UNIT 15 INDIAN FILM INDUSTRY

Structure

15.0 Introduction

15.1 Learning Outcomes

15.2 Brief History of Films

15.3 Films come to India

15.4 Reach of the Industry

- 15.4.1 Hindi Film Industry
- 15.4.2 Regional Reach
- 15.4.3 Documentaries
- 15.4.4 Corporatisation

15.5 Impact of the Industry

- 15.5.1 Revenue Generation
- 15.5.2 Stardom and Glamour
- 15.5.3 Politics
- 15.5.4 Social Impact

15.6 Art and Production

- 15.6.1 Digital Era
- 15.6.2 International Presence

15.7 Future of the Industry

- 15.7.1 Challenges
- 15.7.2 Scope for Development

15.8 Let Us Sum Up

15.9 Further Readings

15.10 Check Your Progress: Possible Answers

15.0 INTRODUCTION

The film industry is one of the most glamourous, enticing and alluring industries in India. Called the tinsel town, silver screen and the city of dreams, the Mumbai Hindi film industry is one of the largest industries in the world. Right from the hair styles to the dialogues spoken by the stars, films have been the biggest trend setters in India. But very few are interested in knowing what goes on behind the lights, how many people are involved in producing one film, how does this industry function as a whole, what are it's sources of income and avenues of expenditure.

This unit is aimed at introducing you to the world of cinema not as a medium of entertainment, but as an industry. During the course we will discuss a brief history of how films came to India, few important landmarks over past hundred years,

regional penetration and international presence of the Indian Cinema. By the end of the unit, you shall be able to understand and appreciate films like any other product of media.

15.1 LEARNING OUTCOMES

After studying this unit, you will be able to:

- discuss the history of films and Indian film industry;
- describe the revenue generation methods and reach of the industry;
- analyse its effect on culture;
- identify representation of various themes in films;
- compare the production practices of pre and post digital era; and
- enlist the challenges facing the industry and its growth.

15.2 BRIEF HISTORY OF FILMS

Lumierre brothers are widely considered as the founding fathers of cinema, due to their invention of first moving camera and projector. One of their earliest projections had a shot of a train approaching the screen and the audience ran out of the theatre assuming that a real train was headed towards them. The incident constitutes one of the earliest legends of establishment of cinema.

While Lumierre brothers sourced the visual, D.W. Griffith is widely accepted to be the father of editing. Combining various shots together to narrate a sequence or structuring a story, Griffith formulated the initial visual grammar ranging from the close up to the long shot. Slowly an orchestra found its way into the cinema halls providing music as an accompaniment, later giving way to a synchronised soundtrack along with the visuals, rendering film an audio visual medium. With better understanding of photosensitive chemicals, colour found its way on the screen and with better technology came light weight cameras, enabling shooting outside the studios.

Slowly the world started experimenting with various narratives on screen and formulated a concise yet complex grammar for cinema. Concise to enable deciphering by the audience, complex because the production process became more and more tedious as the scale of production rose. Studio system was introduced in Hollywood as various studio owners signed deals with cast and crew to produce films. Just like a factory churns out products, these studios were making and releasing films. Each producer had a special dedicated genre and the public knew what to expect from each production house. During the time of great depression in the US, one of the few industries that made profit was films, as the masses went to the theatre to escape their humdrum lives for a little while.

Films have always reflected the economic and socio-political conditions of a society on the screen. During the World War 2, a series of documentaries named ‘Why We Fight’ were made by the U.S Government to justify their involvement in the war. These films were spreading the propaganda of their political ideology and were screened in the theatres before all the feature film screenings. The Noir

film genre reflected the general dark mood of the public in the post war era. With the advent of technology, films depicting a dystopian future like the *Terminator* series (1984-2019) started being produced.

Thus, it is believed that the films are the mirrors of society, reflecting the collective sentiments of the masses. They can also be the harbingers of change by highlighting the social problems ailing a society.

15.3 FILMS COME TO INDIA

Have you ever thought that why did present day Mumbai, or yesteryear's Bombay, became the film capital of India? Its location played the most important role. Being a port, the first heavy weight film cameras, arrived here by the sea route. Secondly, the climate of Mumbai is humid, which is perfect for the longevity and storage of the film stock or reels.

While the footages and films from across the world were being screened at many centres as novelties, the first Indian full length feature film was produced by Dadasaheb Phalke in 1913. The film was named and based on a tale from Sanskrit epic, *Raja Harishchandra*. Phalke is thus known as the father of Indian cinema and the highest award in the field is named after his legacy.

This era was known as the silent era as the films did not have an accompanying audio track, but the set design, costumes, expressions and the familiar story lines made the films immensely popular within a short duration of time. Another feature that stood apart was a dearth of female actors. Films were not considered to be a respectable career option in those days and the women were not allowed to be a part of them, and thus the female characters were also played by men.

With Ardeshir Irani's *Alam Ara* releasing in 1931, Indian cinema entered the era of talkies, or the films that 'talked'. The Tamil film industry began in 1931 soon followed by the Bengal film industry in the year 1932, thus establishing regional markets for regional products. Mostly the stories from religious epics, folk tales, historical incidents were adapted for films. Proving to be profitable across various regions and being dependent on several resources, film started proving to be an interesting booming business across the country. This allowed the entry of various production houses or studios in the arena. The owners would acquire cameras, lights, studio space, sound equipment and would hire few technicians and artists to create films as a collaborative product. Similar elements in different permutations and combinations were mixed in order to create different products. The films that were churned out from these studios were called the *Masala* Films, meaning a film which had an essence of all elements, ranging from dance, drama, action, romance, music etc.

With the independence of the country and subsequent lifting of restrictions on films and other media, began the golden era of cinema. The industry saw a branching out where the mainstream had films catering to the masses, while the parallel industry produced films akin to any other art. While the mainstream was more escapist, entertainment focussed, choosing to show multiple dream sequences and stories that ended in a happily-ever-after, the parallel stream was more realist, choosing to depict life as it was in the era. Many film from this era won awards on National as well as International levels. Thus the industry thrived in both arts and commerce. The subject of the films had also moved away from religious to

social commentary. Film makers like Raj Kapoor and Guru Dutt made films on various social issues like *Shree 420*(1955), *Jaagte Raho*(1956), *Pyasa*(1957) etc.

By the time it was the seventies, the society was seeing rise of a hero who had shades of grey. He was facing unemployment, had turned to crime, was living in a city, but yet was poor. The films of this era, *Zanjeer* (1973), *Deewar* (1975) etc. had an angry young man, immortalised by Amitabh Bacchan, who had to take the law in his hands to make a change. It was also during this time when the Mumbai film industry alone surpassed Hollywood in the number of film productions in a year, thus earning global recognition and the popular title of Bollywood. While many dislike the name, and many claim to be the first ones to use it, the fact remains that it is how the industry is referred to across the world.

Towards the end of the eighties, the open door economic policy was being discussed. From finding a job, the problem of the youth shifted to finding a love interest. Enter the romantic era of films. From the iconic *Hum Apke Hain Kaun* (1994), which blended the idea of love and arranged marriage to the longest running film in Indian history, *Dilwale Dulhaniya Le Jayenge* (1995), which featured the extended Indian diaspora of the NRIs, love was in the air in the Indian film Industry. The protagonist was not the archetypical hero anymore and the actors were playing the anti-heros with as much ease. *Darr* (1993), *Khalnayak* (1993), *Anjaam*(1994) had the mainstream actors play villainous roles as well.

With globalisation and digitalisation of the industry, its functioning has become more corporate like. Production has become swifter and more well organised as the new technologies have been adopted across the industry. With opening of multiplexes, films are able to run for longer durations of time in smaller theatres, thus are able to reach out to various segments of the audience. Filmmakers like Madhur Bhandarkar, Anurag Kashyap, Vishal Bhardwaj etc. are making films that do not sell like the block busters, but cater to a niche audience. On the other hand, back in the time of single screens, the films needed to run for silver and golden jubilee weeks to make money, while in today's time, they are released on multiple screens and make greater amount of money on a single weekend. On the other hand, earlier films turned out to be sleeper hits, making money after gaining publicity through word of mouth, while today, many films get off the screen just after the first week, failing to gather audiences.

Check Your Progress 1

Note: 1) Use the space provided below for your Answers.
2) Compare your answers with those given at the end of the unit.

A. What are the benefits of multiplex theatres?

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B. How did the film makers made up for the lack of sound in the initial days of films?

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15.4 ECONOMICS OF THE INDUSTRY

15.4.1 Hindi Film Industry

History of Indian cinema is at times considered to be the history of Hindi cinema. But the fact is that Hindi cinema is just a part, a major one though, of Indian cinema. Also known as Indy wood, it is the largest film industry of India. While out of the 1986 films released in 2018 in India, 364 were in Hindi, the revenue generated was more than 43% of the total. The industry today competes with the products from the international as well as regional film industry. Increasing per capita income and high penetration rate in regional and international markets has proved to be extremely profitable for Hindi films.

While the major language is colloquial Hindi, Urdu, English and Punjabi also play important role in the lyrics, music and cultures represented onscreen. At times regional accents and dialects will also feature to invoke a geographical set up. The style and the language is melodramatic, which means it heightens the drama of the situation using various **tropes**. The films will usually have a song and dance routine, at times few songs just for the publicity, known as item dances. These songs at times attract the audience from different segments than the intended one through the titillation provided. Thus the sound track is released before the film and is used in promos as well. It is also widely assumed that if the music of a film proves to be a hit, the film will follow the suit. The dance routines are shot lavishly with a number of background dancers. At times the location chosen will be outside India, to provide a visual variety to the audience, and at times the background dancers will be of foreign origin, to make the visual look more exotic. The advertising earlier was done through radio ads and billboards. Later on with the entry of television, the medium started hosting filmi songs in *Chitrahaar* and trailers of films were also shown during the stipulated time slots.

Another factor influencing the cinema is involvement of folk arts, ranging from local puppets, to singers to dance forms, cinema as an art derives a lot from existing performative, visual, creative and literary arts. Lastly, other established film industries have impacted the films as well. Be it official remakes or blatant copies, Indian film makers have found inspiration in every corner of the world, ranging from the U.S to European to Korean cinema.

15.4.2 Regional Reach

Apart from the Hindi film Industry, India has several other smaller film industries as well. Few notable industries are: Telugu, Tamil, Kannada, Malayalam, Bengali, Marathi, Bhojpuri, Punjabi and Assamese. At times there would be more than one film industry per state, thriving on small cinema halls and DVD sales. While the Hindi film industry has been named the Bollywood, regional industries christen

themselves as Mollywood or Kollywood depending on the region. In the year 2018, about 305 Hindi films were certified by CBFC (Central Board of Film Certification), while more than 1400 films of all the regional languages combined were certified.

Film makers, actors, actresses etc. from other film industries also feature in the Hindi films. Sridevi, Hema Malini and Aishwarya Rai are few of the actresses who have done a lot of work in the Tamil, Telugu and Bengali film industries along with Hindi. Now many films are being made in one regional language, but are dubbed and released in many other languages in order to reach out to the audience from various regions. For e.g. *Baahubali: The Beginning* (2015) was shot in Tamil and Telugu and dubbed later in Malayalam and Hindi, while *Baahubali: The Conclusion* (2017) was shot in Tamil and Telegu, and dubbed later in Hindi, Malayalam, Japanese, Russian and Chinese.

15.4.3 Parallel Cinema

The school of cinema that is not intended at producing a film for entertaining the masses, but rather to tell a story following the aesthetics of film making or dealing with a social issue is called parallel cinema. These films are called parallel as they provide an alternative from mainstream. Imbibing the features of films from the Neo-Realistic movement of cinema in Italy, these films are non glamorous, non-melodramatic and did not thrive on the star power. They are renowned for their serious content and socio-political commentary. Many filmmakers belonging to this stream of films have won several international laurels. Few renowned names are Satyajit Ray, Shyam Benegal, Mrinal Sen, Adoor Gopalakrishnan, Girish Karnad amongst many more. Film makers like Hrishikesh Mukherjee, Madhur Bhandarakar and Amir Khan etc. have been said to have found a middle path between the parallel and commercial cinema.

15.4.3 Documentaries

Another branch of films that is thriving in the country is the documentary films. These are nonfictional narratives told through the audio visual medium, based on facts and experiences. Film makers like Khwaja Ahmad Abbas and Anand Patwardhan have made documentaries highlighting various social issues, at times getting banned by the governments in regime. Documentaries like *Ram Ke Naam*(1992), *India's Daughter* (2015) get banned and are circulated later on through DVDs, USB sticks and Net torrents.

While not being a formal part of any industry, documentaries are not produced on a massive scale as the feature films, neither they are released in the theatres. They are screened in film festivals and special screenings, at times find buyers on Television or are uploaded on various web platforms. But recently, the PVR chain of theatres has forayed into screening documentaries, biographies and other forms of films during few special shows every week.

This will help these films to reach their audiences effectively. Organisations like PSBT (Public Service broadcasting Trust) and NFDC (National Film Development Corporation) also fund young rising documentary makers in producing their films.

15.4.4 Corporatisation

For the longest time, film industry was an unorganised sector with most of the people working as freelancers over their entire life spans. The contracts were

verbal, the exchange of currency was untapped and thus a lot of black money and influence played role in negotiations and transactions. A lot of alleged connections with the underworld also started to crop up due to this reason as well. Many actors and actresses have been linked with the mafia and a lot of gangsters settled abroad have been claimed to have invested in films in India. In 2000, Government of India finally recognised the film production sector as an industry under a policy change. This shift enabled various many corporate houses to get involved in the process of film production at many stages such as conceptualising, producing, packaging, branding, marketing and presenting the product in front of the intended audience. Each of these stages is further divided into sub stages and delegated accordingly. The studios now were transformed into production houses as the films were not being merely produced but were going through all the steps of production and dissemination. With the introduction of big corporates in the market, many associations were formed to deal with issues of rights of the artists and technicians. The industry became structured and transparent as compared to the monopoly of the producers.

Following were the major reasons behind the corporatisation of Indian cinema:

1) Opening of Indian economy: with the help of open-door policy adapted in1990's, many international production houses also entered in the market bringing in a lot of foreign investment and interest thus raising the bar of the production standards and content as well. As a result, films became more global in their outlook and swankier in their production. Many films being produced all over the world started getting released in India, thus enabling them to tap the market as well. In 2011, James Cameroon's *Avatar* became the first film to surpass Indian films in terms of box office collections.

2) Digital revolution: VCRs, DVD players, Laptops, PCs, Mobiles and Smart TVs expanded the market for films to be screened at home. The digital video cameras also eased the process of production as compared to the film cameras which used the film stock. Video was easier to shoot and reshoot, allowed the footage to be screened instantly to look for errors and saved time of digitisation of stock and post production as well.

3) Multiplex theatres: Amultiplex is a complex with many cinema halls. The seat capacity could be ranging from 80 – 400. This enables films which do not cater to the masses run along with the ones which do, each reaching out to their own segment without eating into other's competition. Earlier smaller films, or films which attracted less people were taken off the screens when another film was released. Many films also lost out on their ticket sales just because they were released along with some other film with popular names and thus were not given enough screens.

4) Growing overseas market: With many Indians getting settled abroad and the need for Indian films overseas rising, Indian cinema has made its presence felt in the US, in the gulf and UK as well. Many film makers like Karan Johar have been perceived to make films for the overseas audiences.

While initially not welcomed, corporatisation has revolutionised the functioning of the industry to a great extent. Following are few of the effects of corporatisation on the industry:

1) Finances became more transparent. The production houses and producers started paying income tax and the black money circulation was curbed.

2) **Resources are better utilized,** there is a practice of sharing actors, studios and other resources across production houses as compared to the exclusivity demanded by the studios while signing any person.

3) **Contracts are legally binding.** Earlier it was the spoken word compared to the written one now. The scripts are also bound and given to the actors today much before the shooting commences as compared to the earlier films where the script was written along with the shooting in many cases.

4) **With the fair practice and payment methods**, the salaries of the actors and the crew have increased many a fold over the past few years.

5) **The quality of films** has also improved in order to compete with the Hollywood films being released in India.

6) **Many regional industries** have also benefitted, promoting the folk heritage and culture through cinema.

Check Your Progress 2

Note: 1) Use the space provided below for your Answers.
2) Compare your answers with those given at the end of the unit.

A. What are avenues of expenditure and revenue generation in film industry?

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B. Why are films dubbed and released in more languages than one?

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15.5 IMPACT ON CULTURE

15.5.1 Revenue Generation

India has been the largest film producer and distributer since past few years. While the country releases more than 1000 films a year, film Industry of Mumbai alone has been estimated as a multi-billion dollar industry. The revenue is generated not only by the ticket sales, but also by selling satellite broadcast rights, media partnerships, product placements, brand endorsements and web premier as well. Avenues for expenditure include hiring the equipment, hiring the crew and cast, travelling for shooting, music rights, getting the VFX made, editing suites and distribution.

Since past few years, there is an unofficial club created by the media houses called the 100 crore club. It refers to the films that have crossed the mark of 100 crores through their box office collections. First film to cross it was *Disco Dancer*

(1982). Recently it was surpassed by the 1000 crore club which has names like *Baahubali 2: The Conclusion* (2017) and *Dangal* (2017). But adjusting for the inflation rate, the revenue generated by *Mughal-e-Azam* (1975) remains the highest till now in the history of Indian cinema.

15.5.2 Stardom and Glamour

Stardom is a phenomenon under which the actors, musicians and other public faces are idolized by the public for their work onscreen. From the tales of women committing suicide in order to see Devanand, to fan mail written in blood to Rajanikanth, to a temple dedicated to Amitabh Bacchan, the Indian audience puts the movie stars on a high pedestal. The actors become the ambassadors of a film despite the fact that it took more than a hundred people to produce the film.

The adulation also places a lot of power in their hands. They make hits out of films through ticket sales, set fashion trends and attract a lot of unwarranted attention to their private lives. Paparazzi were also born out of this phenomenon. Stardom has also resulted in deterioration of content in some instances because the production houses feel that if a star acts in a film, the audience will come to watch it even if the content is not up to the mark.

15.5.3 Politics

A lot of film stars join the politics later on, to reap benefits from their popularity with the masses. On the other hand, a lot of politicians use the films as a medium to spread their propaganda. Due to the popularity of the industry, many fringe political groups use it to get highlighted in the mainstream media for political reasons. Rajasthan's Karni Sena protested against Sanjay Leela Bhansali's *Padmaavat* (2017). Their concern was the portrayal of the Rajputana queen Padmavati in the film. While the supporters claimed that the film tarnished the image of a Rajput Hindu queen, the sceptics claimed that the protest was a vehicle to gather limelight.

While the group threatened to behead the actress in this case, another political group Shiv Sena has also threatened another actress for posing in a certain manner for a film poster. The groups exercise some sort of blackmailing power over the film makers through their mass protests. It can be debated that they curb the freedom of expression and create a fear through blackmail in the minds of producers and consumers alike. Historical films are always under the scanner for hurting the sentiments of any community. In another incident, a film few years ago had to change its title, and another had to alter its lyrics as few communities were hurt by them. At times the tussle is created only as a mode of getting highlighted by few political parties.

15.5.4 Social Impact

Due to the glamourous image of the film stars, youth is at times blinded and tries to mimic them. The grit gets hidden behind the glamour of glaring lights, and many try to follow certain practices which prove to be fatal or injurious in real life. It has been a long standing debate that films brainwash the youth. From creating body image issues and forcing girls to take extreme measures to look like the beauty idols posed by the actresses, to boys imitating stunts of their favourite heroes, everyone wants to match up to the life as shown on the screen. You might have also seen the statutory advice in the beginning or in middle of the films

regarding smoking and alcohol consumption. It is placed so that the youth does not fall prey to this behaviour due to idolization of their favourite actors.

Films also reflect a lot of social problems and suggest ways to curb them. For e.g. films like *3 Idiots* (2010) talk about the fallacies in our education system and films like *Newton* (2017) discuss the pitfalls of a democracy. Since the time of globalization, there was a rising concern that the films will westernize our society. This simply means that if we are exposed to the western culture, we might start imitating it and forget our Indian culture.

15.6 ART AND PRODUCTION

15.6.1 Digital Era

Digital era entered the film industry in late 90's. The film stock was replaced by the tapes which were loaded in the cameras, unloaded and sent straight to the editing labs for the digitisation. They could be reused by being overwritten at least for the stock footage or B roll, thus bringing down the cost of the initial resources required to produce a film. The cameras were cheaper, operable in lesser light, no shortage of stock, the footage could be reviewed soon after and no time wasted in the processing. Adding special effects etc. also became very easy with the ease of production. This was one of the reasons for revival of religious and mythological epics being made for screen as many visual tricks were invented along with this innovation.

During the era of film, the film reels used to reach the cinema halls in tin boxes, to be loaded in the projectors and screened. Now with the help of digital technology, the film does not even need to reach the hall physically. The show can be relayed over, reducing the chances of being copied and pirated. Earlier the B and C towns used to receive already run prints and reprints of the same film after the film got off the screens in the A towns. Thus farther away a town from any major city more spoilt the print of a film reaching it. With digital technology, each copy is as good as the original.

Many production houses like the Adlabs, Sahara and UTV have started producing film on the digital formats. This reduction in costs has allowed a scope for experimentation with content. Concepts that were supposed to be riskier earlier found many takers after the introduction of digital.

15.6.2 International Presence

Indian cinema has made its presence felt across the globe. From Raj Kapoor's Soviet connection to inspiring musicals in Hollywood, Indian cinema has earned laurels and money overseas. Tamil, Malayali and Bengali films have also won awards at a number of international platforms such as Oscars and Cannes. Indian film makers like Satyajit Ray, Mrinal Sen, Mani Kaul and in recent times Anurag Kashyap are few of the flag bearers of the films from Indian subcontinent. A.R Rahman, Bhanu Athaiya and Gulzar are few of the Indians who have been felicitated at the Academy Awards. Along with them, few NRIs have also ventured into making films. They collectively are also called Diaspora Filmmakers. These films deal with the lives and struggles of the NRIs and the list of directors and producers has names like Gurinder Chaddha, Mira Nair, Manoj N Shyamlan etc.

15.7 FUTURE OF THE INDUSTRY

Like any other industry, the film industry also faces many challenges. To understand the challenges, you need to understand the functioning of the industry, so that one can surmise the possible points of threat.

15.7.1 Challenges

Following are few of the challenges posed against the industry in the current scenario:

1) **Uncertainty in the business:** The business depends totally on the audience and their tastes. There are no factors that will predict the success or failure of a film although many a formulas have been devised, worked for a time and finally failed. Few of the formulas are –

   - **Romantic films:** Boy meets girls, rich meets poor, families oppose, couple overcomes challenges and then live happily ever after
   - **Heist films:** Hero robs a bank, finds a treasure, pulls a prank successfully
   - **Comedy Film:** A lot of characters stuck in an improbable situation
   - **Family drama:** A large Indian family with an array of characters live happily ever after facing a little trouble
   - **Action film:** The hero seeks revenge for father's death, sister's rape, his own misfortune at the hands of a villain

   These formulae, combined with good music and star power are considered to be sure shot methods of making a film hit, but they have failed miserably in the past. *Vivaah*(2006), *Dhoom 3* (2013), *Thugs of Hindustan*(2018) are few recent examples.

2) **Piracy:** It has always been a raging concern. Earlier the film prints were copied and circulated. Today when digital has affected and enabled the film industry at so many levels it is also detaining in this regard. As discussed earlier as well, a digital copy is as good as the original, unlike the analogue one, thus the prints get circulated widely through pen drives, CDs and the web. Internet is an ungovernable space which has no rigid rules and guidelines.

   Torrents are the most notorious factors in increasing the piracy of any film across the world. In 2017, TRAI banned many sites to curb piracy online. In order to combat piracy, Hollywood has released few films in India before releasing them world-wide, so that the audience that pirates them sees them first and does not need to access a copy.

3) **Political and Social Scenario:** As discussed earlier, many political parties use films to spread their propaganda and ideology. After the release of *Uri* (2019) many bloggers were loudly wondering in the virtual world about the time of release of the film as it was released months before election. This misuse of the medium poses threat to the art form and tilts the scale in favour of those who hold the power.

4) **Competition from other Modes of Entertainment:** Today many video on demand services are entering the Indian markets. Netflix entered in 2014

with an array of International titles. It released its first Indian web series *Sacred Games* in July, 2018. On the other hand Amazon Prime Video India also entered the Indian markets soon after in 2015 and began its Indian arm of content production and distribution with *Breathe* in 2018. With availability of international content, on demand and at your own comfort, the need for going to the cinema halls is seeing a decline.

15.7.2 Scope for Development

Despite these challenges the industry is facing times of rapid growth. FDI has increased in films and thus exchange of products as well. Technicians and actors are being imported and exported. Here are few areas that offer a great scope of development:

1) **Film Tourism:** Various locations across the world are visited by numerous tourists every year to see where their favourite films were shot, for e.g. Eiffel Tower in Paris and Alps in Switzerland. Many countries organize tours specifically to locations where films have been shot, and museums and exhibitions dedicated to films and their memorabilia. India could also develop a few locations to promote tourism as well as to promote shooting and producing films in the country. This will be an apt utilisation of resources, technical and geographical and also open another gate for cash inflow.

2) **Skill Enhancement:** As the industry is extremely large and still expanding, the requirement of skilled personnel is also ever increasing. Each film needs about a thousand people to man the crew. Have you ever stayed in a theatre for the credits to roll after a film gets over? Ever tried to count how many people are mentioned? Ranging from the light boys whose work is to mount the lights to the costume department, people who manage the costumes for the cast to even the Tiffin service providers, everyone is associated with the industry in one way or other.

There is an immense scope for training the personnel required in the industry. Various sub fields where there is a high demand for skilled personnel are:

- Scripting - Dialogue writing, graphic/drawing artists for story boards
- Songwriting - composing, music direction, sound studio personnel, voice over
- Set design – designers, Builders
- Lighting – Gaffer, Light boys, electricians
- Costumes – designers, resource persons, managers
- Planning – location, shoot schedule, shooting permissions
- Camera persons – Focus pullers, camera assistants, Equipment handling men
- Actors – Leading, supporting and side actors
- Choreographers – action sequences, dance sequences
- Editors – Music editor, film editor, promo editor
- VFX – Animators, VFX Artists, Colour Correctors
- Marketing – Promoters, Media Planners and coordinators, Distributors

There are very few Government run film institutes which train students for a career in the film industry. Private ones are not very affordable as due to the nature of the industry, it is still viewed as a very risky and non-traditional career option.

3) Upgrading with new technology: While Hollywood is producing films in 3D since past many years, Indian cinema is yet to match up to that. Along with that, Indian cinema lags behind in terms of using animation, special effects and graphics up to the level of Hollywood. This limits the choice of content at many levels.

The future holds many other similar technologies that Hollywood will be keen to take up, like the Virtual Reality (VR) and Interactive Narratives. Many of these have started making their presence felt on the web. Mainstream industry is yet to follow the step. In order to compete with films that will employ these technologies to help in storytelling, Indian cinema needs to match up the pace it is adapting to technology.

Check Your Progress 3

Note: 1) Use the space provided below for your Answers.
2) Compare your answers with those given at the end of the unit.

A. What are the challenges facing the film industry at the moment?

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B. What are the various avenues for skill based training for the film industry?

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15.8 LET US SUM UP

In this unit we learnt about the history of Indian cinema, its various eras, the reasons behind the onset of those eras and their social implications. We also covered the impact and reach of the industry. We also discussed the corporatisation of the film industry and its impact on the production process and content. Lastly the problems plaguing the industry were also analysed along with areas that promise development in future.

15.9 KEY WORDS

Tropes: A common place, recognisable plot dement, theme or visual are that conveys something in the arts. Eg. Villans dress in black, a superhero weaks a cape.

Corporatisation: Process of changing of functioning of an organisation to make it like a corporate.

Censorship: Monitoring and control of speech or modes of expression like media.

Multiplex: A complex with multiple film screens.

Box Office Collections: The money made through the ticket sales of a film.

15.9 FURTHER READING

- Bordwell, David and Kristen Thompson (1979) Film Art: An Introduction, McGraw Hill, California
- Rajadhyaksha, A., and P. Willemen.(1999) Encyclopedia of Indian Cinema. Chicago, IL: Fitzroy Dearborn
- Shooting for the Stars, FICCI- KPMG 2015 Annual Media Report
- Mazumdar, R. (2007). *Bombay cinema: An archive of the city*. U of Minnesota Press.
- Schaefer, D. J., & Karan, K. (Eds.). (2012). *Bollywood and globalization: The global power of popular Hindi cinema*. Routledge.

15.12 CHECK YOUR PROGRESS: POSSIBLE ANSWERS

Check Your Progress 1

A. The lack of sound was made up for by set design, costumes and expressions.

B. Multiplexes enable films to run in smaller halls without the pressure of giving way to newer releases. They also cater to a variety of audiences at the same instance in a given space and time.

Check Your Progress 2

A. The revenue is generated by the ticket sales, satellite broadcast rights, media partnerships, product placements, brand endorsements and web premiers. Expenditure includes hiring the equipment, crew and cast, travelling for shooting, music rights, getting the VFX made, editing suites and distribution.

B. Films are dubbed in several languages to reach out to various audience groups and thus make money in various markets.

Check Your Progress 3

A. Uncertainty in the business, piracy, competition from other mediums of entertainment, Political and Social Scenario of India

B. Following are the various avenues for imparting skill based training for recruiting industry personnel -

- Scripting - Dialogue writing, graphic/drawing artists for story boards
- Songwriting - composing, music direction, sound studio personnel, voice over
- Set design – designers, Builders
- Lighting – Gaffer, Light boys, electricians
- Costumes – designers, resource persons, managers
- Planning – location, shoot schedule, shooting permissions
- Camera persons – Focus pullers, camera assistants, Equipment handling men
- Actors – Leading, supporting and side actors
- Choreographers – action sequences, dance sequences
- Editors – Music editor, film editor, promo editor
- VFX – Animators, VFX Artists, Colour Correctors
- Marketing – Promoters, Media Planners and coordinators, Distributors

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