/her own attitude is with regard to personal beliefs, customs, relationships or larger issues like politics or social organisations.

In India, though the film makers are free to make films the way they like, still, they are not completely free as the distribution networks are with the government. And it is the government who decides which films should be shown and which should not be shown.

4.2 THE FILM INDUSTRY : ORGANISATION

India is the largest producer of films. In 1992, in all 836 feature films were produced; of these, 189 were in Hindi and the rest in other Indian languages, mainly in Tamil, Telegu and Malayalam.

Although the film industry gives employment to thousands of people and yields lakhs of rupees as revenue to the Government, it is still not organized or recognized as an industry. It is, therefore, not subject to the laws which govern an industry. However, there are a number of unions, guilds, associations, which look after its interests. The major ones are:

- The Film Federation of India.
- The Indian Motion Pictures Producers Association (IMPPA), Bombay.
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The South India Film Producers Association, (SIFCC), Madras.

Being a member of any of these associations carries many advantages. They register titles of the projected films, settle disputes, lobby for the needs and grievances of their members with the central and state governments, so on and so forth.

There are several associations and unions of directors, actors, cameramen, sound recordists, even studio hands. Membership of a union is not mandatory in order to be employed but it carries many advantages at very little cost and, therefore, most people working in the field opt for membership of a union or guild.

**Check Your Progress 1**

**Note:**

1. Use the space given below for your answers.
2. Compare your answers with those given at the end of this unit.

1) Indicate whether the following statements are true or false.

   a) The cinema industry is absolutely free in India.
      [ ] True [ ] False

   b) The Cinematograph Act was passed in 1952 and it was never amended.
      [ ] True [ ] False

   c) The cinema industry in India is governed by the Cinematograph Act of 1952.
      [ ] True [ ] False

   d) The New cinema movement is sometimes called parallel, art, serious or simply new cinema.
      [ ] True [ ] False

   e) The film industry in India is still not recognised as an industry.
      [ ] True [ ] False

2) Name the major unions or associations of the film industry in India.

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4.3 HOW A FILM IS MADE AND DISTRIBUTED

Since the cinema was invented in the West and took a certain shape and form from the start, it is the Western definition that is considered the norm. We shall examine that and then see how it has evolved in India.

In general, the director either takes a story or a novel, and adapts it into a film script, or works with a writer to come up with an original script for a film. Sometimes, very rarely, a director writes a story or an original script himself or herself. The story is then broken up into a screenplay with scenes, shots and dialogues. The actors are then selected, and the director gets his crew together. Usually, the director and the producer work together almost from the start; it is the producer who finds the money to make the film, leaving the director free to concentrate on the creative aspect.

A detailed shooting plan is worked out, indicating the locations, the days on which different scenes are to be shot, the actors and extras who will be working on those days and in those scenes, and the equipment that is required, when and where, and every minute detail.
contingency plans are drawn up, just in case things go wrong. This area is usually the responsibility of the Executive Producer.

Once the film is edited and completed, a final print or many prints are made, and the producer takes over the arrangements for selling it to the distributors and exhibitors.

4.3.1 Film Making Process in India

Only those producing “Serious Cinema” in India usually follow the film-making process described above. For the mainstream cinema, the film industry has evolved its own process, necessitated by the shape the cinema itself has taken, with the emphasis on stars and the important place that music and dance occupy. The idea for a film often starts with a producer who starts by signing up a hero and a heroine. He then gets a scriptwriter to weave together a series of incidents involving these stars, interspersed with plenty of songs and dances. Simultaneously, a music director composes the music for the lyrics specially written for the film, and the producer’s attempt is always to get the leading singers to sing the songs. Often, the songs are recorded first, and on the basis of the music and the stars who have been signed up the producer tries to interest financiers in funding the film. Somewhere along the way, the producer also chooses a director and a cameraman and pays them both a signing amount. Usually, these amounts are paid in cash; ‘black’ money is the basis of the film industry with huge, undeclared amounts changing hands.

The money for shooting and completing a big-budget film with major stars, music directors and singers, seldom comes in all at once. The film also cannot be shot in one stretch as the stars can rarely give more than a few days at a time to one production, since they work in several films at the same time. Therefore, the normal pattern is to shoot a few scenes with at least one song and dance sequence to start with. These scenes are edited and shown to the distributors and exhibitors in addition to the financiers.
Activity 2

1) Look at the biggest box-office success of all time—“Sholay”. Analyse its entertainment value. Then examine it again to see what it says about family relationships, violence and the forces of law and order. How would you account for the popularity of the anti-hero?

2) Now look at a different kind of entertainment film—“Mirch Masala”, directed by Ketan Mehta. Should the character played by Naseeruddin Shah be taken at face value? Is the director being serious, or is he subverting the norms of the popular film. Give reasons for your conclusions. Study carefully the relationships between men and women and the position of women in this film, comparing it with those in “Sholay”.

4.3.2 Distribution of Films

Films are normally sold all over India in “territories”. A distributor may buy just a single territory; a film can thus be sold to several different distributors covering the entire country. The distributor then negotiates with the exhibitors, who own theatres or chains of theatres.

Although the manner and sequence of making a film may differ for ‘commercial’ and ‘art films’, the distribution pattern is the same. If a distributor is not interested in a film, it is extremely difficult to exhibit it. Since India has only big movie theatres, the distributor and the exhibitor can choose the kind of film they wish to show. Inevitably, and understandably, they will choose the kind of film that is likely to earn the largest amount by bringing in the greatest number of spectators. It is the serious cinema, designed for more intimate viewing, that suffers under such a system. Unlike most other countries, we still do not have the small cine-plexes; which, in fact is the pattern all over the world.

Audiences, too, come to expect a certain kind of film to be shown in a certain kind of theatre. If expectations are belied, the reaction is usually hostile. Many people involved in the world of cinema are now demanding that the government bring in changes and encourage smaller theatres to be established.

Activity 3

1) Watch Satyajit Ray’s “Mahanagar” and “Charulata”. Compare the position of women in these two films, the relationships with the family and between the husband and the wife. Compare and study the manner in which the relationships are brought out in these two films.

4.4 THE ROLE OF THE GOVERNMENT

Since independence, the government has periodically set up committees to inquire into the problems and needs of the film industry and make recommendations. The governments have derived many advantages from the film industry, specially in the form of the sizeable revenue they receive by levying a variety of taxes, both at the central and the state level. Control over the content of films has been exercised principally through the imposition of censorship.

4.4.1 Censorship

The Central Board of Film Certification has its head office at Bombay with a chairman and five members appointed by the government. There are regional offices in Madras, Calcutta, Delhi, and Hyderabad, with a large number of censor officers who are nominated to the board. They carry out the function of certifying films. The job of the censor is to ensure that the film is suitably supported to the sentiments of the masses. The Office of the Film Certification is responsible for the certification of films, including the classification of films according to age groups and the issue of certificates to films that have been cleared for public exhibition. The certification process is governed by the Film Certification Act, 1952.
board by the government. The non-official members are selected on the basis of their standing in the arts and their demonstrated interest in the cinema.

When a film is completed, it is sent to the censor board to obtain a certificate without which it cannot be shown publicly. The censorship office then invites a minimum of three persons from the board to view the film and pass judgement on it, in writing, on the spot.

There are three categories of certificates:

"U" for general release,

"A" for adults above the age of 18 only,

"UA" for children accompanied by adults.

Usually, even when the film is clearly designed for adults, film producers prefer to get a "U" certificate to bring in larger audiences. If the producer is not satisfied with a censorship decision, he can appeal against it to the Appellate Tribunal in Delhi. The decision of the Tribunal, which also has a chairman and five members appointed for a period of three years, is final. After that, the producer, if he wishes, can still file a case in court.

Check Your Progress 2

Note: i) Use the space given below for your answers.

ii) Compare yours answers with those given at the end of this unit.

1) Describe the process of making a film through a flow-chart.

2) In India, usually the normal procedure for making a film is not followed. Why is it so?

3) Name the three categories of certificates that the censor board of India issues to films.

4) Why do the producers of films like their films issued a 'U' certificate?
4.4.2 Government Institutions

a) National Awards

The first of the positive steps the government took, to help the films develop as a form of artistic endeavour, was the establishment of the national awards in 1954. These are presented by the President of India. Since then, the number of awards for directors, producers, actors and actresses, technicians, art directors, music composers and lyric writers, has grown considerably, and now the presentation of the awards is followed by a national film festival showing the award winning films. The films are judged by an independent jury nominated by the government. A recent addition to the awards is one for the film critics and one for the authors.

b) The Film Finance Corporation (FFC) / National Film Development Corporation (NFDC)

In 1961, the government set up the Film Finance Corporation to give loans for low budget films. It was the start of a policy to assist in the emergence of an artistic rather than purely commercial cinema. In the early years, the FFC had an honorary chairman and a very small office. As its role became more significant, this grew in size until 1982, when the Film Finance Corporation was amalgamated with the Motion Picture Export Corporation, to become the National Film Development Corporation (NFDC).

For a number of years, the NFDC was the key organisation in the Indian Cinema. It used to give loan usually to Film Institute Graduates. It then started producing films itself, giving the director a flat fee. It promoted Indian cinema all over the world, and gave a great impetus to the artistic cinema.

It held annual script competitions to discover new talent, financed the films of even established directors like Satyajit Ray and Mrinal Sen. It was with FFC/NFDC funding that the directors like Mani Kaul, Kumar Shahani, Ketan Mehta, Saeed Mirza, Adoor Gopalakrishnan were able to make first films and establish themselves. The works of these directors, and many more who accompanied them or followed in their footsteps, began to dominate the list of the national award winners. These films were also shown on the television, and slowly led to awareness in the public, that there was another kind of cinema possible.

The NFDC itself receives its funding through different means. Originally, entirely funded by the government, its activities and sources of funding were expanded. All films imported into the country had to be cleared by an NFDC-appointed committee, and the importers had to pay a large canalisation fee to it. With this and the international and national sale of the films it produced, the NFDC carried on its promotional and financing activities. In the present altered conditions, the import of films has been liberalised and the NFDC no longer obtains a canalisation fee. This had led to considerable financial difficulties and the future of the NFDC seems uncertain.

c) State Film Development Corporation

Almost all the states have established the State Film Development Corporations, but only a few of them have proved to be really effective. The Kerala State Film Development Corporation has helped film makers in many ways through financing their films and showing them at the theatres they have built. In Calcutta, the Nandan Film Complex has become the hub of film activity in the city with its two theatres, library, cafeteria and large grounds. They hold regular film shows and special weeks of films from other countries. It has nurtured an interest in the cinema that Bengal has always shown. In Bhopal, the Madhya Pradesh Film Corporation together with Bharat Bhavan, has financed films, published books and literary journals, and organised several seminars on the cinema. For some years, it proved a heaven for the more seriously inclined film makers. The State Film Development Corporation, set up in Chandigarh, has been directly responsible for the emergence of viable Punjabi Cinema.

d) The National Film Archive

Another institution to be established by the government was the National Film Archive of India (NFAI), with premises in Pune, in 1960. The Archive began to collect film classics
wherever possible, cleaned, restored and preserved them. Slowly, its scope also expanded, and it began to add world classics and great contemporary films to its collection.

The possibility of seeing great cinema and doing film research in the library of the Archive encouraged incipient film makers and writers to take the cinema seriously as a great art form. Each year, the NFAI holds a one-month Film Appreciation Course in Pune in conjunction with the Film Institute. It is an intensive course designed for those with more than a passing interest in the cinema. Many film society members, or those interested in starting film societies, budding writers, critics, actors and actresses, have taken this course. It has proved to be so valuable and the admission to it so much in demand, that the NFAI has designed a shorter, more compact, ten-day course. This course is conducted all over the country in collaboration with various institutions. It has led to a spread of film culture and a deeper understanding of the cinema.

In addition, the NFAI gives research grants and fellowships, and has entered into an agreement with a publishing company to publish books and monographs on the Indian cinema.

e) The Film Institute/Film and Television Institute of India

Within two years of the founding of the National Film Archive, the Film Institute of India was created on the premises of the old Prabhat Film Studio in Pune, situated next door to the Film Archive. The courses were designed on the Lines of the great French Film School in Paris. The students received a thorough grounding not only in technique, but also in the history and aesthetics of the cinema. With the Film Archive next door, they are able to see the great cinema of the world at the two screenings held every evening in the institute’s auditorium.

Initially, the Film Institute also included courses in acting. Among its earliest acting students were Shabana Azmi, Shatrugan Sinhu, Om Puri and Naseeruddin Shah. The first graduates in film direction went into the mainstream cinema, but when funding through the FFC became possible, they chose to make their own films. Mani Kauls Uski Roti made with an FFC Loan in 1969, Kumar Shahani’s Maya Darpan in 1972, Adoor Gopalakrishanan’s Swayamvaram in 1972. It was the start of the New Wave in the Indian Cinema.

In 1982, with the expansion of Doordarshan and the need for training in television, the Film Institute was expanded to include training in television as well. The film and television sections are quite separate although on the same campus, and the name of the institute has been changed to the Film and Television Institute of India (FTII)

f) Directorate of Film Festivals

The first International Film Festival was held in India, in 1952, and it travelled from Delhi to Bombay and Calcutta. Some of the great contemporary films from all over the world were shown at this Festival, which was attended by many internationally celebrated actors and directors. It was a phenomenal success and its impact was felt for many years. However, organising an international film festival is a complicated and expensive exercise, and it was not repeated until 1965, at which time it was held only in Delhi. After that, international film festivals, were held sporadically for the next few years until, in 1972, a permanent Directorate of Film Festivals (DFF) was established under the Ministry of Information and Broadcasting to hold an annual festival. It was also decided that a competitive festival in Delhi with an international jury would alternate with a non-competitive festival to be held in a different city. The competitive festival in Delhi became known as the International Film Festival of India (IFFI) and the non-competitive one as Filmotsav. The standard set by the festival was very high, and it was so well organised that it quickly became one of the six A-grade festivals in the world.

The Ministry decided to give the DFF greater autonomy by placing it under the direct charge of the NFDC. However, with the office of the DFF in Delhi and the NFDC in Bombay, conflicts did arise, and, in 1989, the Ministry took back the DFF. That same year, in view of the mounting criticism that the IFFI did not attract the best of the year’s production to its international competitive section, the Ministry decided to do away with the competition section altogether and to hold the Festival in a different city each year rather than alternating it with Delhi. The elimination of the competition led to a fall in the prestige and importance of the Festival in international terms, although, for the Indian audiences, it still remains a
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unique opportunity for seeing the best of the new world cinema.

For international critics and Festival Directors, the most important aspect of India's festival is the section devoted to the serious Indian cinema called the Indian Panorama. Films for this section are also selected by an eminent Indian jury and the DFF pays for them to be subtitled in time for the Festival. The Panorama has become an important showcase for the Indian cinema, and participation in it carries prestige as well as a guarantee of international exposure with the possibility of invitation for participation in other international festivals.

The decline in international importance of the Festival, however, has led to a rethinking about its role, and the government has now decided to restore the competition and take it back to Delhi every two years, as before.

In addition to the International Festival and the National Festival accompanying the National Awards, the DFF also organises regular film weeks from different countries under the Cultural Exchange Programme; Indian film weeks are held as a reciprocal measure in these countries. As a result, films from many European and Asian countries are shown at regular intervals, and are beginning to become familiar to Indian audiences in those cities where they are shown. They are then picked up by the International Federation of Film Festivals and shown to film society members all over the country.

Check Your Progress 3

Note: i) Use the space given below for your answers.
ii) Compare your answers with those given at the end of this unit.

1) Indicate the correct answer:
   a) The National awards for films are presented by
      ● The Minister for Information and Broadcasting
      ● The Prime Minister
      ● The Vice-President
      ● The President

   b) The Film Finance Corporation was incorporated in the:
      ● Motion Picture Export Corporation
      ● The National Film Development Corporation

   c) The National Film Archive was established in
      ● Bombay
      ● Pune
      ● Calcutta
      ● Delhi

   d) The Film and Television Institute of India is the expansion of:
      ● The Film Institute of India
      ● The Directorate of National Festivals
      ● The International Film Festival of India
      ● The National Film Archive

2) List down the activities of the Film Archive of India.

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The documentary film has been universally recognised as a significant film of expansion. In India, the Film Division regularly produces documentaries of technical and cultural values. Now, there are film festivals all over the world exclusively for documentary and short films.

### 4.5.1 The Films Division

Recognising the power of the cinematic image to transmit messages, the British colonial government established the Information Films of India to persuade the Indians to join in Britain’s war effort. Perceiving this organisation as a propaganda instrument of colonial powers, the newly independent national government wound it up immediately after independence. However, recognising the need to present information and even news, the government re-established it as the Films Division to "inform Indians about India". An ambitious programme was put into practice. Documentary films were made not only about development projects and achievements, but a series of films was produced about national figures, both political and cultural. This was in addition to a weekly news review. These documentary films and news reviews were required to be shown in the theatres preceding the Feature Film. The theatre owners had to pay a fee to the Films Division and this became its major source of funding.

With the advent of the television and the mounting resentment of the theatre owners at having to pay for and screen a short film that the audiences were growing increasingly impatient with, the ruling was withdrawn. In any case, with the daily news on the television and an even more widespread communications means at its disposal, the government no longer had to rely on the screening of documentary and informational films in the theatres.

The Films Division, however, still continues to function out of its head office in Bombay with branches in most major cities, producing short films of either technical use such as agriculture, or films of lasting cultural value. Many of its technical films have won international awards.

The Films Division has a number of directors and technicians on its payroll, but a large number of films are made by independent directors under contract. Many well-known feature film directors have made documentaries for the Films Division. Among them are directors such as Goutam Ghosh, Buddhadeb Dasgupta, Kumar Shahani, Mani Kaul, Adoor Gopalakrishnan and the late G. Aravindan.

The documentary film is being increasingly recognised worldwide as a significant form of expression in itself. Many young film makers start out making shorts and documentaries; several prefer to stay within this field as they find it satisfies their desire to use the cinema as a weapon of protest, or of creating awareness of issues they are concerned with. There are film festivals all over the world, showing only documentary and short films. With India being perhaps the largest producer of documentary films in addition to being the biggest films producing country in the world, the Films Division felt the need to have an international festival in Bombay exclusively, for short films.

### 4.5.2 The Bombay International Film Festival for Documentary, Animation and Short Films

In 1990, the first Bombay International Film Festival was held, organised by the Films Division. Despite lack of experience in this field, it was remarkably well received for its organisation, the wide variety of films it showed, the international participation, the excellent competition section with an international jury and the warmth and sincerity of its approach. The second festival was held two years later, in February, 1992, and it is now a regular event, which will be held every two years in Bombay.

### 4.5.3 The Independent Short Film Makers

As an independent film maker, established or just starting out, it is not always a simple matter to get a Films Division contract to make a film of one’s choice. Young directors started looking around for alternate sources of funding. They found it in different governments department such as the Department of Tourism, the Ministry of Social Welfare, Ministry of External Affairs, etc. Industrialists and business houses also want films about their own achievements and their public-spirited enterprise. Others are prepared
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to be persuaded to finance films as a measure of cultural support. The film making base is being expanded, but the problem of distribution remains. An all-India distribution can only be obtained if the film is acquired by the Films Division, or by Doordarshan.

Many young film makers, driven by the need to make a statement of protest or anger, found their own resources to make films on topics as controversial as the blindings in Bhagalpur or deaths from the gas explosion in Bhopal. Anand Patwardhan, for instance, started out with making an anti-Emergency film, "Prisoners of Conscience", in Canada where he was then living and studying. Returning home he made films like "Bombay, Hamara Sheher", a biting indictment of the way the city is run. His latest film is "Ram Ke Naam", a one-hour film shot in Ayodhya. Uma Segal, after graduating from the FTII, made "Shelter" about the homeless in Bombay. Meera Dewan in Delhi has taken up women's causes, making films on issues like dowry deaths. Nilita Vachani obtained Doordarshan funding for a film on a woman supposedly possessed by spirits "Eyes of Stone". All short films, however, are not about social or political protest. Many have used the form for aesthetically satisfying work. Rina Mohan's "Kamalabai" is on the life of famous Marathi actress of the thirties; Soudhamini's "Pitrukhaya" is a beatiful evocation of dance.

Many of the established directors of the serious art film, like Kumar Shahani, Mani Kaul, G. Aravidan, Adoor Gopalakrishnan, Goutam Ghosh, and others, have also made short and documentary films for the Films Division, for Doordarshan, for different government ministries and institutions, etc.

4.5.4 Problems of the Independent Short Film Maker

The main issue, even more significant than funding, remains the one of distribution. If a film wins a national or an international award, it is automatically, and obligatorily, bought and shown by Doordarshan. But that is not the medium for which the films were necessarily made, and many of the technical and aesthetic qualities are lost on the small screen. The difficulty seems to be without a solution for the present.

Check Your Progress 4

Note: i) Use the space given below for your answers.
    ii) Compare your answers with those given at the end of this unit.

1) Why did the Films Division withdraw the ruling of showing documentaries and news reviews before every screening of a feature film?

2) Why do many young film makers still like to continue making documentary movies?

3) What are the two major problems faced by the independent short and documentary film makers?
4.6 PROBLEMS OF THE FILM INDUSTRY

For many years, the cinema enjoyed a position as the single most important medium of easy, accessible entertainment with no real competition from any other form. The prices of cinema tickets were controlled by the government, and going to the cinema was an easily affordable family outing.

In the past few years this situation has altered dramatically. The main challenge came from the television, then the video. Financing a film became increasingly expensive, and revenues of the distributors and financiers fell dramatically, as a result of the video piracy of new films as soon as they were released—sometimes even before they were released. With Doordarshan showing films and film-based programmes regularly, attendance at the cinema hours also decreased. For many years, the film industry was in a state of crisis, from which it has not yet emerged, but it has found ways of coping with it. Films have grown more spectacular, with special effects that are lost on the small television screen. The quality of pirated videos is so poor that it cannot be compared with the big screen. Some of the biggest producers have started making their own official videos of their films, without the songs and with advertising lines running across the frame, just to entice people back into the theatres.

However, the crisis of financing and distribution has by no means been overcome. People are beginning to understand that we are now entering a different world, where electronic communication is going to be increasingly important, and we have to come to terms with it.

For the art cinema, Doordarshan has played an important role. First, by regular Sunday afternoon showings of national award-winning films in all languages, sub-titled in English, and, then, by producing films itself, either independently or in collaboration with the NFDC. However, for the true film lover and film maker, the small screen is not the format for a feature film, nor can a film be experienced in the same way as in a theatre.

Check Your Progress 5

Note:
   i) Use the space given below for your answers.
   ii) Compare your answers with those given at the end of this unit.

1) List down the problems currently faced by the Film Industry.
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2) How can television (Doordarshan) help the Film Industry regain its past glory and status?

4.7 LET US SUM UP

There are many more aspects to making and seeing films than those immediately apparent. Unlike America, but like the situation in many European and Asian countries, in India, there is a division between the 'commercial' and 'art' cinemas, even though the distinction is not always clearly marked. The 'art' cinema in India emerged as a result of the government's efforts to improve the technical and imaginative quality of the cinema by providing training facilities and financial support. The beneficial effects were felt throughout the film world as trained technicians entered the cinema as cameramen, sound recordists, art directors, actors and directors. The National Film Archive and the annual International Film Festivals made it possible to see the best of the world cinema, to study trends and styles as well as theories of film making.

The major problem of distribution, however, was never tackled in an imaginative way in keeping with the changes sweeping through the world. As a result, the film makers, producers, distributors and exhibitors find themselves in a permanent state of crisis. With the technological and communications explosion, the television and video have posed a serious challenge to film industry and the future of the cinema is uncertain. What is certain is the love for films, however they are shown. In that fact alone lies hope for the survival of the cinema.

4.8 FURTHER READING

- Barnouw & Krishnaswamy, 1980, Indian Film Oxford University Press.

4.9 CHECK YOUR PROGRESS: MODEL ANSWERS

Check Your Progress 1

1) a) False
   b) False
   c) True
   d) True
2) In India, the films bring to the general mass a much desired break from the daily monotonous routine chores. The film producers make the best use of this desire of the masses by selling them some formula dreams in the form of films. Thus, commercial goal takes precedence over the art. The formula consists of some good looking hero and heroine, sex scenes, songs, dances and fights. This is important and this is what matters.

3) • For general public—‘U’ category
   • For Adults—‘A’ category
   • For children accompanied by parents—‘UA’ category

3) A ‘U’ category generally ensures the largest possible audience. This means more revenue and more revenue means more profit. Therefore, the producers would always like their films to be categorised as ‘U’ films.

Check Your Progress 3

1) a) The president.
   b) The National Film Development Corporation.
   c) Pune.
   d) The Film Institute of India.

2) • Collect, clean, restore and preserve classic and contemporary great films.
   • Provide library facilities on films.
   • Provide research facilities on films.
   • Conduct film appreciation course.
   • To help publish books and monographs on films.

Check Your Progress 4

1) The spread of the reach of television has opened a new channel for the government to disseminate information about various issues. However, there was a very strong resentment among the general audience regarding the compulsory screening of the documentaries and news reviews. In addition to these, the theatre owners were very unhappy with the Films Division as they had to pay for the documentaries produced by the Films Division. For these reasons, the Films Division withdrew the ruling on the mandatory screening of documentaries and reviews before each show of a feature film.
2) Most of the young film makers find the documentaries the appropriate way of expressing their views on various social and cultural issues. The young film makers also need funds to make films. This fund can be provided by the Films Division of India. Usually, very few other funding agencies provide funds for serious documentaries as they are not commercially viable. These are the two reasons for the young film makers to make documentaries.

3) The two major problems faced by the independent short and documentary film makers are: i) the lack of funds and ii) the absence of proper distribution system.

**Check Your Progress 5**

1) ● increase in the prices of cinema tickets.
    ● lack of finance.
    ● weak distribution system.
    ● video piracy of new films.
    ● deep inroads made by television in the film industry through telecasting of feature films and film related programmes.

2) The television can do the following to help the Film Industry regain its past glory and status:
    ● stop telecasting feature films, specially the newly made ones.
    ● educate people on film aesthetics and appreciation.
    ● stop telecasting film based programmes like 'chitrahar' etc.