

**“A STUDY OF THE EFFECTIVE MARKETING STRATEGIES
ADOPTED BY MARATHI FILM INDUSTRY AND ITS
IMPACT ON CINEGOERS IN MUMBAI”**

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Submitted by

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March 2011

I hereby declare that the thesis entitled “A STUDY OF THE EFFECTIVE MARKETING STRATEGIES ADOPTED BY MARATHI FILM INDUSTRY AND ITS IMPACT ON CINEGOERS IN MUMBAI” completed and written by me has not previously formed the basis for the award of any Degree or other similar title upon me of this or any other University or examining body”

Prof. Pankaj Ramesh Natu

Place: Pune

Date: 07/03/2011

This is to certify that the thesis entitled “A STUDY OF THE EFFECTIVE MARKETING STRATEGIES ADOPTED BY MARATHI FILM INDUSTRY AND ITS IMPACT ON CINEGOERS IN MUMBAI” which is being submitted herewith for the award for the Degree of Vidyavachaspati (Ph.D.) in Management of Tilak Maharashtra University, Pune is the result of original work completed by Prof. Pankaj Ramesh Natu under my supervision and guidance. To the best of my knowledge and belief the work incorporated in this thesis has not formed the basis of any Degree or similar title of this or any other University or examining body upon him.

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Place: Pune

Date: 07/03/2011

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ABSTRACT

TOPIC: ‘A STUDY OF THE EFFECTIVE MARKETING STRATEGIES ADOPTED BY MARATHI FILM INDUSTRY AND ITS IMPACT ON CINEGOERS IN MUMBAI’

1.1 IMPORTANCE AND SIGNIFICANCE OF THE STUDY

The importance for the study is to find out the reasons behind the lack of consumers participation in the Marathi film business and to understand the reasons for the decline and the resurgence of the Marathi film industry which has shown a cyclical movement in the last few decades. Since the Marathi language component has acquired political significance in the last few years it is very important to find out the best possible options to effectively maintain the importance of the language as a medium for better commercial prospects.

The significance of the study is very critical for various components in the value chain of the Marathi film business. The consumers would be highly benefited if they get the ideal product and service in the offering of a Marathi movie with all the ingredients of a perfect marketing mix. The audience interest in a Marathi movie would be the criteria for business opportunities in different forms of business activities in the media industry. The producers of Marathi films have a lot to gain from the study since they are the drivers in the production process.

1.2 INTRODUCTION TO FILM MARKETING OF MARATHI FILMS

Marketing is a broad category encompassing a broad range of services that are based on scientific approach and artistic creativity. Entertainment is an amusement or diversion intended to hold the attention of an audience or its participants. Film is a field that encompasses motion pictures as an art form or as part of the entertainment industry. They are a popular form of entertainment, and a business produced by recording "real" people and objects (including played-out fantasy and fakes) with cameras or by animation. Success in digital cinema is built upon several critical ingredients: content, technology and people. The people factor is where marketing comes in. A marketing attitude of connecting people with people through a product and/or service is at the heart of every decision and process in business. It is an attitude of identifying the

audience and giving them value for money, and getting their attention in a world of media clutter.

The main objective of Film marketing for Marathi films is to reach as many targeted consumers as possible at the lowest cost. This is accomplished by creating innovative messages that engage moviegoers in a highly effective manner. Effective Film marketing goes beyond traditional media and reaches consumers in unique and creative ways. This can include alternative advertising, one-to-one promotions, partnering with events, sponsorships, etc.

1.3 RECENT DEVELOPMENTS FOR MARATHI FILM INDUSTRY

The Multiplex phenomenon: The Multiplex model is based on the concept of umbrella entertainment built around a primary anchor, which are movies. The multiplexes today have developed into 'Family Entertainment Centres' which cater to individual demand of every member of the family.

Advent of digital technology: Digital cinema encompasses the production, delivery and projection of full length motion pictures, trailers, advertisements and other audio/visual "cinema-quality" programs to theatres use digital technology.

Creating films as brands: Film marketers have realised the potential of offering a film as a "Brand" They have taken seriously the market potential of the films and enhanced the value proposition in the way of corporate tie-ups, merchandising, sponsorships. New techniques of marketing and brand building are being adopted to encircle the audience.

Corporatisation: The Marathi film industry is evolving at the operational level with organized business structures. Production houses are using better management processes and better technology to give good quality cinema to the consumers.

Consumer complexities: The Marathi film cinegoers have been showing complex viewing choices. In the recent times the Marathi film industry has witnessed a huge downfall in the 1980's and resurgence in the 2000's. The cinegoers have their unique preferences and buying habits.

1.4 SCHEME OF CHAPTERS

Chapter 1 deals with the Introduction, aims and objectives of the study, the hypothesis and the limitations of the study. The chapter highlights the concept of the services sector and the role of the entertainment industry especially in India. The various facets of the entertainment industry and the importance of cinema as a medium of entertainment has been covered in this chapter

Chapter 2 is about the literature review done in order to understand the topic of Marketing of Marathi cinema and its impact on cinegoers in detail. The chapter traces the literature available in the form of marketing management literature, books, Internet based literature on marketing of film business, information through websites, blogs etc. Journals from Harvard Business Review also consultant reports of Ernst and Young, KPMG, PWC, Yes Bank, etc

Chapter 3 gives a detailed history of Marathi cinema from the origin to the recent times. It establishes the role of marketing strategies adopted by the marketers in the value chain which are the Producers, Distributors and the exhibitors of Marathi films in the city of Mumbai.

Chapter 4 illustrates the research design adopted for the research work. The outline of the research process and the steps taken have been projected have been discussed. Multiple regression analysis has been adopted for the research work.

Chapter 5 explains the statistical analysis done by SPSS and the interpretation of the research work on the basis of feedback from the Marathi film audience, producers, distributors, exhibitors. This chapter tries to find answers to the various issues affecting the Marathi film industry. The study finds the consumer preferences in terms of watching Marathi movies and the approach of the producers, distributors and the exhibitors of Marathi films

Chapter 6 discusses the conclusions of the study and the recommendations and findings. A SWOT analysis has been devised for the Marathi film industry.

Appendices and Bibliography have followed the thesis.

1.5 CONCLUSIONS OF THE STUDY

Marathi film industry needs effective marketing strategies to induce the cinegoers in the movie theater. Marathi film producers, distributors and exhibitors have to gear up to meet the emerging challenges, and practice the modern marketing practices as developed by Hollywood and Bollywood industry, and customize them to suit local requirements. The aspirations of the Marathi film cinegoers should be kept in mind while creating a film as product and a service. A scientific attitude to understand the consumer's preferences, needs and aspirations would help the Marathi films to achieve success at the box-office. The Marathi film industry should take advantage of the subsidies/concessions being given by the Maharashtra state government and thereby capitalize on it. The Marathi film industry should focus on the information technology revolution and thereby continue the recent momentum created, and should aspire for success in the long run.

Prof Pankaj Ramesh Natu

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CHAPTER 1: INTRODUCTION

1.1 IMPORTANCE AND SIGNIFICANCE OF THE STUDY

1.1.1 BACKGROUND TO THE TOPIC

The entertainment industry is one of the fastest growing sectors of the Indian economy. It is riding high on the economic growth and rising income levels that India has been experiencing in the past few years. Over the last decade, India has registered the fastest growth among the democracies in the world and is now the fourth largest economy in terms of 'Purchasing power parity'. According to the widely discussed Goldman Sach report of October 2003, over the next 50 years, Brazil, Russia, India and China-the BRIC countries could become a larger force in the world economy.' India could emerge as the world's third largest economy and of these four countries, 'India has the potential to show the fastest growth over the next 30 to 50 years'. The rising incomes may also see these economies to witness significant changing spending patterns. Naturally, when income rises, proportionately more resources get spent on leisure and entertainment rather than on necessities. According to the NASSCOM-MCKINSEY study there is significant growth expected in the IT enabled industry and the Indian software which would create job creation, thereby providing a further fillip to leisure spending. The entertainment industry is growing fast due to the rising incomes of middle class of the society, representing huge spending on mobile gadgets, television, music systems and similar goods. The growth of Mall culture and Multiplexes experience has created a significant positioning in the Indian consumers, mostly urban in relation to spending patterns. The Indian economy is on the fast track and its 100 crore population gives it an economic potential which is hard to ignore.

The Indian entertainment industry is a major component of the services sector of the Indian economy. It has various segments within itself such as:

- The Indian Film industry
- The Indian Television industry
- The Indian Music industry
- The Indian Radio industry
- Entertainment and amusement parks
- Visual effects and Animation
- Live entertainment and Event management, etc

In the above segments of the Indian entertainment industry, there is one segment which has a profound influence on all the other segments. It is the Indian film industry, which is an integral part of the Indian socio economic psyche and the most popular form of entertainment in the country. The film industry has an influence on various facets of Indian society including social mores and norms, sartorial styles, personality traits and even political governance. Film personalities are worshipped like Gods and Goddess in few states of India and we even find temples dedicated to them, such is the craze of film culture on Indians. Film and film based entertainment have a significant impact on the Indian consumer's mindshare. In the Indian film industry we find a huge variety of linguistic

dimensions, such as Hindi mainstream popularly referred as Bollywood and the regional cinema such as Malayalam films, Tamil films, Bengali films, Telegu films, Kannada films, Bhojpuri films, Marathi films Gujarati, Punjabi, Oriya, Assamese etc

The film making business started with the 8 m.m film, later on to the 16m.m and to the 35 m.m and finally to the 70m.m films. We also had video cassettes and also VCD and DVD media. The latest is the digital media which has revolutionized the film sector. The film industry has produced more than 67,000 films in more than 30 different languages and dialects. Mainstream commercial releases, however, continue to dominate the market, and not only in India, but wherever Indian cinema has a large following, whether in much of the British Caribbean, Fiji, East and South Africa, the U.K., United States, Canada, or the Middle East. The number of movies produced in India is the largest in the world

1.1.2 MARATHI FILM INDUSTRY

The Marathi film industry is a crucial industry for the people of Maharashtra on the basis of cultural and social parameters. The industry has lots of relevance for the survival of the linguistic identity of the state of Maharashtra and the Marathi language. The business derived from the efforts of production of a film to its exhibition also assumes critical significance for many stake holders today. The thought behind the research work undertaken is to find ways and means from a managerial perspective to create a winning formula for all the stake holders in the Marathi film value chain.

The Marathi film industry has seen many ups and downs in the past few decades. The reasons for the decline and the rising have been many and it is crucial to study them in order to predict the future in a positive way. The Marathi film industry is based in Mumbai and has Bollywood as the main competitor in terms of allocation of resources, thus the right kind of strategic formulation is vital for the industry to sustain the competition. The study aims at finding the reasons for many unanswered questions affecting the Marathi film industry.

The importance for the study is to find out the reasons behind the lack of consumers participation in the Marathi film business and to understand the reasons for the decline and the resurgence of the Marathi film industry which has shown a cyclical movement in the last few decades. Since the language component has acquired political significance in the last few years it is very important to find out the best possible options to effectively maintain the importance of the language as a medium for better commercial prospects.

The significance of the study is very critical for various components in the value chain of the Marathi film business. The consumers would be highly benefited if they get the ideal product and service in the offering of a Marathi movie with all the ingredients of a perfect marketing mix. The audience interest in a Marathi movie would be the criteria for business opportunities in different forms of business in the media industry. The producers of Marathi films have a lot to gain from the study since they are the drivers in the production process.

The producers invest lots of money and it's crucial for them to recover the money put and

also earn profits from the endeavour. The distributors are the vehicles of the delivery process from the producers to the consumers. Their survival depends on the profitability they achieve from the Marathi film business since they are in competition with Hindi films and other regional films for the distribution space in the city of Mumbai and other places of strategic interest.

The exhibitors are the final destination for the visual experience for the consumers. Today we find the transition happening from the single screens to the multiplexes in Mumbai. The study has unique importance for the single screens in terms of their survival today in Mumbai city. The multiplexes also need to have compliance with the government decisions on the showcasing of Marathi cinema which has statutory binding. There are also orders from the judiciary which need to be followed in letter and spirit. This study is thus very important for the various stakeholders in the Marathi film business.

1.1.3 OBJECTIVES AND PURPOSE OF THE RESEARCH

The Marathi film industry has found itself in a peculiar situation where we find a revival of fortunes for the Marathi film industry in terms of huge releases and a problem of very low success rate. The average films which have been released by the censor board have been in the range of 70 to 90 Marathi films per year while the successful Marathi films in terms of revenue collections have been around 4 to 5 per year. Most of the films have incurred losses and have created a phenomenon of one film or two film producers. This is not good for the industry for survival in the long run.

A. To analyze and to do a in-depth analysis of Marathi movie market recent times

In the last few years we have seen that despite the release of many Marathi films in Mumbai city, there have been fewer turnouts of the Cine goers in the theaters making the release not profitable enough for all the stakeholders in value chain for the Marathi film industry. One of the objectives of the study has been to find out why this has been happening in Mumbai despite the fact that there has been massive support from the government of Maharashtra.

The collections have been pretty dismal at all locations in Mumbai for most of the Marathi films except few. The performance of the Marathi films has been very poor in the multiplexes in Mumbai. There have been demands from the multiplex owners to the government to not force them to show Marathi films due to their low return figures. The situation needs lot of attention since the government of Maharashtra has been following the High court order in letter and spirit in the interest of preserving the Marathi cinema thereby the Marathi culture.

B. To critically study the resurgence of Marathi films in recent years

We have been witnessing a strong resurgence of Marathi cinema in the last few years. The reasons have been the critical acclaim received by few Marathi films in recent times creating a confident atmosphere for the producers, distributors and the exhibitors. The strong sentiments of pride in the Marathi language with the political and social dimensions attached to it have made a positive impact. This situation should be utilized for the maximum and a Marathi film industry needs to create on the lines of the south film industries like the Tamil industry or the Telegu film industry which are very powerful. The resurgence of the Marathi film industry has been dramatic considering the fact that the Marathi industry was facing depressive trends in the 1980's and 1990's.

We find during that time so many problems thereby affecting the overall quality of the Marathi movies. The Marathi film industry lost consumer loyalty since the quality was not good enough. This phase was responsible to create an image that showed the Marathi films in poor light thus forcing many talented people in the industry to migrate to more lucrative destinations. The industry lost its credibility due to lack of professionalism and trust.

The new lease of fresh air came when the movies 'Shwaas' was released in the year 2000 and nominated for the Oscars. The nomination of the Marathi movie for the Oscars in the best foreign film category gave the needed confidence to Marathi filmmakers to rejuvenate. The consumer confidence which was eroded due to a bad patch was reignited and the consumers felt a happy factor to again watch the Marathi films.

We find the overall media giving lot of critical acclaim to the movie boosting the status of not one movie but of the entire industry. The other Marathi film makers realized that if the venture comprising of multiple producers can succeed then it was surely they have a chance to prove themselves in the field of creativity and commerce. The success of the film of the film gave Marathi films the entry in to the multiplexes arena which was till then only reserved for Hindi film business

C. To determine the factors contributing for viewership of Marathi cinema

One of the main objectives of the study is to find the consumer behavior of the audience of Marathi films in the city of Mumbai. The various genres of Marathi films the people are interested. The different kinds of subjects they are interested or would be interested in the future. The impact of advertising of Marathi films on the audience and the effect on their purchase behavior due to the advertising.

What is the role of the various media forms for the promotion of the Marathi films? Which form of media is most effective in nature in terms of cost effectiveness? What are the tastes and aspirations of the Marathi film going audience? The pricing factor is a crucial component to understand the pricing strategies of Marathi films and the spending capacity

of the audience to invest in a Marathi film at present and also his aspiration level in terms of future purchase.

One important component of the study is to find out who accompanies the cinegoers for a visual experience? With whom does he prefer to go in terms of family or friends or goes for a movie alone? It's also important to know the frequency of the visual experience in the theater which would decide of the turnover for a Marathi films on the basis of time factor.

D. To understand the marketing process of a Marathi film, right from its concept stage to the exhibition stage, focusing on the trend of distribution and exhibition

The Marathi film industry follows the same managerial process like the other film industries like Hollywood, Bollywood etc. The marketing process is the key to the commercial success of a Marathi film. The objective of the research work is to find the way the Industry functions from the production stage to the exhibition stage and what all are the positive and the negative factors are involved in it.

E. To study the reasons behind the low success rate of Marathi films in recent times

The Marathi film industry, just like the Hindi film industry does not give enough importance to marketing. Depending on the total budget of the film the overall budget for marketing activity is decided. As per Industry sources, between 2004 and 2009 the Marathi film industry spent only around Rs.18.5 crores on film and music promotions. While a producer invests 20 to 25 percent of the total production budget on marketing and promotions, which should actually have been Rs 48 crores. Much remains to be done in terms of marketing to realize their full potential. For the longest time, Marathi producers have been inconsequential in the marketing of films to consumers.

As a result, a number of good films like 'Harishchandrachhi Factory' and 'Mee Shivajiraje Bhosle Boltoy' etc due to low-profile marketing failed to pull audiences to theatres even though they were much stronger in content as compared to other Hindi movies running in the theatres at that time. Later, it was only through word of mouth that the movie got a response. Yet, there have been instances of average films doing well because of the smart marketing strategies employed by its producers and distributors just before the release of films. It is a proven fact that good marketing can even make a mediocre film do well commercially. The objective of the research work is to find the correlation between marketing efforts and success of a Marathi movie.

1.1.4 FORMULATION OF HYPOTHESIS

- Marathi films as an entertainment package lacks the attributes of an ideal product mix.
-
- The pricing strategies negotiation with the distributors and others concerned in the marketing channel are not competitive and lack professional approach and expertise.
- The promotion strategies adopted by the producers and distributors do not have essential impact on the cinegoers in Mumbai and elsewhere.
- The distribution of Marathi films is ineffective and lacks supply chain marketing considerations.
- The marketing and promotional budgets of Marathi films lack effective marketing promotional planning and strategy.
- The market share and profitability of Marathi films as compared to other regional cinema is low.

1.1.5 LIMITATIONS TO THE STUDY

A limitation for the research work is the extent of the trying to find a commonality in the study of so many Marathi films and relate it to cinegoers feedback at a given point of time. The other limitation is to confine the work only to one city and try to find the real reasons for the consumer understanding towards Marathi films which might be difficult. The geographical extent of Mumbai city with its varied nature is also a limitation in order to study the topic.

1.2 CINEMA AS A MEDIUM OF ENTERTAINMENT

The Indian entertainment industry is a subject of national pride, international interest and media hype. The expenditure on entertainment is discretionary and largely dependent on the socio-economic environment of the country. Globally, the total spent on entertainment amounts to half a trillion dollars; however they spend differs significantly across countries. The Indian economy is on the fast track and a 100 crore population gives it an economic potential that is hard to ignore

Entertainment is always seen as a major source for leisure, relaxation and information. Improved living standard translates into higher needs for leisure and entertainment. It is also an established fact that entertainment is generally recession proof. The Indian Entertainment industry, which primarily consists of film software, distribution and exhibition, television software and broadcasting, music, radio, is one of India's oldest and prominent industries.

Entertainment consists of any activity which provides a diversion or permits people to amuse themselves in their leisure time. Entertainment is generally passive, such as watching opera or movie. Active forms of amusement, such as recreations or sports, are more often considered to be recreation Activities such as personal reading or practicing a musical instrument are considered to be hobbies.

Entertainment also provides a lot of fun, enjoyment, laughter. The industry that provides entertainment is called the entertainment industry. There are many forms of entertainment for example: cinema, theatre, sports, games and social dance. Puppets, clowns, pantomimes and cartoons tend to appeal to children, though adults may also find them enjoyable.

A film, also called a movie or motion picture, is a story conveyed with moving images. It is produced by recording photographic images with cameras, or by creating images using animation techniques or visual effects. The process of filmmaking has developed into an art form and industry.

Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating citizens. The visual elements of cinema give motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue into the language of the viewer.

Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision,

whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement.

The origin of the name "film" comes from the fact that photographic film (also called film stock) has historically been the primary medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including picture, picture show, moving picture, photo-play and flick. A common name for film in the United States is movie, while in Europe the term cinema or film is preferred. Additional terms for the field in general include the big screen, the silver screen, the cinema and the movies

Preceding film by thousands of years, plays and dances had elements common to film: scripts, sets, costumes, production, direction, actors, audiences, storyboards, and scores. Much terminology later used in film theory and criticism applied, such as 'mise en scene' (roughly, the entire visual picture at any one time). Moving visual and aural images were not recorded for replaying as in film.

Anthemius of Tralles used an early type of camera obscura in the 6th century the camera obscura was further described by Alhazen in his Book of Optics (1021), and later near the year 1600, it was perfected by Giambattista Della Porta. Light is inverted through a small hole or lens from outside, and projected onto a surface or screen, creating a moving image, but it is not preserved in a recording.

In the 1860s, mechanisms for producing two-dimensional drawings in motion were demonstrated with devices such as the zoetrope, mutoscope and praxinoscope. These machines were outgrowths of simple optical devices (such as magic lanterns) and would display sequences of still pictures at sufficient speed for the images on the pictures to appear to be moving, a phenomenon called persistence of vision. Naturally the images needed to be carefully designed to achieve the desired effect, and the underlying principle became the basis for the development of film animation.

With the development of celluloid film for still photography, it became possible to directly capture objects in motion in real time. An 1878 experiment by English photographer Eadweard Muybridge in the United States using 24 cameras produced a series of stereoscopic images of a galloping horse, is arguably the first "motion picture," though it was not called by this name. This technology required a person to look into a viewing machine to see the pictures which were separate paper prints attached to a drum turned by a handcrank. The pictures were shown at a variable speed of about 5 to 10 pictures per second, depending on how rapidly the crank was turned. Commercial versions of these machines were coin operated.

By the 1880s the development of the motion picture camera allowed the individual component images to be captured and stored on a single reel, and led quickly to the development of a motion picture projector to shine light through the processed and printed film and magnify these "moving picture shows" onto a screen for an entire audience. These reels, so exhibited, came to be known as "motion pictures".

Early motion pictures were static shots that showed an event or action with no editing or other cinematic techniques.

Ignoring Dickson's early sound experiments (1894), commercial motion pictures were purely visual art through the late 19th century, but these innovative silent films had gained a hold on the public imagination. Around the turn of the 20th century, films began developing a narrative structure by stringing scenes together to tell narratives. The scenes were later broken up into multiple shots of varying sizes and angles. Other techniques such as camera movement were realized as effective ways to portray a story on film. Rather than leave the audience in silence, theater owners would hire a pianist or organist or a full orchestra to play music fitting the mood of the film at any given moment. By the early 1920s, most films came with a prepared list of sheet music for this purpose, with complete film scores being composed for major productions

The rise of European cinema was interrupted by the outbreak of World War I when the film industry in United States flourished with the rise of Hollywood, typified most prominently by the great innovative work of D.W. Griffith in *The Birth of a Nation* (1914) and *Intolerance* (1916).

However in the 1920s, European filmmakers such as Sergei Eisenstein, F. W. Murnau, and Fritz Lang, in many ways inspired by the meteoric war-time progress of film through Griffith, along with the contributions of Charles Chaplin, Buster Keaton and others, quickly caught up with American film-making and continued to further advance the medium. In the 1920s, new technology allowed filmmakers to attach to each film a soundtrack of speech, music and sound effects synchronized with the action on the screen. These sound films were initially distinguished by calling them "talking pictures", or talkies.

The next major step in the development of cinema was the introduction of so-called "natural" color. While the addition of sound quickly eclipsed silent film and theater musicians, color was adopted more gradually as methods evolved making it more practical and cost effective to produce "natural color" films.

The public was relatively indifferent to color photography as opposed to black-and-white, but as color processes improved and became as affordable as black-and-white film, more and more movies were filmed in color after the end of World War II, as the industry in America came to view color as essential to attracting audiences in its competition with television, which remained a black-and-white medium until the mid-1960s. By the end of the 1960s, color had become the norm for film makers.

Since the decline of the studio system in the 1960s, the succeeding decades saw changes in the production and style of film. Various new wave movements (including the French New Wave, Indian New Wave, Japanese New Wave and New Hollywood) and the rise of film school educated independent filmmakers were all part of the changes the medium experienced in the latter half of the 20th century. Digital technology has been the driving force in change throughout the 1990s and into the 2000s

1.3 THE SERVICES SECTOR

The Service industries involve the provision of services to businesses as well as final consumers. Such, therefore, include accounting, tradesman ship (like mechanic or plumber services), computer services, restaurants, tourism, etc. A Service Industry is one where no goods are produced whereas primary industries are those that extract minerals, oil etc. from the ground and secondary industries are those that manufacture products, including builders, but not remodelling contractors.

The tertiary sector of the economy (also known as the service sector or the service industry) is one of the three economic sectors, the others being the secondary sector (approximately manufacturing) and the primary sector (extraction such as mining, agriculture and fishing). The general definition of the tertiary sector is producing a service instead of just an end product, in the case of the secondary sector. Sometimes an additional sector, the "quaternary sector", is defined for the sharing of information (which normally belongs to the tertiary sector).

Increasingly service sector businesses need to focus on this idea of the “knowledge economy”. They need to keep ahead of competitors by understanding what it is their customers want and be in a position to deliver this quickly and efficiently. It’s an industry in that part of the economy that creates services rather than tangible objects. Economists divide all economic activity into two broad categories, goods and services. Goods-producing industries are agriculture, mining, manufacturing, and construction; each of them creates some kind of tangible object. Service industries include everything else: banking, communications, wholesale and retail trade, all professional services such as engineering, computer software development, and medicine, non-profit economic activity, all consumer services, and all government services, including defence and administration of justice. A services-dominated economy is characteristic of developed countries. In less-developed countries most people are employed in primary activities such as agriculture and mining.

The simplest explanation for the growth of service industries is that goods production has become increasingly mechanized. Because machines allow a smaller workforce to produce more tangible goods, the service functions of distribution, management, finance, and sales become relatively more important. Growth in the service sector also results from a large increase in government employment.

Service industry can be classified into various types, government offers services like hospitals, schools, police, postal, transport, bank and insurance etc, similarly private sector also offers various services like banks, insurance, telecommunication, internet, hotels and restaurants, medical and law etc in a similar manner non-profit organizations also offer their services like social welfare, self help groups, charity, colleges and schools etc. Service organizations can be large or small but they have some special and unique characteristic therefore requires unique and special marketing efforts to be undertaken.

1.3.1 CHARACTERISTICS OF SERVICES

Haircut, concerts, medical, banking, insurance, travelling, car repairing and other activities come in the category of service and they all are purchased from the market. Companies engaged in providing these services are called service organizations. These companies have to keep in their mind before determining the marketing plan the following nature and scope of a service.

1. **Intangibility:-** Services are intangible i.e. they do not have any physical existence, body, mass or weight, they cannot be touched or even felt before they are bought. For example a person getting his car serviced cannot see the performance of his car before getting serviced; he could feel the better performance only after the service has been done. Similarly a person availing the facility of railways cannot touch or see the transportation; he will be getting the result only when he or she has reached the destination.
2. **Inseparability: -** Services cannot be separated from their providers or people who are engaged in delivering the service therefore they are inseparable. Services are typically produced and consumed simultaneously while physical goods are manufactured, stored, and then distributed through various channels to be consumed later. In case of service the service provider and customers both are present simultaneously at delivery and consumption of service; therefore provider and customer interaction is one of the important aspects of service marketing.
3. **Variability: -** Services are variable because service offering varies according to the provider; their quality depends upon the provider and varies from provider to provider, for instance you may have heard people saying that X person in that barber shop is a good hairdresser and Y is not.
4. **Perishability: -** Services are perishable because they cannot be stored for later use or sale; they are created and used simultaneously. For example a bank transaction cannot be created earlier for a customer and then delivered later; a transaction has to be created and delivered simultaneously when asked or demanded by the customer. During rush hours banks need more human resource than during non peak hours to meet demand because of their perishable nature; otherwise they would have been created at non rush hours and used during rush hours.

1.3.2 SERVICE INDUSTRY IN INDIA

Service Sector in India today accounts for more than half of India's GDP. According to data for the financial year 2006-2007, the share of services, industry, and agriculture in India's GDP is 55.1 per cent, 26.4 per cent, and 18.5 per cent respectively. The fact that the service sector now accounts for more than half the GDP, marks a watershed in the evolution of the Indian economy.

There was marked acceleration in services sector growth in the eighties and nineties, especially in the nineties. While the share of services in India's GDP increased by 21 per cent points in the 50 years between 1950 and 2000, nearly 40 per cent of that increase was concentrated in the nineties. While almost all service sectors participated in this boom, growth was fastest in communications, banking, hotels and restaurants, community services, trade and business services. One of the reasons for the sudden growth in the services sector in India in the nineties was the liberalization in the regulatory framework that gave rise to innovation and higher exports from the services sector.

The boom in the services sector has been relatively "jobless". The rise in services share in GDP has not accompanied by proportionate increase in the sector's share of national employment. Some economists have also cautioned that service sector growth must be supported by proportionate growth of the industrial sector; otherwise the service sector growth will not be sustainable. In the current economic scenario it looks that the boom in the services sector is here to stay as India is fast emerging as global services hub.

Service sector is the lifeline for the social economic growth of a country. It is today the largest and fastest growing sector globally contributing more to the global output and employing more people than any other sector. The real reason for the growth of the service sector is due to the increase in urbanization, privatization and more demand for intermediate and final consumer services. Availability of quality services is vital for the well being of the economy. In advanced economies the growth in the primary and secondary sectors are directly dependent on the growth of services like banking, insurance, trade, commerce, entertainment etc.

In alignment with the global trends, Indian service sector has witnessed a major boom and is one of the major contributors to both employment and national income in recent times. The activities under the purview of the service sector are quite diverse. Trading, transportation and communication, financial, real estate and business services, community, social and personal services come within the gambit of the service industry.

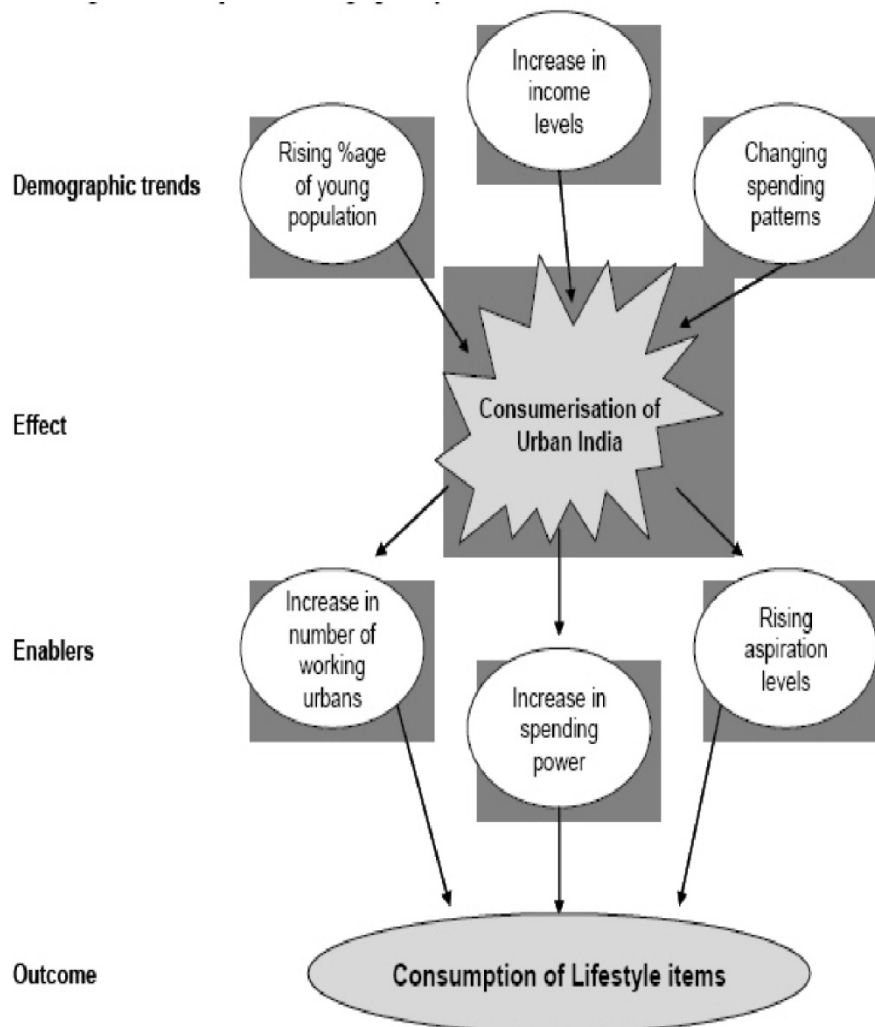
One of the key service industries in India would be health and education. They are vital for the country's economic stability. A robust healthcare system helps to create a strong and diligent human capital, who in turn can contribute productively to the nation's growth.

1.4 INDIAN MARKET SCENARIO POST LIBERALISATION

A. ORGANISED RETAIL IN INDIA

In the last 5-7 years we have witnessed a significant growth in organized retail in India. Favourable demographics, rising consumer incomes, real estate developments especially with emergence of new shopping malls, availability of better sourcing options both from within India and overseas, and changing lifestyles bring the Indian consumer closer to the consumers in more developed markets.

Figure: 1.1 CONSUMPTION OF LIFESTYLE ITEMS



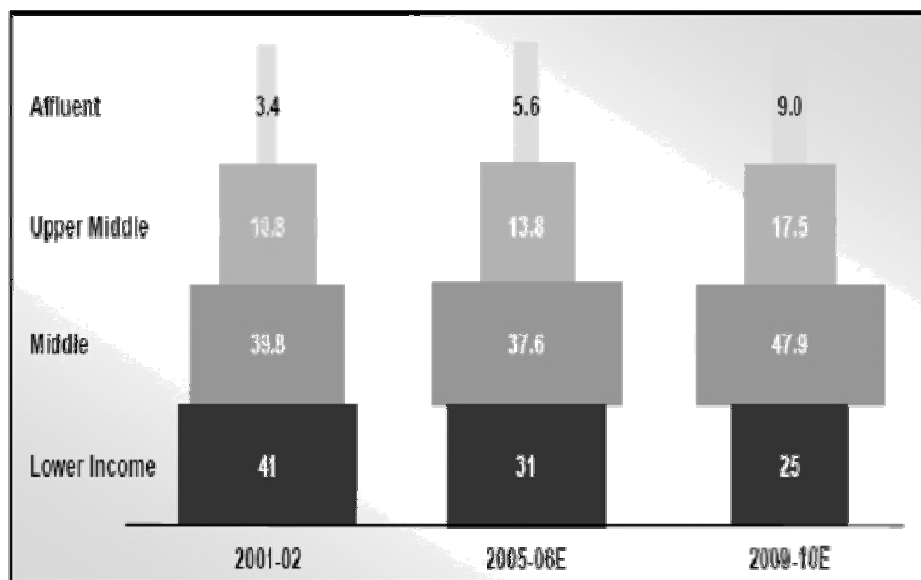
INCREASED CONSUMPTION LEVELS OF INDIAN CONSUMERS

Over the last few years, there has been a rise in the overall consumption levels of Indian consumers. The key reasons for this growth in Consumption are: (1) The great Indian Middle Class (2) Lower Liquidity Constraints and (3) Favourable demographics are creating a new consumer class (4) Changing lifestyles

A1. The great Indian Middle Class

The lower income bracket household has fallen by 13.5% between 2001 & 2006. Households with an annual income of over INR 500,000 will almost double during the same period as shown in the table below.

Table: 1.1 THE PERCENTAGE OF URBAN HOUSEHOLDS IN INDIA



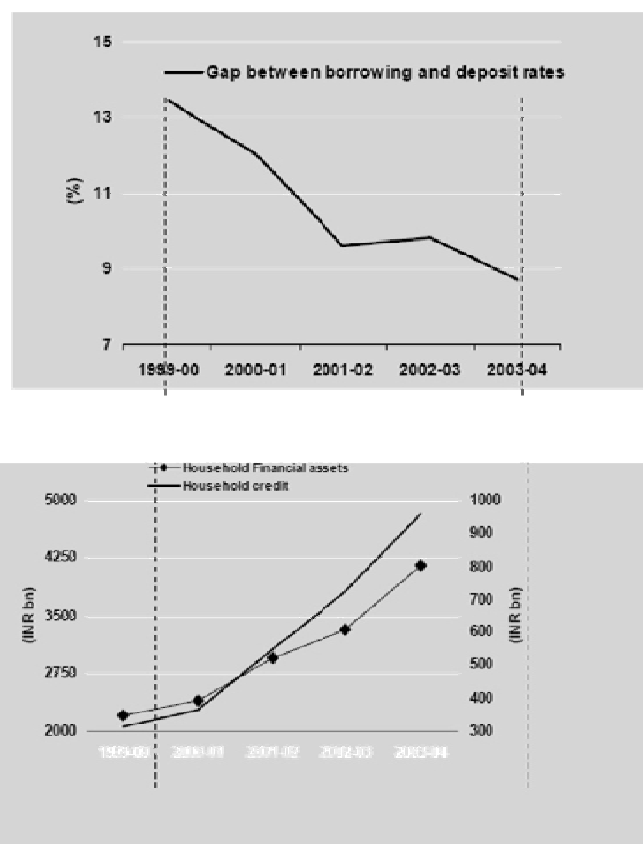
Source: Lifestyle Consumption by Edelweiss Securities Private Limited – 2005.

Increasing household incomes has led to a substantial change in the profile of the Indian consumer. In the table provided below the profile of the 'Climbers', 'Consuming' and 'Very Rich' consumers class is biased towards self-indulgent consumption patterns. It is projected that by 2010, these segments would be over 170 million households as compared to 124 million in 2000 and would constitute about 86% of the population against 69% in 2000.

A2. Lower Liquidity Constraints

Borrowing constraints have substantially reduced with consumer finance companies becoming aggressive lenders. Indian consumers, who were forced to save earlier if they wanted to make large purchases such as consumer durables and houses, are now borrowing to make these purchases. A lower gap between deposit and lending rates and lower interest rates has had a significant impact on consumption in economies like Taiwan and Thailand. In India too, these indicators are pointing towards an increasing consumption scenario

TABLE: 1.2 CONSUMPTION SCENARIOS IN INDIA

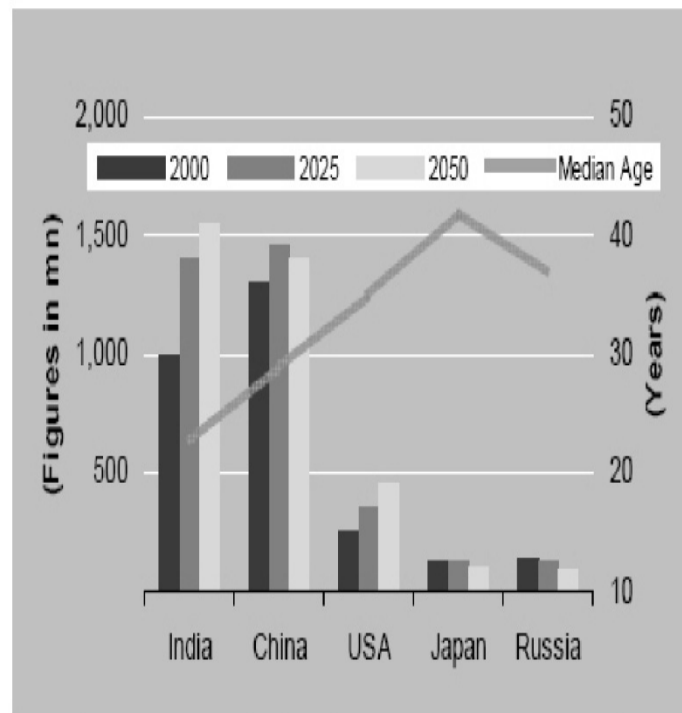


Source: Lifestyle Consumption by Edelweiss Securities Private Limited – 2005.

A3. Favourable demographics are creating a new consumer class

Nearly two-third of India's one billion plus population is below 35 years of age, making it one of the youngest nations in the world on a sizeable base. The median age in India is about 24 years as compared to 35 years in the United States, 41 years in Japan, and 30 years in China.

TABLE: 1.3 COMPARATIVE AGE FACTOR



Source: Lifestyle Consumption by Edehweiss Securities Private Limited – 2005.

A 24 1 10 1 1

This phenomenon is quite significant since we can assume the future of India to be that of a young nation. We witness even in the western countries a high life span of the people due to the long life expectancy. But the problem there is the reducing birth rate creating a dearth of productive age of the youngsters. This leads to immigration of people from various nations into these countries in order to sustain the productivity levels.

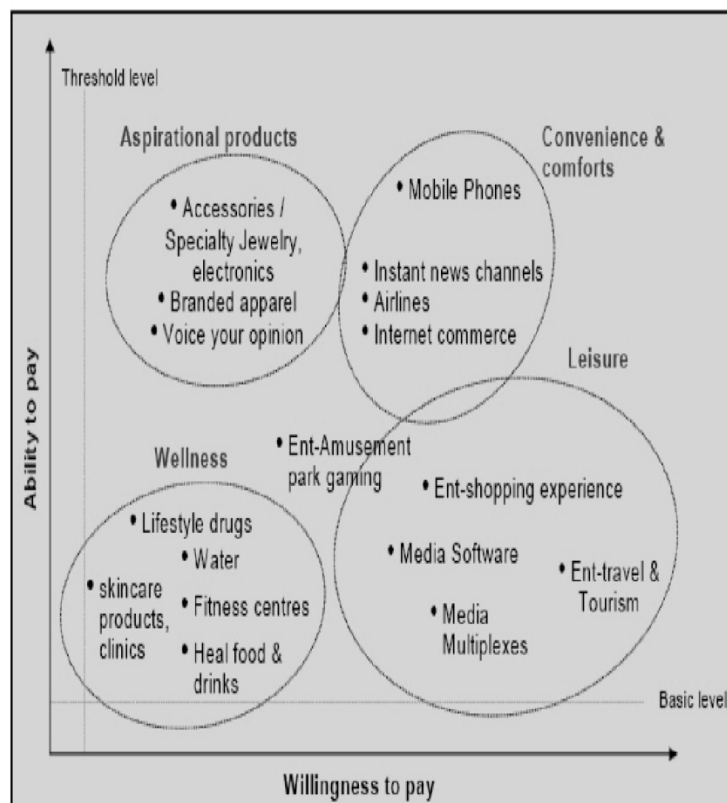
India is truly blessed to have a very positive median age which would trigger as the consumer class of the future.

A4 Changing lifestyles

The traditional large, joint-family set up in India, is slowly giving way to a nuclear family set up. This is more pronounced in urban India. This has resulted in a larger number of households, pushing up demand for consumer goods. These have a direct impact on the overall consumption patterns and fuels further growth of organized retail.

Strong economic growth after liberalisation and increasing globalisation has resulted in higher household incomes, and these continue to rise with the Indian economy growing at a brisk pace. The young urban is not satisfied by purely spending on basic products and services. They want to indulge by spending more on lifestyle products which would satisfy their social needs, esteem needs and self-actualisation needs. Leisure needs are currently manifesting themselves in the desire for a shopping experience, watching movies in multiplexes, eating out, travel, etc. The emerging lifestyle categories are reflected below:

FIGURE: 1.2 **Emerging Lifestyle categories**

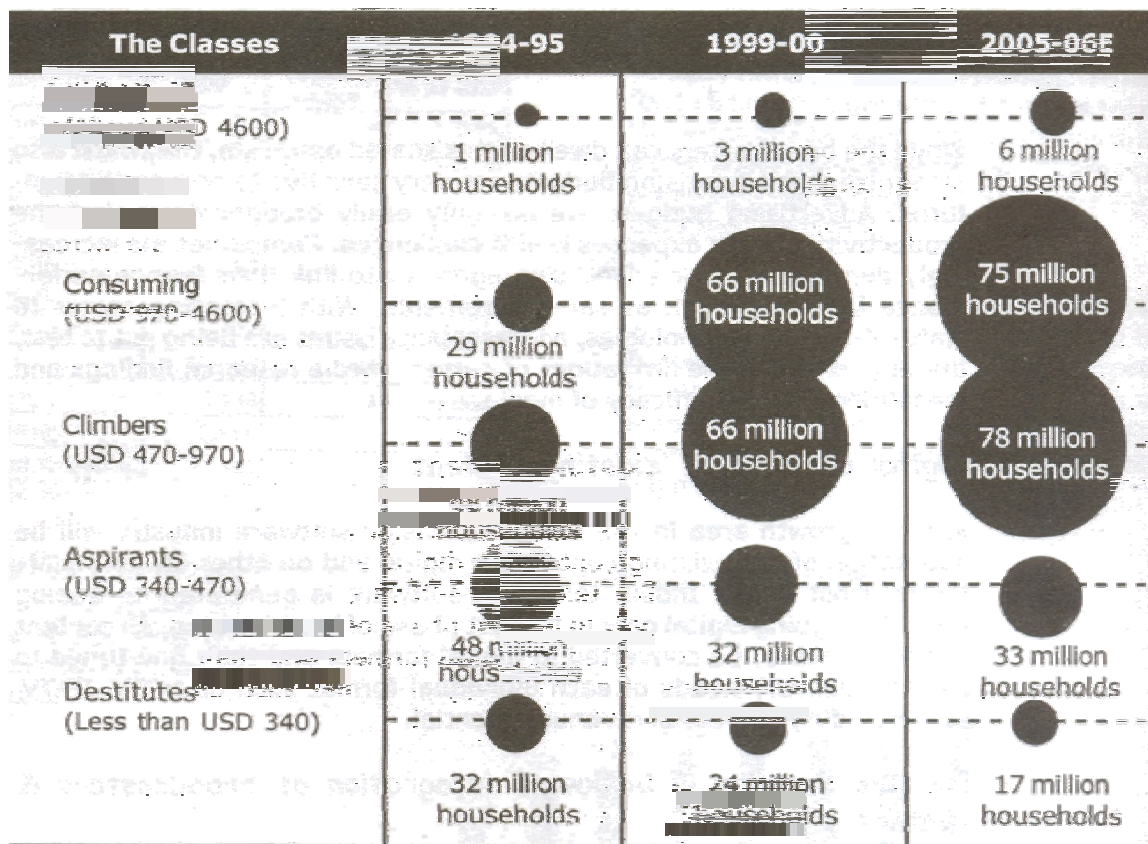


Source: Lifestyle Consumption by Edelweiss Securities Private Limited – 2005.

B. Consumerism and Demographics

The emergence of the Indian middle class with greater earning power and a higher disposable income is one of the key factors that will drive the growth of the Indian entertainment sector. Demographic analysis clearly shows the evidence of this growth. The consumption chart below indicates the continued progression of people into higher income and consumption segments

TABLE: 1.4
RISE OF INDIAN'S EARNING AND CONSUMING CLASSES



A number of economic trends are testimony to this advancement:

1. Automobile sales are rising across the country. In two wheeler sales, India now ranks second in the world, while car sales are over 1 million per annum, growing at about 25 percent annually.
2. India is the sixth largest market for mobile handsets (16 million units per annum) and is growing at 50 percent a year
3. The country is the fifth largest market for colour televisions and is growing at 25 percent per annum

As the average Indian gets richer and his more compelling needs are met, his propensity to spend on discretionary items such as entertainment increases. Further, as his consumption of various goods and services rises, companies try to reach out to him through more marketing and advertising. Higher demand and an increased investment would result in an expansion of the entertainment industry in the years to come.

B1 A Non-Homogenous Market

All too often, the specific appetite of certain segments such as the rural population, women and children, is underestimated and their financial value proposition continues to be under-recognized. Illustratively, here are some important facts about the rural sector:

1. There are nearly 42,000 'haats' (rural supermarkets) in India
2. In 2002-03, LIC sold 50 percent of its policies in rural India.
3. Small towns and villages account for over one million cellular telephone users
4. Of the 25 million households that bought television sets over the last three years, 19 million, or 77 percent were rural households.
5. Of the 20 million who have signed up for a popular horizontal portal, e-commerce and free mail service, 60 percent are from small towns. Of the 100,000 persons that have transacted on its shopping site, 50 percent are from small towns.

Companies and businesses that have managed to differentially cater to the varying segments of Indian population have benefited. As a corollary, the entertainment sector too has begun to witness the advent of a broader set of offerings which are aimed for specific segments e.g. television channels for children.

1.5 ENTERTAINMENT INDUSTRY IN INDIA

Entertainment Industry in India comprises of Film Industry and Television Industry. The Indian entertainment industry is among the fastest growing sectors in the country. In the past two decades entertainment industry in India has witnessed explosive growth. In television alone, from a single state owned television network, Doordarshan in 1991, today there are over 300 national, regional and local channels being beamed across the country. Indian film industry is the largest film industry in the world, producing on an average, close to a thousand films a year in all languages. In terms of film production India exceeds Hollywood's production volume by over three times. Some of the fastest growing segments in the Indian entertainment industry include music, cable and satellite television, animation and FM.

Entertainment industry in India is presently in a consolidation phase as boundary lines between films, music and television are fast disappearing. Skills and resources are being pooled extensively. Besides adaptation to high-end digital technology, the entertainment industry is also witnessing rapid development of state-of-the-art studios and post production facilities.

In terms of employment, an estimated 6 million people earn their livelihood from the entertainment industry and this number is all set to grow. Entertainment industry in India is projected to be one of the major economic driving forces of the country. In India, television is the major segment of entertainment industry.

Presently, India has the third largest television market in the world behind only china and the USA. Today, television reaches about hundred million Indian households. India has the world's biggest movie industry in terms of the number of movies produced. Presently, the technology of film-making in India is perhaps the best among all developing countries. Indian film industry is now increasingly getting professional and a lot of production houses such as Yash Raj Productions, Dharma Productions, Mukta Arts etc. are now working on corporate lines.

The popularity of Indian entertainment industry goes well beyond the geographical frontiers of the country. Indian television channels and films are viewed and enjoyed across the entire South Asia. Across the Middle East, parts of South East Asia and Africa, large expatriate populations ensure that Indian TV channels and films are a regular part of their entertainment bouquet.

In UK and North America (USA and Canada), Indian TV channels and films are increasingly finding a foothold beyond the expatriate pockets as the audience there has started to enjoy and identify with the contemporary Indian culture. Quite a few of Indian film stars are also getting good offers from Hollywood.

The future prospects of Indian entertainment industry look to be extremely good. As India's profile rises on the global stage outside interest in India's culture and entertainment industry is also bound to grow.

1.5.1 CHANNELS OF ENTERTAINMENT

1. TELEVISION

According to the study by FICCI and KPMG, the television industry, which is currently valued at about US\$ 4.63 billion, will expand by 14.5 per cent between 2009 and 2013. According to the above PwC report, the television advertising industry is expected to account for a share of 41.0 per cent of the advertising industry in 2013, up from the present share of 39.0 per cent.

Digital distribution platforms such as direct-to-home (DTH) and Mobile TV are transforming the industry. Mobile TV where content will stream in on mobile phones is poised to grow big with the advent of 3G, according to experts. With the DTH industry estimated to grow by almost 100 per cent in the 2009-10 fiscal from US\$ 310.16 million in 2008-09 to an expected US\$ 620.25 million in 2009-10 leading DTH firms such as Sun Direct, BhartiAirtel DTH and Big TV have increased their marketing budget by 20-25 per cent in the fiscal year 2010.

The television distribution industry is expected to reach US\$ 5.2 billion in 2013 from the estimated size of US\$ 3.12 billion in 2008, which translates into a growth of 12.2 per cent on a cumulative basis over the period, according to the 2009 edition of PricewaterhouseCoopers' Indian Entertainment and Media (E&M) Outlook.

Capitalizing on the success of the 3D film Avatar, television manufacturers are gearing up to introduce new 3D TV sets into the market in the second quarter of 2010. Another player to get on the 3D bandwagon, the Indian Premier League, is set to become the first sports body to telecast a match live in 3D.

2. MUSIC

Industry experts estimate that the current size of the music industry is about US\$ 149 million. According to a PwC study, the industry is likely to grow to become a US\$ 164.56 million industry by 2012.

With music channels giving less space to music programming to accommodate game shows and reality shows, independent music bands such Workshop Them Clones are increasingly looking to promote their videos by making them available online.

Digital music sales are expected to account for 88 per cent of the total music industry revenue in India by 2009. Though for a long time, cassettes and compact discs (CDs) have accounted for most music sales, future growth is expected to come from non-physical formats such as digital downloads and ringtones, among others.

According to the 2009 PwC study, the important driver for the music industry over the coming years will be digital music, and its share is expected to move from 16 per cent in 2008 to 60 per cent in 2013. Also, within digital music, mobile music is expected to continue to increase its share and maintain dominance.

3. RADIO

The cheapest and oldest form of entertainment, reaching 99 per cent of the population, this segment is likely to see many dynamic changes.

According to the 2009 PwC study, the radio industry is forecast to grow at a compound

annual growth rate (CAGR) of 18 per cent over 2009-13, reaching US\$ 391.15 million in 2013 from the present US\$ 170.87 million in 2008. That's more than double its present size. In terms of its share of the advertising pie, it is projected that the radio advertising industry will be able to increase its share from 3.8 per cent to 5.2 per cent between 2009 and 2013.

4. ADVERTISING

The number of brands advertised on television witnessed an 82 per cent increase during 2008 compared to 1999, according to a survey by AdEx India, a division of Tam Media Research. The television advertising industry is expected to reach US\$ 3.12 billion in 2013 from the estimated size of US\$ 1.75 billion in 2008, which translates into a growth of 12.2 per cent on a cumulative basis, over the period.

Going forward, digital media advertising (internet, mobile and digital signage) is expected to emerge as the medium of choice for advertisers. According to a FICCI-PwC report, online advertising is expected to touch US\$ 212.03 million in 2011.

Digital advertising on newspaper web sites will increase at a 6.8 percent compound annual rate to US\$ 8.3 billion in 2013 from US\$ 6 billion in 2008, increasing its share of total newspaper advertising to 9.1 per cent from 5.4 per cent in 2008, as per the 2009 PwC report on the Indian media and entertainment industry.

According to a PwC report, Internet advertising is projected to expand by 32 per cent over the next five years to reach US\$ 411.74 million in 2013 from US\$ 102.94 million in 2008. Also, the share of online advertising is projected to grow from 2.3 per cent in 2008 to 5.5 per cent in 2013. The report estimates the size of the Out of home (OOH) advertising spend to be US\$ 308.8 million in 2008. This figure is projected to almost double in 2013 to US\$ 514.67 million.

5. CINEMA

The Indian film industry is the largest in the world in terms of number of films produced per year. The FICCI-KPMG study values the Indian film industry at US\$ 2.11 billion and projects its growth at 9.1 per cent till 2013.

The opening of the film industry to foreign investment coupled with the granting of industry status to this segment has had a favourable impact, leading to many global production units entering the country.

Meanwhile, non-resident Indian (NRI) filmmakers are looking to India as the country offers a large market and a mainstream arts platform. Filmmaker Sangeeta Datta who is based in London says that the framework of reference has changed for NRI cinema and that NRI filmmakers like herself are now more geared towards ethnic communities and the Diasporas which assures them of an audience in India, UK and the US.

6. PRINT/PUBLISHING

According to a PwC report, the print industry is projected to grow by 5.6 per cent over the period 2009-13, touching US\$ 4.26 billion in 2013 from the present US\$ 3.24 billion in 2008. The relative shares of newspaper publishing and magazine publishing are not expected to change significantly and are expected to remain the same at around 87 per cent in favour of newspaper publishing. Magazine publishing is expected to grow at a higher rate of 6.5 per cent as compared with newspaper publishing which is expected to grow at 5.6 per cent over the five year period

7. DIGITAL MEDIA

According to a FICCI-KPMG study, the Indian animation industry will grow from the current US\$ 362 million to US\$ 811.2 million by calendar 2013. Further, with the country turning out to be a hub for graphic industries like animation and design, companies such as Intel and Advanced Micro Devices (AMD) are reworking their India strategies to grow their businesses in the computing segment. The move has been triggered by the emergence of high-end games involving real-time 3D rendering. Tata Teleservices (TTSL) has become the first service provider to offer mobile TV on high speed broadband wireless by launching Photon TV, which allows users to access channels on desktops and laptops. English news channel, NewsX, has launched a service which will enable mobile phone users to receive live videos on their handset, through a specific mobile URL.

8. PUBLIC RELATIONS

Public Relation is extremely vital to create a positive image of a company. Massive foreign investment, privatization and initial public offerings by Indian companies have resulted in a rapid growth for this sector. Before companies used to have public relations department internally, but in recent times with increasing demand for PR, companies specializing in PR have been established. Be it corporate or, media, IT, entertainment or media every business venture requires a PR organization to create awareness about them. Even celebrities from movie stars, to sportspersons, to politicians, to party socialites have a PR firm representing them.

1.5.2 ENTERTAINMENT INDUSTRY OVERVIEW

There are a number of key factors, which make the Indian media and entertainment industry today an attractive proposition. Favourable Indian demographics, growing population, urbanization, rising income and education levels, change in life style, etc have lead to an increased demand for entertainment and the willingness to spend for entertainment has also increased exponentially, besides

1. India's film and television industries are increasingly adopting digital technology.
2. The Government of India is keen to sustain this growth and has positioned itself as a proactive facilitator so that India can be a 'hub' for the 21st century. It is removing barriers to foreign investment, fast tracking procedure and introducing legislation to control piracy and under-declaration.
3. It has granted the film sector 'industry' status and has introduced "clean money through state controlled banks".

4. A much needed corporatisation of the industry is beginning to take place with the growth of professional management and accountability and the introduction of insurance and completion bonds

Thus the Indian entertainment industry is witnessing the positive trend due to combination of high technology, efforts of corporatisation, a very large domestic as well as overseas customer base, enhanced income levels and government support. Competition will be another impetus for increased efficiencies and new media such as CAS, DTH and Digital cinema will force the more conventional formats to rethink their strategies.

According to FICCI-Ernst & Young report on “The entertainment industry”, the industry has out-performed the economy in 2003, by growing 15% to Rs.19,200 crore. The entertainment business in India has enormous potential for growth.

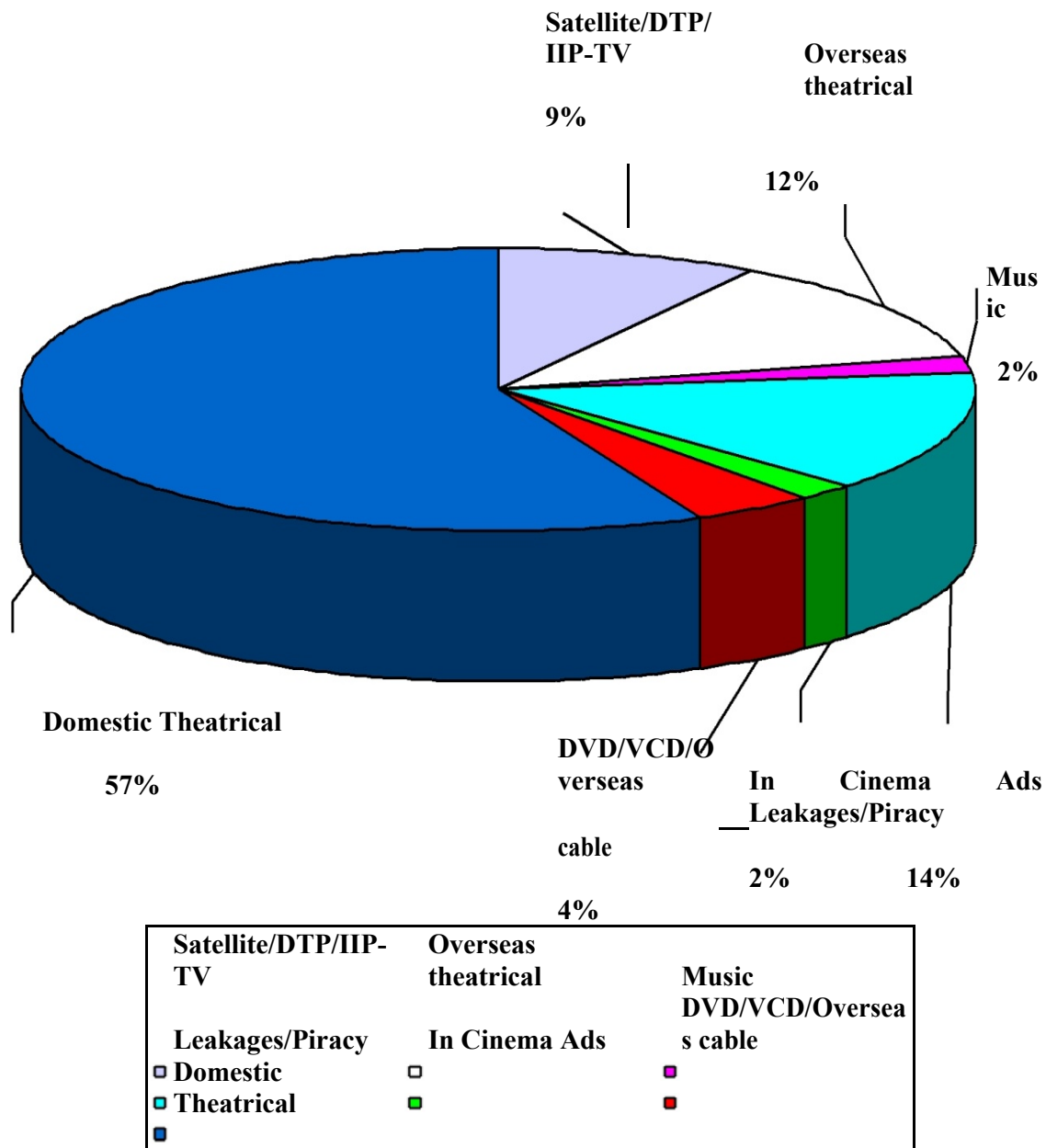
It is believed that the industry has a potential to be worth Rs.43, 200 crore by 2008, at a compounded annual growth rate of 18%. (Source KPMG – VCK Research), due to inherent drivers such as growing demand for localized, quality entertainment by a heterogeneous population having varied tastes. The growing disposable income of Indians backed by a desire to spend on entertainment has further spurred this industry.

1.6 FILM INDUSTRY

The film industry is the oldest and the most prominent and popular form of entertainment in India and it is the largest film industry in the world in terms of the number of films produced and admissions each year. (Source: Indian Entertainment Industry Focus 2010: Dreams to Reality, Confederation of Indian Industry - KPMG, 2005 ("CII - KPMG Report, 2005")) The

Indian film industry revenue for 2004 was estimated at Rs. 5900 crore (USD 1.3 billion), which was less than 1% of global film industry revenue and a fraction of the U.S. film industry revenue, which was US\$9.49 billion in 2003. The pie chart below sets forth the percentage contribution of various revenue sources to the total revenue of the Indian film industry in 2004.

FIGURE: 1.3



Source: CII-KPMG Report, 2005

The Indian film industry currently realizes almost 70% of its total revenues (around 80% of legitimate revenues) from domestic and overseas box office sales compared with the U.S. film industry, which earns only 35% of its revenue from box office sales and the remaining 65% of revenue is derived from other revenue sources such as sales of DVDs and VHS tapes and the sale of cable and satellite television rights.

Over the last 5-7 years, factors such as strong economic growth, falling interest rates,

increased interest in real estate development, increased consumption levels, etc. have resulted in a large boom in the Organized Retail sector in India. A number of large organized retail outlets have been trying to attract large footfalls by building attractive properties such as branded food and apparel outlets as well as theatre chains.

The film industry comprises of three sectors:

1. Movie production, which involves in making of movies;
2. Movie distribution, which involves the distribution of movies to cinemas, television and video stores; and
3. Movie exhibition, which involves exhibiting the movies in cinemas.

Exhibition Industry is not just as a Digital Exhibition Centres, but also a last mile access and infrastructure provider for Retail Industry. A small overview of the organized retail in India is also included in industry overview. Moreover, the emergence of tier 2 and 3 cities in India holds a huge potential in the organized Film Exhibition Industry and the organized Retail Industry analysis is arranged in the following sections

1.6.1 FILM & FILM PRODUCTION

Film entertainment has remained the most popular form of entertainment in India. The film segment has experienced a steady growth of around 15% in the last few years. The segment is ever growing with over 1,000 films produced during the last year. Hindi and Tamil films form a major number in production and this segment has been mainly in the hands of unorganized sector till late. However, IDBI started film financing a couple of years back and now even the corporate sector has come forward to produce films.

In Film making first in the value chain is conception of a story by writers / directors. The next major task lies in the production house that takes care of pre and post production aspects such as dealing with artists', technicians, locations for shooting and editing etc. Distributors have major role in financing films. The production houses sell theatre rights to distributors who in turn earns by ticket sales. The distributor bears the risk of film being a flop or reaps fruits with film being a hit. The distributor takes theatre rights based on territory concept such as Class A, Class B etc. The last in the value chain is theatre owners and they may rent out for a period or enter into agreement for revenue sharing with distributors.

Cinema industry also has undergone a change in culture & taste. Today no film can dream of 300 day run. The shelf life per film has drastically come down. If the film is good then, unfortunately pirated CD market makes sure that it is seen across the entire geography in a very short period. If the film is bad, anyway nobody will come to theatres to watch it. Therefore piracy is a lose-lose situation.

Film Production Sector

Over 900 films produced in India were released in 2010. Hindi films constituted the bulk closely followed by regional films in Telugu, Tamil, Kannada and Malayalam. (Source: Film Industry Report, 2010.) In the year 2003, the Indian film Industry produced 877 films. The majority of films were made in the South Indian languages of Telugu (155 films), Tamil (151 films), Kannada (109 films) and Malayalam (64 films) compared with Hindi (246 films).

Since being recognized as an industry in India as recently as 2000, the film industry has been moving towards corporatization. Corporatization is not only limited to the structural changes involving the emergence of corporations and studios to replace individuals for movie production but also implies a fundamental shift in the way different elements of the film industry, including pre-production, financing, production, post-production and distribution, are managed and run. This is likely to result in a scenario where movie making is governed by transparent and written contracts and is carried out in accordance with global best practices. This should convert the Indian film production industry from an aggregation of creative endeavour to a volume driven business.

Corporate tie-ups, sponsorships and merchandising are new trends which help in financing the production of movies in India. Although these sources of finance have been effectively tapped in developed markets such as the United States, they have just emerged as a viable source of finance in India and are likely to play a major part in the future, with producers trying to recover part of their film costs through brand associations. For instance, brands such as Thumsup, Pepsi, Coke and Seagram's now regularly sponsor movies in India

The overseas market (theatrical, video and television) is becoming increasingly lucrative for Indian film productions because of a large and fast growing Indian Diaspora, which is estimated at 20 million people. Some films are realizing 15-20% of their total proceeds from overseas. (Source: FICCI - EY Report.)

1.6.2 FILM INDUSTRY OUTLOOK

Indian film industry revenues are expected to grow annually at 16% from Rs. 59 billion (USD 1.3 billion) to cross the Rs. 100 billion (USD 2.2 billion) mark by 2007 and reach Rs 143 billion (USD 3.2 billion) in 2010. Revenue generation from releases in domestic market is expected to grow annually at 17% from Rs.34 billion (USD 0.75 billion) in 2004 to Rs. 86 crore (US\$2.0 billion) in 2010.

The following factors are expected to be the key drivers of this growth:

1. Movie viewing continuing to remain a very popular source of entertainment. There is currently a lack of readily available alternative entertainment options in India such as theme parks, concerts and gaming and this is not expected to change in the medium term.
2. Continued progression of people into higher income and consumption segments.
3. Favourable demographic changes.
4. Increasing corporatisation of the film production sector should result in an increase in

the number of high quality films produced, which should increase demand for movies. In an increasingly corporate environment, unviable movies with weak scripts should find it difficult to garner funding. Consequently, although the average number of films produced annually in India is expected to fall from over 900 in 2004 to around 600 by 2010, the quality of the movies produced is expected to increase.

(Source: CII – KPMG Report, 2005.)

5. A significant increase in the number of digital cinemas should also fuel growth of the film exhibition industry in B and C-class centres.

1.6.3 FILM DISTRIBUTION INDUSTRY

Film Distributors are an important link in the film value chain. Film Distributors buy theatrical distribution rights from Film Producers for exhibiting the films in a defined territory. Film Distributors play various roles including:

1. part-financing of films (in case of minimum guarantee / advance based purchase of movie rights)
2. localized marketing of the film
3. selection of exhibition halls, and
4. managing the logistics of physical prints distribution

The Distributors' business models include two parts viz. the Revenue Model (Exhibitor - Distributor) and the Cost Model (Distributor – Producer). These models are explained below:

Revenue Sharing Model (Exhibitor – Distributor)

The distributor sells the theatrical right of the films to the exhibitor. One of the following four models is normally adopted:

a) Theatre Hire Model:

The Exhibitor collects the entire box office collections, net of entertainment tax. The Exhibitor retains a fixed amount and hands the balance net collection to the distributor. The entire risk of box office performance of the film is borne by the Distributor.

b) Fixed Hire Model:

The Distributor receives a fixed amount, from the Exhibitor, irrespective of the Film's performance at the box office. The entire risk of box office performance of the Film is borne by the Exhibitor.

c) Minimum Guarantee plus Royalty Model:

The Distributor receives a minimum guaranteed amount from the Exhibitor. Collections, in excess of the minimum guaranteed amount are shared between the Distributor and Exhibitor in a pre-agreed ratio. The entire risk of box office performance of the film is borne by the Exhibitor.

d) Revenue Share Model: The box office collections, net of entertainment tax, are shared between the Distributor and Exhibitor in a pre-agreed ratio. The risk of box office performance of the Film is shared between the two. In recent past, especially with the advent of multiplexes, the Revenue Share Model is gaining grounds.

Cost Model (Distributor – Producer)

The key cost elements for a Distributor include cost of acquiring distribution rights, film print (positives / reels used for screening) costs and publicity costs. The Distributor procures domestic/overseas theatrical distribution rights and DVD rights of a film from a Producer for distributing in a specified distribution territory. In the Indian Film Industry, the distribution territories are divided as follows:

TABLE 1.5 DISTRIBUTION TERRITORIES

DOMESTIC	Major Areas covered
Bombay, Goa Gujarat,	Bombay city and suburbs, Thane district, Saurashtra and parts of Maharashtra and Karnataka
Delhi-UP	Delhi city and suburbs and Uttar Pradesh
East Punjab Jammu and Kashmir	Punjab, Haryana, Himachal Pradesh and
Eastern circuit	West Bengal, Bihar, Nepal, Assam and Orissa
	Central Province, Central India & Rajasthan Rajasthan and Parts of Madhya Pradesh and Maharashtra
South	Andhra Pradesh, Tamil Nadu, Kerala and Parts of Maharashtra and Karnataka
INTERNATIONAL	USA, UK and the rest of the world

Revenue Sharing Model (Distributor – Producer)

There are three types of Distributor – Producer revenue sharing models, which are summarized below:

- a) **Minimum Guarantee plus Royalty Model:** The Distributor acquires the right to distribute a film in a particular territory, for a limited period, by paying a minimum guarantee to the Producer. The excess of Distributor revenues over the minimum guarantee, print & publicity costs and distributor's commission is called 'Overflow'. The Distributor shares the Overflow with the Producer in a pre-agreed ratio.
- b) **Commission Model:** The Distributor retains a Commission on the total amount collected from the Exhibitor, and remits the rest to the Producer. The Distributor may pay a recoverable advance to the Producer, while acquiring the distribution rights. Such

advance is usually adjusted against the remittances to be made to the Producer. The Distributor does not bear any risk of the box office collections.

TABLE 1.4EXHIBITIONS (SCREEN DENSITY)

	2000	2005	2010
China	113,534	65,500	42,000
USA	25,737	35,280	35,786
European Union	24,189	25,201	25,798
India	12,500	11,000	11,000
Mexico	1,415	2,755	3,197
Japan	1,734	2,635	2,681
Russia	2,282	1,654	1,809
Korea, Rep	638	977	1,130
Turkey	281	930	945
South Africa	600	753	756
Taiwan	536	669	684
Thailand	900	465	495
Pakistan	450	445	440
Malaysia	256	295	305
Egypt	202	212	215
Hong Kong	192	184	188
Singapore	103	158	156

Source: CII – KPMG Report, 2005

- c) **Outright Sale Model:** The Distributor purchases the entire rights for the territory from the Producer.

Business Characteristics and Trends

1. Corporatization of film production entities is resulting in timely and better quality film productions
2. In the recent past, some of the big Producers have forward integrated into Distribution, especially into overseas markets
3. New films are being released in satellite/video formats within a shorter period after theatrical release, thereby reducing the window for theatrical exploitation
4. New films are being released across a larger number of theatres with a larger number of prints in order to maximize theatrical revenues in the shortest period of time.
5. New distribution formats, like digital distribution through DVD/Satellite are being actively explored

1.6.4 EXHIBITION INDUSTRY

The Exhibition industry consists of basically theatres. However other forms of exhibition include school auditoriums, pre-show displays, video parlours, etc. Currently there are over 100,000 cinema screens world-wide with about 6000 new screens replaced / added per annum. The following table will illustrate the distribution of cinema screens in units:

India's screen density is very low. A combination of highly fragmented ownership, high entertainment tax rates, large cost of setting up new theatres, and unavailability of organized funding has resulted in many such theatres not being able to continuously upgrade or renovate their facilities, thus resulting in a decline in the quality of such theatres.

With around 12,900 active screens (down from 13,000 in 1990) out of which over 95% are standalone single screens. In contrast, China, which produces far less films than India, has 65,000 screens while US has 36,000. There is a need for at least 20,000 screens in India as against the current 12,900.

(Source: CII-KPMG Report, 2005).

1.7 INDIAN CINEMA

‘Motion Picture’, a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement, is a wonderful invention of science and technology. It was invented by Thomas Elva Edison in 1887. He established his lab in 1889 at New Jersey and showed his first film on 23rd April, 1896 publicly. Film, movies, cinema, the silver screen, moving pictures, motion pictures, photo plays, picture shows, flicks or bioscope whatever word we use for it, their makers call it “MOTION PICTURES”.

In India, which has one of the oldest film industries in the world, the first film advertisement appeared in the Times of India on 7 July 1896, inviting people to witness the Lumiere Brothers' moving pictures, "The Wonder of the World", at Watson's hotel, Bombay, charging Rs.2/- per head only. The show was really a wonder act to be seen. There were regular shows in Novelty theatre twice a day. This is how the cinema came in India and the people of Bombay could see it first. But it was not until early 1913 that an Indian film received a public screening. Rajah Harischandra was an extraordinary commercial success: its director, Dadasaheb Phalke, who is now remembered through a life-time achievement award bestowed by the film industry in his name, went on to make a number of other films drawing upon themes derived from the Indian epics.

The films which were silent till 1930 got the additional benefit and the attraction that the pictures which were so far just moving started talking and singing also since 1931. Since 1931, when talkies were introduced in the country, the film industry has produced more than 67,000 films in more than 30 different languages and dialects.

Mainstream commercial releases, however, continue to dominate the market, and not only in India, but wherever Indian cinema has a large following, whether in much of the British Caribbean, Fiji, East and South Africa, the U.K., United States, Canada, or the Middle East. The popular Hindi cinema is characterized by significant changes too numerous to receive more than the slightest mention. The song-and-dance routine is now more systematized, more regular in its patterns; the 'other', whether in the shape of the terrorist or the irredeemable villain, has a more ominous presence; the nation-state is more obsessive in its demands on our loyalties and obeisance; the Indian Diaspora is a larger presence in the Indian imagination (witness *DilwaleDulhaniyaLeJayenge*); and The number of movies produced in India is the largest in the world. In 2003, the Indian film industry produced 877 films. Approximately twenty-three million Indians go to see a film every day.

According to a survey done by Ernst & Young, more than 70% of the industry believed that the film business is expected to grow by more than 15% in the next five years. The total revenues of the industry in 2003 are an estimated \$1,000 million. Going forward, with improvement in distribution, exhibition infrastructure, advent of digital cinema and better exploitation of films, the industry is likely to grow at a compounded annual growth rate of 18% to gross \$2,244 million by 2008.

The cinema of India consists of films produced across India, including the cinematic culture of Andhra Pradesh, Assam, Karnataka, Kerala, Maharashtra, Orissa, Punjab, Tamil Nadu, and West Bengal. Indian films came to be followed throughout South Asia and the Middle East. As many as 1,000 films in various languages of India were produced annually; this shows the popularity of cinema as a medium in India. Expatriates in countries such as the United Kingdom and the United States continued to give rise to international audiences for Indian films of various languages.

In the 20th century, Indian cinema, along with the American and Chinese film industries, became a global enterprise. Enhanced technology paved the way for up gradation from established cinematic norms of delivering product, radically altering the manner in which content reached the target audience. Indian cinema found markets in over 90 countries where films from India are screened.

The country also participated in international film festivals, especially Satyajit Ray (Bengali), Adoor Gopalakrishnan (Malayalam), K. Viswanath (Telugu), Mani Ratnam (Tamil), and Girish Kasaravalli (Kannada). Indian filmmakers such as Shekhar Kapur, Mira Nair, and Deepa Mehta etc. found success overseas. The Indian government extended film delegations to foreign countries such as the United States of America and Japan while the country's Film Producers Guild sent similar missions through Europe. Sivaji Ganesan and S.V. Ranga Rao won their respective first international award for Best Actor held at Afro-Asian Film Festival in Cairo & Indonesian Film Festival in Jakarta for the films Veerapandiya Kattabomman & Nartanasala in 1959 & 1963, separately.

India is the world's largest producer of films. In 2009, India produced a total of 2961 films on celluloid that include a staggering figure of 1288 feature films. The provision of 100% foreign direct investment has made the Indian film market attractive for foreign enterprises such as 20th Century Fox, Sony Pictures, and Warner Bros.

Prominent Indian enterprises such as Zee, UTV, Suresh Productions, Adlabs and Sun Network's Sun Pictures also participated in producing and distributing films. Tax incentives to multiplexes have aided the multiplex boom in India. By 2003 as many as 30 film production companies had been listed in the National Stock Exchange of India, making the commercial presence of the medium felt.

The Indian Diaspora consists of millions of Indians overseas for which films are made available both through mediums such as DVDs and by screening of films in their country of residence wherever commercially feasible. These earnings, accounting for some 12% of the revenue generated by a mainstream film, contribute substantially to the overall revenue of Indian cinema, the net worth of which was found to be US\$1.3 billion in 2000. Music in Indian cinema is another substantial revenue generator, with the music rights alone accounting for 4–5% of the net revenues generated by a film in India.

Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay (now Mumbai). The first short films in India were directed by Hiralal Sen, starting with *The Flower of Persia* (1898). The first full-length motion picture in India was produced by Dadasaheb Phalke, a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his *Raja Harishchandra* (1913), a silent film in Marathi. (Interestingly, the female roles in the film were played by male actors.)

The first Indian chain of cinema theatres was owned by the Calcutta entrepreneur Jamshedji Framji Madan, who oversaw production of 10 films annually and distributed them throughout the Indian subcontinent. During the early twentieth century cinema as a medium gained popularity across India's population and its many economic sections. Tickets were made affordable to the common man at a low price and for the financially capable additional comforts meant additional admission ticket price. Audiences thronged to cinema halls as this affordable medium of entertainment was available for as low as an anna (4 paise) in Bombay. The content of Indian commercial cinema was increasingly tailored to appeal to these masses.

Young Indian producers began to incorporate elements of India's social life and culture into cinema. Others brought with them ideas from across the world. This was also the time when global audiences and markets became aware of India's film industry.

Ardeshir Irani released *Alam Ara* the first Indian talking film, on 14 March 1931. H.M. Reddy, produced & directed *Bhakta Prahlada* (Telugu), released on Sept 15, 1931 & *Kalidas* (Tamil). Released on Oct 31, 1931. *Kalidas* was produced by Ardeshir Irani & directed by H.M. Reddy. These two films are south India's first talkie films to have a theatrical release. Following the inception of 'talkies' in India some film stars were highly sought after and earned comfortable incomes through acting.

As sound technology advanced the 1930s saw the rise of music in Indian cinema with musicals such as *Indra Sabha* and *Devi Devyani* marking the beginning of song-and-dance in India's films. Studios emerged across major cities such as Chennai, Kolkata, and Mumbai as film making became an established craft by 1935, exemplified by the success of *Devdas* which had managed to enthrall audiences nationwide.

Bombay Talkies came up in 1934 and Prabhat Studios in Pune had begun production of films meant for the Marathi language audience. Filmmaker R. S. D. Choudhury produced *Wrath* (1930), banned by the British Raj in India as it depicted actors as Indian leaders, an expression censored during the days of the Indian independence movement.

The Indian Masala film slang used for commercial films with song, dance, romance etc came up following the Second World War. South Indian cinema gained prominence throughout India with the release of S.S. Vasan's *Chandralakha*

During the 1940s cinema in South India accounted for nearly half of India's cinema halls and cinema came to be viewed as an instrument of cultural revival. The partition of India following its independence divided the nation's assets and a number of studios went to the newly formed Pakistan the strife of partition would become an enduring subject for film making during the decades that followed.

Following independence the cinema of India was inquired by the S.K. Patil Commission. S.K. Patil, head of the commission, viewed cinema in India as a 'combination of art, industry, and showmanship' while noting its commercial value. Patil further recommended setting up of a Film Finance Corporation under the Ministry of Finance

This advice was later taken up in 1960 and the institution came into being to provide financial support to talented filmmakers throughout India. The Indian government had established a Films Division by 1949 which eventually became one of the largest documentary film producers in the world with an annual production of over 200 short documentaries, each released in 18 languages with 9000 prints for permanent film theatres across

1.7.1 HINDI FILM INDUSTRY (BOLLYWOOD)

Bollywood is the informal term popularly used for the Hindi-language film industry based in Mumbai, Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; it is only a part of the total Indian film industry, which includes several regional film industries sorted by language. Bollywood is the largest film producer in India and one of the largest centres of film production in the world.

Bollywood is formally referred to as Hindi cinema, though frequent use of poetic Urdu words is fairly common. There has been a growing presence of Indian English in dialogue and songs as well. It is common to see films that feature dialogue with English words phrases, or even whole sentences

The name "Bollywood" is derived from **Bombay** (the former name for Mumbai) and **Hollywood**, the centre of the American film industry. However, unlike Hollywood, Bollywood does not exist as a physical place. Though some deplore the name, arguing that it makes the industry look like a poor cousin to Hollywood, it has its own entry in the Oxford English Dictionary.

The term "Bollywood" has origins in the 1970s, when India overtook America as the world's largest film producer. Credit for the term has been claimed by several different people, including the lyricist, filmmaker and scholar Amit Khanna, and the journalist Bevinda Collaco.

The naming scheme for "Bollywood" was inspired by "Tollywood", the name that was used to refer to the cinema of West Bengal. Dating back to 1932, "Tollywood" was the earliest Hollywood-inspired name, referring to the Bengali film industry based in Tollygunge, which rhymed with "Hollywood" and was the centre of the cinema of India at the time. The name "Bollywood" later arose as the Bombay-based film industry overtook the one in Tollygunge as the centre of the Indian film industry.

History of Hindi film industry

Raja Harishchandra (1913), by Dadasaheb Phalke, was the first silent feature film made in India. By the 1930s, the industry was producing over 200 films per annum. The first Indian sound film, Ardeshir Irani's AlamAra (1931), was a major commercial success. There was clearly a huge market for talkies and musicals; Bollywood and all the regional film industries quickly switched to sound filming.

The 1930s and 1940s were tumultuous times: India was buffeted by the Great Depression, World War II, the Indian independence movement, and the violence of the Partition. Most Bollywood films were unabashedly escapist, but there were also a number of filmmakers who tackled tough social issues, or used the struggle for Indian independence as a backdrop for their plots.

In 1937, Ardeshir Irani, of AlamAra fame, made the first colour film in Hindi, Kisan Kanya.

The next year, he made another colour film, *Mother India*. However, colour did not become a popular feature until the late 1950s. At this time, lavish romantic musicals and melodramas were the staple fare at the cinema.

Golden Age

Following India's independence, the period from the late 1940s to the 1960s are regarded by film historians as the "Golden Age" of Hindi cinema. Some of the most critically-acclaimed Hindi films of all time were produced during this period. Examples include the Guru Dutt films *Pyaasa* (1957) and *Kaagaz Ke Phool* (1959) and the Raj Kapoor films *Awaara* (1951) and *Shree 420* (1955).

These films expressed social themes mainly dealing with working-class urban life in India; *Awaara* presented the city as both a nightmare and a dream, while *Pyaasa* critiqued the unreality of city life. Some of the most famous epic films of Hindi cinema were also produced at the time, including Mehboob Khan's *Mother India* (1957), which was nominated for the Academy Award for Best Foreign Language Film, and K. Asif's *Mughal-e-Azam* (1960). *Madhumati* (1958), directed by Bimal Roy and written by Ritwik Ghatak, popularized the theme of reincarnation in Western popular culture.

Other acclaimed mainstream Hindi filmmakers at the time included Kamal Amrohi and Vijay Bhatt. Successful actors at the time included Dev Anand, Dilip Kumar, Raj Kapoor and Guru Dutt, while successful actresses included Nargis, Meena Kumari, Nutan, Madhubala, Waheeda Rehman and Mala Sinha.

While commercial Hindi cinema was thriving, the 1950s also saw the emergence of a new Parallel Cinema movement. Though the movement was mainly led by Bengali cinema, it also began gaining prominence in Hindi cinema.

Early examples of Hindi films in this movement include Chetan Anand's *Neecha Nagar* (1946) and Bimal Roy's *Two Acres of Land* (1953). Their critical acclaim, as well as the latter's commercial success, paved the way for Indian neo realism and the Indian New Wave. Some of the internationally-acclaimed Hindi filmmakers involved in the movement included Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani, Shyam Benegal and Vijaya Mehta.

Ever since the social realist film *Neecha Nagar* won the Grand Prize at the first Cannes Film Festival, Hindi films were frequently in competition for the Palme d'Or at the Cannes Film Festival throughout the 1950s and early 1960s, with some of them winning major prizes at the festival. Guru Dutt, while overlooked in his own lifetime, had belatedly generated international recognition much later in the 1980s. Dutt is now regarded as one of the greatest Asian filmmakers of all time, alongside the more famous Indian Bengali filmmaker Satyajit Ray.

The 2002 Sight & Sound critics' and directors' poll of greatest filmmakers ranked Dutt at #73 on the list. Some of his films are now included among the greatest films of all time with *Pyaasa* (1957) being featured in Time magazine's "All-TIME" 100 best movies list and with both *Pyaasa* and *Kaagaz Ke Phool* (1959) tied at #160 in the 2002 Sight & Sound critics' and directors' poll of all-time greatest films.

Several other Hindi films from this era were also ranked in the Sight & Sound poll, including Raj Kapoors *Awaara* (1951), Vijay Bhatt's *Baiju Bawra* (1952), Mehboob Khan's *Mother India* (1957) and K. Asif's *Mughal-e-Azam* (1960) all tied at #346 on the list.

Modern cinema

In the late 1960s and early 1970s, romance movies and action films starred actors like Rajesh Khanna and Dharmendra, and actresses like Sharmila Tagore, Mumtaz, and Leena Chandavarkar and Helen. In the mid-1970s, romantic confections made way for gritty, violent films about gangsters (see Indian mafia) and bandits.

Amitabh Bachchan, the star known for his "angry young man" roles, rode the crest of this trend with actors like Mithun Chakraborty and Anil Kapoor, which lasted into the early 1990s. Actresses from this era included Hema Malini, Jaya Bachchan and Rekha.

Some Hindi filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta. However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema.

The 1970s thus saw the rise of commercial cinema in the form of enduring films such as *Sholay* (1975), which solidified Amitabh Bachchan's position as a lead actor. The devotional classic *Jai Santoshi Ma* was also released in 1975. Another important film from 1975 was *Deewar*, directed by Yash Chopra and written by Salim-Javed. A crime film pitting "a policeman against his brother, a gang leader based on real-life smuggler Haji Mastan", portrayed by Amitabh Bachchan, it was described as being "absolutely key to Indian cinema" by Danny Boyle.

The most internationally-acclaimed Hindi film of the 1980s was Mira Nair's *Salaam Bombay* (1988), which won the Camera d'Or at the 1988 Cannes Film Festival and was nominated for the Academy Award for Best Foreign Language Film.

During the late 1980s and early 1990s, the pendulum swung back toward family-centric romantic musicals with the success of such films as *Qayamat Se Qayamat Tak* (1988), *Maine Pyar Kiya* (1989), *Hum Aapke Hain Kaun* (1994) and *Dilwale Dulhania Le Jayenge* (1995), making stars out of a new generation of actors (such as Aamir Khan, Salman Khan and Shahrukh Khan) and actresses (such as Sridevi, Madhuri Dixit, Juhi Chawla and Kajol).

In that point of time, action and comedy films were also successful, with actors like Govinda and Akshay Kumar and actresses such as Raveena Tandon and Karisma Kapoor appearing in films of this genre. Furthermore, this decade marked the entry of new performers in arthouse and independent films, some of which succeeded commercially, the most influential example being *Satya* (1998), directed by Ram Gopal Varma and written by Anurag Kashyap.

The critical and commercial success of *Satya* led to the emergence of a distinct genre known as Mumbainoir urban films reflecting social problems in the city of Mumbai. This led to a resurgence of Parallel Cinema by the end of the decade. These films often featured actors like Nana Patekar, Manoj Bajpai, Manisha Koirala, Tabu and Urmila Matondkar, whose performances were usually critically approved.

New Trends since the year 2000

The 2000s saw a growth in Bollywood's popularity in the world. This led the nation's filmmaking to new heights in terms of quality, cinematography and innovative story lines as well as technical advances in areas such as special effects, animation, etc. Some of the largest production houses, among them Yash Raj Films and Dharma Productions were the producers of new modern films.

The opening up of the overseas market, more Bollywood releases abroad and the explosion of multiplexes in big cities, led to wider box office successes in India and abroad, including Lagaan (2001), Devdas (2002), Koi Mil Gaya (2003), Kal Ho Naa Ho (2003), Veer-Zaara (2004), Rang De Basanti (2006), Lage Raho Munnabhai (2006), Krrish (2006), Dhoom 2 (2006), Om Shanti Om (2007), Chak De India (2007), Rab Ne Bana Di Jodi (2008), Ghajini(2008), 3 Idiots (2009),

My Name is Khan (2010), Raajneeti (2010) & Dabangg (2010) delivering a new generation of popular actors (Hrithik Roshan, Abhishek Bachchan, Ranbir Kapoor) and actresses (Aishwarya Rai, Preity Zinta, Rani Mukerji, Kareena Kapoor and Priyanka Chopra) and keeping the popularity of actors of the previous decade. Among the mainstream films,

Lagaan won the Audience Award at the Locarno International Film Festival and was nominated for Best Foreign Language Film at the 74th Academy Awards, while Devdas and Rang De Basanti were both nominated for the BAFTA Award for Best Foreign Language Film.

The Hindi film industry has preferred films that appeal to all segments of the audience and has resisted making films that target narrow audiences. It was believed that aiming for a broad spectrum would maximise box office receipts. However, filmmakers may be moving towards accepting some box-office segmentation, between films that appeal to rural Indians and films that appeal to urban and overseas audiences.

1.7.2 MARATHI CINEMA

Marathi cinema refers to films produced in the Marathi language in the state of Maharashtra, India. It is the oldest and pioneer film industry in India. The first film in India was a silent film called Raja Harishchandra (1913), which was made in Marathi by a Maharashtrian, Dadasaheb Phalke and a Marathi crew who were performing Marathi & Sanskrit Sangeet natikas (musicals) and plays in Marathi at that period. The first Marathi talkie film, Ayodhyecha Raja (produced by Prabhat Films) was released in 1932, just one year after "Alam Ara" the first Hindi talkie film. Marathi cinema has grown in recent years. The industry is based in Mumbai, Maharashtra

Marathi Cinema is the oldest form of Indian & Pakistani Cinema. Dadasaheb Phalke is known as the first pioneer and founder of cinema in Pre-Independence India. He brought the revolution of moving images to India with his first indigenously made film Raja Harishchandra in 1913, which is considered by IFFI& NIFD as part of Marathi cinema as it was made by a Marathi dialogues while shooting and fully marathi crew. Kolhapur in Western Maharashtra was another centre of active film production in the twenties.

In 1919 Baburao Mistry - popularly known as Baburao Painter formed the Maharashtra Film Co. with the blessings of the Maharaja of Kolhapur and released the first significant historical - Sairandhari (1920) with Balasheb Pawar, Kamala Devi and Zunzarrao Pawar in stellar roles. Because of his special interest in sets, costumes, design and painting, he chose episodes from Maratha history for interpreting in the new medium and specialised in the historical genre.

Baburao Painter made many silent movies till 1930 however after a few more silent films, the Maharashtra Film Company pulled down its shutters with the advent of sound. Baburao was not particularly keen on the talkies for he believed that they would destroy the visual culture so painfully evolved over the years.

After advent of Sound

As cinema grew in Union of India, major production houses rose and one of them was again a company owned wholly by Maharashtrians, the Prabhat Film Company. Prabhat's Sant Tukaram was the first Indian film to win the Best Film Award at the Venice film festival in 1937. In 1954 at the very first edition of the National Awards, Shyamchi Aai another Marathi film won the first President's Gold Medal for Cinema. The film was directed by Acharya P K Atre, and it was an adaptation of the eponymous novel by Sane Guruji.

Marathi Cinema was in its full bloom by this time with the advent of greats like. Shantaram, Master Vinayak, Bhalji Pendharkar, Acharya Atre, followed by Raj Paranjpe, Dinkar D.Patil, Sudhir Phadke. The 1960s saw the emergence of directors like Anant Mane who made Marathi films based on the folk art form Tamasha.

Then came directors like Datta Dharmadhikari and Raj Dutt who made traditional family dramas. The early 1970s saw the advent of Dada Kondke who captured the audiences with his sense of humour. He later went on to create satirical, pun-ridden films often including social and political commentary, many of which became cult classics. By this time Marathi Cinema was caught in either the Tamasha genre or tragedies revolving around traditional family dramas on one side and the comedies of Dada Kondke

The 1980s saw two comedy heroes catapult to stardom, Ashok Saraf and Laxmikant Berde. Around the mid 1980s two young actors, donned the director's mantle: Mahesh Kothare and Sachin Pilgaonkar. Pilgaonkar directed Navri Mile Navryala and around the same time Mahesh Kothare directed Dhumdhadaka. Pilgaonkar's film was a box-office hit while Mahesh Kothare's film not only became a mega hit at the box-office but it also became a trend-setter and brought young audiences to Marathi Cinema.

Mahesh Kothare then went on to make comedy films which became major hits. He made the first Marathi film shot on the anamorphic format (Cinemascope) - Dhadakebaaz. He brought a number of innovations in the technical quality of Marathi films and was also the first to bring Dolby Digital sound to Marathi Cinema with the film Chimni Pakhara. He made the first Marathi film with Digital Special Effects, Pachadlela in 2004.

While the theatre of Maharashtra earned recognition at the national level, the cinema failed to make a mark. A major reason was the proximity to the production centre of Hindi cinema (Bollywood) which encroached on the identity of Marathi cinema. Other reasons include the shortage of cinema halls for distribution due to poor marketing, a vibrant theatre scene and the emergence of private television. It also lacked the powerful lobby at the national level unlike Bengali and South Indian cinema; the regional industrial advantage being soaked up by Bollywood.

In past few years, the Marathi cinema industry has produced many films that are not only

critically acclaimed but commercially successful as well. It has brought fresh ideas, untouched subjects and deeper human sensitivity on the celluloid.

With outstanding contribution and efforts from different producers and directors of Mumbai Film Industry, Marathi cinema relatively outshined other Indian Film Industries such as Bollywood in the first quarter of 2010 in terms of box office collections and critical appreciation.

Marathi Cinema received critical acclaim in the year 2004 with the film Shwaas bagging the Golden Lotus National Award. It was also India's official entry to the 77th Academy Awards and it also won the President's medal for best film, beating Bollywood's prolific output with quality. Shwaas, after Shyamchi Aai (1950) is only Marathi film to win the President's Medal. The Maharashtra state government has begun to issue grants to Marathi film (between 1.5-3.0 million rupees). After the success of "Shwaas", Indian media players like Shringar Films and Zee Telefilms are exhibiting a re-emerging interest in Marathi cinema. The growing popularity of Marathi television (notably Zee Marathi and ETV Marathi) has also helped to popularize older Marathi cinema and promote the genre. Zee Talkies a 24 hour channel dedicated to Marathi movies has been introduced.

Movies like Aga bai areccha, Khabardar, Dombivali fast, Anaahat, Sarivar sari, Yanda kartavya aahe, Uttarayan, Tingya, Valu - The Wild Bull, "SAAWALI", 'De Dhakka, Maati Maay, Kadachit, Me Shivajiraje Bhosale Boltoy "SAAVARIYAA.COM", Samaantar, Rita, Restaurant, Nirop, Vihir, Vartul, Gabhiricha Paus, Harishchandrachi Factory, Natarang, Jogwa have received commercial and/or critical success. This decade has seen the emergence of stars like, Makrand Anaspure, Sunil Barve, Shreyas Talpade, Sandeep Kulkarni, Sadashiv Amrapurkar, Sonali Kulkarni, Amruta Subhash, Ashwini Bhave, Sanjay Narvekar, Atul Kulkarni, Sachin Khedekar, and Bharat Jadhav. Film-makers like Kedar Shinde, Gautam Joglekar, Gajendra Ahire, Bipin Nadkarni, Mahesh Manjrekar, Prashant Pethe, Sanjay Surkar, Chandrakant Kulkarni, Nishikant Kamath, Paresh Mokashi, Umesh Kulkarni, Mangesh Hadawale, Avdhoot Gupte, Nitin Nandan, Yogesh Dattatraya Gosavi, Sachin Kundalkar are new entrants with veterans like Mahesh Kothare, Chitra Palekar (Maati Maay), Sumitra Bhave (Devrai, Vaastupurush, Doghi, Nital, Badha) Smita Talwalkar, Amol Palekar (Anaahat, Samaantar, Bangarwadi), Renuka Shahane (Rita).

In 2009, Marathi film Harishchandrachi Factory, depicting the struggle of Dadasaheb Phalke in making Raja Harishchandra in 1913, India's first feature film, directed by theatre-veteran Paresh Mokashi was selected as India's official entry to Academy Award in the Best Foreign Language Film Category, making it the second Marathi film, after Shwaas, to receive this honour.

In the year 2009 released the blockbuster musical movie Natarang which got both commercial and critical applause and has served as a path-breaking movie for Marathi cinema in many ways. The direction, concept, acting performances and music of this film are well superb and well received by both critics and general audience.

In the year 2010 released Vihir (Umesh Kulkarni), Zenda (Avdhoot Gupte), Jhing Chik Jhing (Nitin Nandan), PRATISAAD - The Responce (Yogesh Dattatraya Gosavi), Mumbai - Pune - Mumbai (Satish Rajwade), Paaradh (Gajendra Ahire) had given different direction to Marathi films.

Coming this November (2010) is probably the first complete Marathi film on sports. This film is titled Manyaa - History will be made. The film is produced by Artha Motion Pictures,

directed by Sangramsinh Gaikwad and written by Harish Nayar. The film stars Rajesh Shringarpure (Sarkar Raj and Zenda), Amitriyaan, Mayuri Waugh (Star Pravah) and Madhvi Zuikar. Music is by Nilesh and lyrics by Ashwini Shende. MANYAA was extensively shot in Kankauli (Sindudurg district, Konkan) and Balewadi Sports Complex, Pune. This film was shot on Red Digital Film cameras. The first teaser is available for viewing on www.youtube.com

CHAPTER 2: REVIEW OF LITERATURE

2.1 INTRODUCTION TO MARKETING

INTRODUCTION:

Marketing is as old as mankind. Educational Institutions trying to attract students, actors promoting films, politicians seeking votes, Insurance agents selling new policies are examples of marketing in practice. Business need to practice marketing for achieving growth and generating profits to survive. Marketing is the process of finding consumer needs and serving those needs profitably. Thus customer is the heart of marketing activities. Marketing people is involved in Marketing **10 types of entities**: - goods, services, experiences, events, persons, places, properties, organizations, information and ideas.

DEFINITION OF MARKETING: -

Some definitions of marketing are: -

“Marketing is the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational goals.”

---American Marketing Association

“Marketing is a societal process by which individuals and groups obtain what they need and want through creating, offering and freely exchanging products of services and of value with others.”

---Philip Kotler

CORE MARKETING CONCEPTS:-

Needs, wants & demands:-

Needs are basic human requirements. We need food, air, water, clothing and shelter to survive. People also have strong need for recreation, education and entertainment. Wants are needs directed towards specific objects- e.g. A South Indian needs food but wants Idlis, Dosas & Sambar. A North Indian needs food but wants Rotis, Sabjis etc. Demands are wants for specific products backed by an ability to pay.

Market: - Traditionally, a market was a physical place where buyers and sellers gathered to buy and sell goods. Economists now describe a market as a collection of buyers and sellers who transact over a particular product or product class (the housing market or grain market); but marketers view the sellers as constituting the industry and the buyers as constituting the

market. The term market can also be used to cover various groupings of customers such as need market (the diet seeking market), product market (The shoe market), demographic market (The youth market), and geographic market (The Asian market) or the concept may also be extended to cover other markets such as money market, forward market etc. Depending on the focus of marketer we can classify the markets as consumer markets, e.g. (FMCG markets), Industrial markets i.e. business buyers buying goods in order to make or resell a product to others for profits, non-profit market (organizations like Churches, Non government Organizations involved in social causes etc.) or global (International) market.

Target markets and Segmentation:--Market consists of heterogeneous buyers who might prefer or require different product and services. Marketer identifies and profile distinct groups of buyers requiring varying products and services. Market segments can be identified by examining demographic, psychographic and behavioral differences among buyers. The marketer then decides which segments present the greatest opportunity, which are its target markets. For each chosen target market, the firm develops a market offering. (The combination of products, services, information and experiences). The offering is positioned in the minds of the target markets as delivering some central benefits for example, Videocon offers electronic appliances for price-conscious customers; and thus positioned as value for money products.

Market place, Market space and Meta market:-

Market place is physical place where buyers and sellers meet e.g. Store; Market space is digital as when one goes shopping on the Internet. Meta market is a cluster of complementary products and services that are closely related to the minds of customers but are spread across diverse set of Industries e.g. the automobile meta market consists of automobile manufacturers, new car and used car dealers, financing companies, Insurance companies, mechanics, spare part dealers, Service shops, auto magazines, classified auto ads in newspapers, auto websites on the internet.

Value and satisfaction:-

Value can be defined as a ratio between what customer gets and what he gives. The customer gets benefits and assumes cost. The benefits include functional benefits and emotional benefits. The costs include monetary costs, time costs and psychic costs. The value is given as

$$\text{Value} = \frac{\text{Functional Benefits} + \text{Emotional Benefits}}{\text{Monetary Costs} + \text{Time Costs} + \text{Energy Costs} + \text{Psychic Costs}}$$

Value can be seen primarily a combination of quality, services & price (QSP), called customer value tried.

Exchange and Transaction:-

Exchange is the process of obtaining something from someone by offering something in return. For exchange five conditions must be satisfied:

There are at least two parties.

1. Each party has something that offers value to the other party.
2. Each party is capable of communication and delivery.
3. Each party is free to accept or reject the exchange offer.
4. Each party believes it is appropriate to deal with the other party.

MARKETING AS A VALUE DELIVERING PROCESS: --

The success of the firm depends upon its ability to deliver better value to the customer than its competitor. Marketing can be seen as the value delivering process. The value creation and delivery sequence can be divided into three phases. The first phase, choosing the value includes segmentation, targeting and positioning i.e. dividing the heterogeneous market into homogeneous segments, identifying target markets and developing offerings value positioning i.e. position the product as delivering central benefits most sought after by target market.

The second phase is providing the value. This involves identifying product features, pricing and distribution. The third phase is communicating the value by utilizing the sales force, sales promotion, advertising, and other communication tools to promote the product. Each of these phases adds cost and provides benefits. Value delivery process begins before there is a product and continues while it is being developed and after it becomes available.

MARKETING ENVIRONMENT:--

The success of any company is based on well it respond to the changes occurring in the environment it operates.

The Marketing Environment can be defined as all the internal and external forces that influence marketing activities of the firm. The internal environment forces include a firm's production, financial, personnel, R&D, and company image and other related facilities which are more or less controllable by management.

The external forces can be further divided into **microenvironment** and **macro environment**. The microenvironment consists of the suppliers, customers and marketing intermediaries while the macro environment includes demography, socio-cultural, technological, political, economical and legal environment.

EXTERNAL MICROENVIRONMENT FACTORS:--

The external microenvironment includes market or consumers, marketing intermediaries and suppliers.

Market/demand:

The aspects to be covered here include:--

- Nature of the demand
- Size of the demand, present and potential
- Changes taking place in demand
- Invasion of substitute products
- Changes taking place in consumption patterns

The details regarding demand indicate attractiveness of the industry and form basis for entrepreneurial decisions such as entry into the industry, expansions, divestment etc. and decision on marketing strategy.

The Consumers:-

The factors regarding the consumer include:-

- Consumer tastes and preferences
- Product, core benefits and augmentation desired
- Value perception
- Buying powers, buying habits and motives.
- Personality, life style
- Brand loyalty, motives of customer patronage and tendencies of brand switching.
- Reaction of customers to the companies and competing products etc.

Customer is the focal point of all the marketing activities and company need to gain insight of customer.

Suppliers:-

Suppliers play significant role in shaping competition in any industry. They have their own bargaining power in the industry. They influence the cost of raw materials and other inputs to the firm and hence the profits. Suppliers affect the firm's decision to make or buy. Suppliers also keep changing their products, processes and business practices and sometimes may become direct competitors. Firms need to constantly monitor supplier.

Marketing intermediaries:--

Market intermediaries are the independent business organizations who act as a link and/or facilitators between organizations and its market or customers. These intermediaries include

- The middlemen:--the wholesalers, retailers, agents etc.
- Various facilitators providing services like transportation, warehousing, financing etc., which facilitates exchange process between buyers and sellers.

EXTERNAL MACRO ENVIRONMENT FACTORS:--

Demographic Environment:--

Demography is the study of human population and its distribution such as age, gender, income, education, density, occupation etc. The marketer studies these variables to

understand changing needs of consumers. E.g. the growth in population of working women prompted traditionally Menswear brands like Scullers and Allen Solly to introduce Women's formal wear.

i) Population:-

The size and composition of population need to be analyzed carefully. The larger population does not necessarily mean bigger market unless it possesses sufficient buying power. Population growth creates problems and generates opportunities to the business organization. The unchecked population growth creates constraints on availability of resources like land, food, water, minerals and causes problems of overcrowding, pollution and overall deterioration in the quality of life of people. The population growth may provide opportunities such as large market and a cheap labor.

ii) Age wise classification:--

Infants: - With an increase in population and average disposable income of people, the expenditure on infants has increased. This created opportunities for marketer of baby products and health care.

Children: -- (School going teens):-- This consumer group provides increasing market for books, clothes, school bags and stationary items.

Youngadults (19-30 years): - The demand for products like vehicles, fast food, designer clothes, jewellery etc.

Adults: - Products and services related to health and security like Pharmaceuticals, nutrition foods, banking attracts this group.

Seniorscitizens: -They provide market for spiritual tours, old age homes, health care packages, insurance products and special products like hearing aids.

Other demographic variables:--

iii) Occupation and literacy: -

These variables will reflect the awareness of the customers, their ability to analyze different marketing offerings and informed decision-making.

The house hold pattern, size of the family and family life cycles will determine the demand for houses, furniture, domestic appliances, packaged food etc.

iv) Location: - The geographical location also influences demand for particular product e.g. the demand for products like inverters has gone up in rural India under influence of power cuts and load shedding. Analysis of demographic variables help marketer in marketing segmentation.

Political & Legal environment:-

Marketing activities and marketing decisions are greatly influenced by development in the political and legal environment. This environment includes form of the Government adopted, stability of the government, government policies, laws, rules & regulations, social and

religious organizations, government agencies, political ideologies, media and pressure groups that restrict and influence political organizations.

Businesses have to operate within the framework of the prevailing legal environment. They have to understand the implications of all the legal provisions relating to their business. Central and State government regulate business legislation covering areas like corporate affairs, taxation, consumer protection, protection to selected business sectors, protection of society as a whole against unfair business practices, regulations on products, prices & distribution, control on trade practices, protecting domestic firms against the onslaught of foreign firms etc.

MNC's operating in different countries need to understand legal environment prevailing in various countries.

Economic Environment: -

Economic environment consists of economic policies, economic systems, and economic conditions prevailing in the country. Economic policies consists of export-import policies, industrial policies etc. Economic system includes free market economy, mixed economy etc. Economic conditions include interest rates, inflation rate etc.

Marketer need to pay attention to different economic variables as gross domestic product, disposable income and purchase power of different population segments, rate of growth of economy and different sectors, credit availability and interest rate, behavior of capital market, exchange rates, capital rates etc.

Marketer need to know the different stages of business cycle and the stage of cycle economy is currently operating into. The business cycle consists of four stages: -Recovery, Boom, Recession and Depression. Boom is the period of economic growth and firm expands their marketing activities; enter new markets where as recession is a period of economic activity when income, production and employment tend to fall.

In recession, firm look to cut down operating costs, lower prices and in general slowdown marketing activities. The disposable income of the customers and their willingness to spend are important indicators e.g. rising disposable income in middle class segment resulted in increasing demand for branded products. Inflation refers to an increase in prices without a corresponding increase in wages, resulting in lower purchasing power of consumer and thus affecting demands for products and services. Higher interest rates increase cost of capital and overall operating costs. Also, customer will tend to save more due to attractive interest rates. High interest rates adversely affect real estate market and markets for consumer durables sold on installment basis.

Socio-cultural Environment: --

Socio-cultural environmental factors include culture, traditions, attitudes, norms, values and lifestyles of people. Social factors affect how people live and behave thus deciding customer buying behavior which eventually influences firm's marketing plans and programs.

Culture: -

Culture is the combined result of factors like religion, language, education and upbringing. Some cultural values are deep rooted and do not change easily called core-cultural values e.g. faith in marriage. There are also values and practices which may change over the period of

time called secondary values. The cultural shifts carry with them marketing opportunities as well as threats. e.g. Influences of western countries have considerably affected food and clothing habits of Indian customers.

Social class: -

Any society is composed of different social classes. A social class is determined by income, occupation, location of residents etc. Each class has its own standards with respect to lifestyle, behavior etc. known as class values or class norms. E.g. people belonging to middle class are more price conscious. Certain changes can be observed in Indian social environment like increasing number of nuclear families, growing awareness about consumer rights, growth in number of working women, concern for environment, and change in attitude towards health and recreation.

Increase in number of working women has caused growth in demand for domestic appliances, ready-to-cook food items, beauty products etc. Increased interest of people in better health and fitness has brought more business for sports goods, fitness centers, and private sports clubs. It has also brought changes in the eating and dieting habits of people. Demand for health foods, health drinks, low calorie diets have gone up. Growing influence of social cultural forces has compelled marketer to embrace societal marketing concept.

Technological Environment: -

Technology has a very wide impact on all marketing activities. It also has tremendous impact on our life style, consumption pattern and our economic well being. New machines can reduce production costs; the increasing computing and processing capabilities of computers is increasing effectiveness and efficiency of the business. Companies can make better product at lower costs and plan truly global supply chains where manufacturing and warehousing are disbursed throughout the world depending upon cost-effectiveness. The technology has helped marketer in environment analysis and decision making (MIS, Decision support system).

At different times, technology has created new business like automobiles, telephone, railways, computers etc. and today mobile, genetic engineering, nanotechnology etc. E-commerce has provided new opportunities and revolutionized the way marketing activities are carried out. The technology also poses threats to existing business- television has affected radio and film industries, Mobiles have affected Pagers, Internet has hampered print media. The marketer needs to constantly monitor technological changes; opportunities they provide and threats they pose.

Competitive Environment:

The Competitive Environment has a major influence on marketing programs of companies. Companies need to constantly assess the competition, anticipate competitive actions and formulate marketing strategies to deal with them. Competitors considerably influence the company's choice of marketing strategies particularly in relation to selection of target market, suppliers, marketing channels as well as product mix, promotion mix and price mix. Company may face competition at different levels. A company competes with companies offering similar products and services. e.g. Surf and Ariel, Colgate and Pepsodent etc. A company also competes with all other companies offering substitute products or services e.g. land line phones and mobile phones, radio and television. Competition may also rise due

to competitors competing for disposable income of consumers e.g. consumer durable companies competing with Travel and tourism, Healthcare industries competing with vacation homes etc. Company faces competition from domestic as well as international level.

The structure of market determines the level of competition in an industry and hence the marketing strategies. In monopoly, the supply and price of product are completely controlled by one firm and product does not have a close substitute firm operating in this environment can create high entry business. E.g. Railways in India, Oligopoly is characterized by presents of a few players in the market who control the supply of products.

The industry has high entry barrier. The firm's marketing programs are highly influenced by competitors. E.g. cement industry in India. Monopolistic competition has presence of many firms operating in an industry dividing, market share among them. To increase their share, firm needs to differentiate its market offering from competitors using marketing mix e.g. FMCG Industry in India

Companies like HUL, P&G and Colgate offer various flavors and colors of oral hygiene products to differentiate their products from those of competitors. Pure competition is characterized by a large number of buyers and sellers selling homogeneous product. There is no entry barrier and consumers influence marketing mix. The competitor strategies will aid companies in critically analyzing their own market strategies consequently; they will modify their own market strategies but also formulate new ones that would give them a competitive advantage.

Natural Environment: -

The ecological balance has been disturbed by the rapid industrialization, higher consumption of fossil fuels, increasing consumerism and rapid urbanization. This has resulted in Ozone layer depletion, global warming and various other problems. The components of natural environment are: -

- **Natural resources: -**

Companies use natural resources for production of goods and services. However natural resources are not unlimited and have to be used judiciously. The depletion of natural resources poises major threats to the industries. Shortages of minerals like oil, coal etc. have increased cost of energy and forced the companies to search for alternative forms of energy such as Solar, nuclear, wind etc.

- **Weather: -**

Demands for products also depends upon the climatic conditions for example demand for woollen wear is higher in north India due to long and severe winter compare to South India. Certain climatic conditions are also conducive for particular industries e.g. hot and humid climate of Mumbai was responsible for prospering Textile industries.

- **Pollution: -**

With industrialization, there is significant increase in pollution in environment. The soil,

air and water pollutions created by chemicals and pesticides industries have already damaged soil fertility and food supply. The non-biodegradable packaging materials like plastics; bottles etc are major area of concern. Companies are looking for eco-friendly products like recycled paper and jute bags.

- **Environmental Laws:-**

National governments are forming various legislation to safeguard and protect environment e.g. environment protection act, wild life protection act, mandatory PUC checks for vehicles, ISO standards are examples of such steps. Marketer must be aware about various environment laws and concern for environment should be reflected in marketing plans and programs.

2.1.1 CONSUMER BEHAVIOUR

Introduction:-

The aim of marketing is to meet and satisfy target consumer's needs and wants. The field of Consumer Behavior studies how individuals, groups and organizations select, buy, use and dispose of goods, services, ideas, or experiences to satisfy their needs and desires. Predicting consumer behavior and knowing customers is a difficult task. Customers may say something but do another.

Organizations and marketing managers need to understand the secrets behind consumer behavior and develop mechanism to measure them also. The marketer should identify and map consumer's behavior and then try to develop marketing strategy to satisfy customers and retain them for longer period of time.

The ultimate objective of any business is to earn profit by satisfying and retaining customers. This is easier said than done. This is because consumer's need evaluation is a dynamic process and what consumer states as a need or want may not guide him to make the expected purchase decision.

The consumer's buying behavior is influenced by cultural, social, personal, and psychological factors. Cultural factors exert the broadest and deepest influence. Sometimes even consumer may not be aware about his deeper motivations and the reason 'why' of buying and may change his mind.

In spite of such diversities among consumers there are many similarities in their behavioral pattern. Results from such studies will help marketer to proactively design a marketing offer which consumer is likely to ask.

MEANING: -

The term 'Consumer Behavior' refers to the study of how individuals make decisions to spend their available resources on consumption related items.

Studying customers provide clues for developing new products, product features, prices, channels, messages, and other marketing-mix elements.

DEFINITION: -

“Consumer Behavior is the process and physical activity individuals engage in when evaluating, acquiring, using, and disposing of goods and services.”

:Louden-Dellabitta

Consumer Behavior refers to the behavior that consumers display in searching for, purchasing, using, evaluating and disposing of products and services that they expect will satisfy their needs. Study of Consumer Behavior is the study of how individuals make decisions to spend their available resources like time, money and effort on consumption related items.

: Schiffman and Kanuck

In order to survive and grow the organization has to delight the customers. Consumers will be delighted if they get more than what they expect. Study of consumer behavior helps in knowing their expectations and the sacrifices they are ready to make in order to fulfill those expectations.

Study of consumer behavior assumes that consumers are actors in the market place. Consumers play various roles in the market place. Starting from information provider to consumer, from user to payer and to disposer, consumers play roles in the decision process. Different people play different roles in different stages of purchase. A purchaser or customer may not be the same person for example a person who purchases a product for the family may not be the consumer of the product.

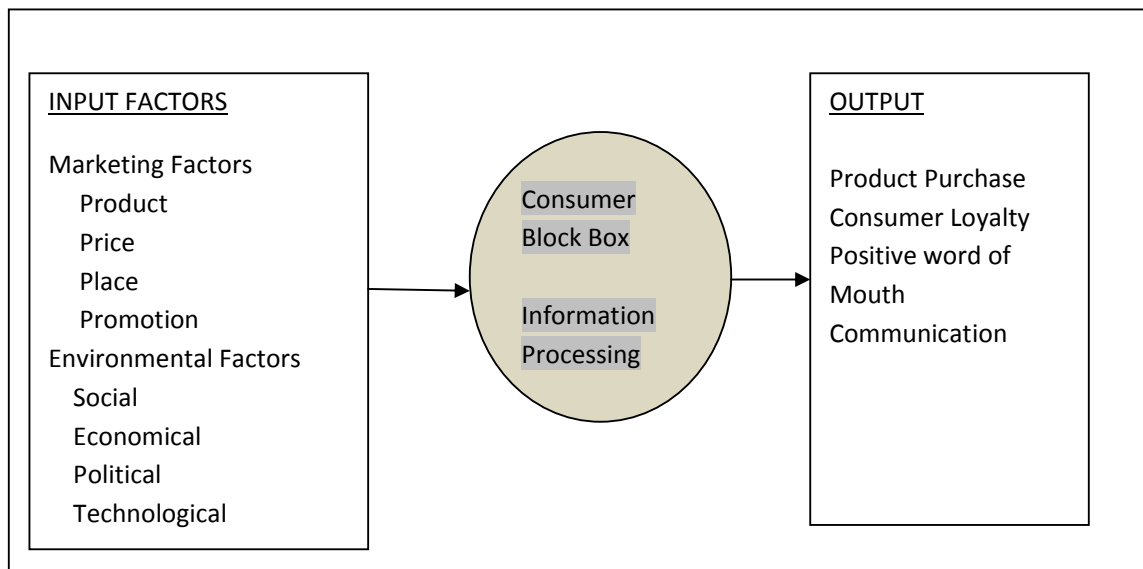
Consumers may take the form of an organization or group. Decisions by organizations and groups can be studied as organizational buying behavior or group buying behavior. An enterprise-oriented decision making is organizational buying behavior, family behavior can be termed as group buying behavior.

It is important to know how a consumer makes his decision regarding buying, or not buying any product, service, idea, concept or thought.

The Stimulus Response Model of Consumer Decision Making: -

The starting point of developing understanding of consumer decision process is stimulus response model. This model is also known as Input-Processing-Output model. The consumer decision process is a series of activities and steps of decision making leading to a purchase function. It represents a problem-solving approach. This is the simplest model to explain the consumer decision process. The mechanism is the same as in any processing activity in which there are three factors namely inputs, processing, and outputs. The inputs in the form of product, price, and place and promotion mix of marketing programs are fed into the consumer information processing box and it leads to a set of outputs.

FIGURE 3.1 INPUT AND OUTPUT FACTORS



All the models related to this treat the consumer as decision-maker who comes to the market place to solve his consumption problems and to achieve the satisfaction of his needs. Input is a set of stimulus factors that the consumer receives in the market. It is provided by two sets of stimulus variables, namely, the firm's marketing efforts and the environment. The firm's marketing efforts are designed to positively expose, inform and influence consumers. These efforts include product/ service itself, advertising, price strategies, distribution network and in fact all marketing functions. The environment consists of Economic; technological, political and social factors. The social factors serve as a non-commercial source of consumer information and influence, which is not under the direct control of the firm. It includes reference groups and individuals, members of the family, social class and castes, culture, and the like. Both these stimuli variables influence consumers and their buying process. Consumer receives the input factors and process input information through a deep psychological process of information processing, evaluation of alternative information inputs, comparison of each input's attributes with the expected consumer benefits that leads to them to finally take a decision. Decision is a mental rule used in favor of arriving at a solution to a

confronting consumption problem. Due to the ability of capturing, analyzing, retrieving and using a mental rule to arrive at a decision, consumer's mind is called a black box.

The consumer decision making process is affected by cultural, social, personal and psychological factors.

The output factors are the end result of the processing stage. These can be in the form of creating positive word of mouth among potential consumers, leading to a trial of the brand for every purchase situation. The effectiveness of marketing program is evaluated by measuring the output results.

The buying decision process:-

Marketer needs to develop an understanding of how consumer actually makes the buying decisions. He must identify who makes the buying decision, the types of buying decisions; and steps in the buying process.

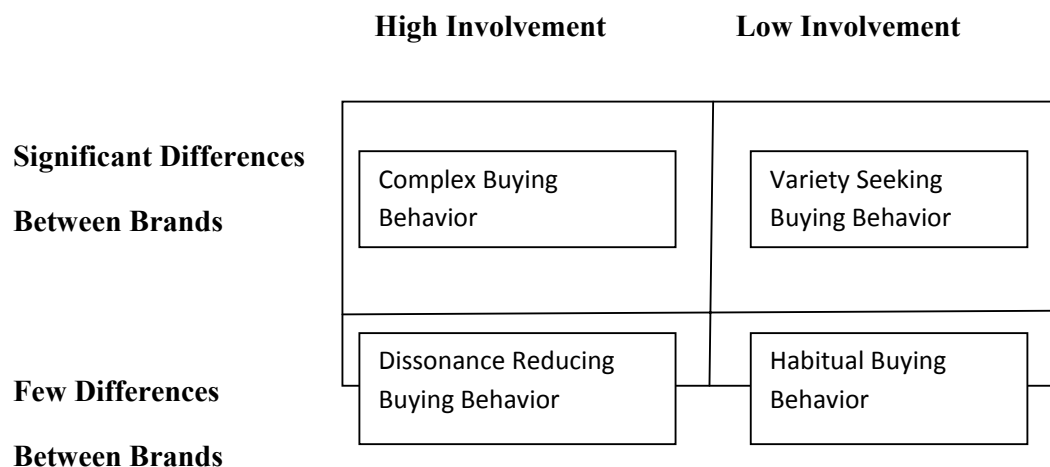
Buying Roles:-

The following are the roles played by the people in consumer decision making process.

- **Initiator:** - The person who suggests the idea of buying the product or services.
- **Influencer:** - The person who influence buying decision through his opinion or advice.
- **Decider:** - The person who decides on any component of a buying decision: Whether to buy, what to buy, Where to buy, or how to buy.
- **Buyer:** - The person who makes the actual purchase.
- **User:** - The person who consumes or uses the product or service. **Types of Buying behavior:-**

Four types of buying behavior can be identifies based on the degree of buyer involvement and the degree of difference among buyers.

FIGURE 2.2 BUYING BEHAVIOUR



Complex Buying Behavior:-

The consumer displays complex buying behavior when he is highly involved in the purchase of the product and can observe significant differences among brands. Complex buying behavior involves three steps: - First, the buyer develops belief about the product. Second, he develops attitudes about the product and third, he makes the thoughtful choice. The complex buying behavior is exhibited in case of expensive, infrequent, risky and highly self expressive like automobiles.

The marketer of a high involvement product must understand consumer's information gathering and evaluation behavior. The marketer needs to develop strategies that help buyer in learning about product's features and their relative importance, and positioning of company brand on more important attributes. The marketer must judiciously use promotions to communicate brand benefits.

Dissonance Reducing Buying Behavior:-

Sometimes consumer is highly involved in the purchase but sees little difference in brands. The high involvement is based on the facts the purchase is expensive, infrequent, and/or risky. In this case, buyer will shop around to learn what is available. If the consumer finds little difference, he may buy on the basis of price or convenience.

After the purchase, the buyer may notice certain undesirable features or below expectation experience or may hear favorable views about other brands. In this case consumer is likely to experience dissonance. Dissonance is a state of consumer's mind when he experiences a gap between an expected performance and a real performance of the product. Consumer will then collect favorable information about his purchases and develop positive beliefs about his choice which will reduce dissonance.

Variety Seeking Buying Behavior: -

Some times the consumer shows a low involvement behavior but there is a significant brand difference. Consumers show a high level of brand switching behavior. Consumers buy chocolates without considering any such variable and for no reason switch brands to test the variety in the market. The brand switching tendency is not due to dissatisfaction but due to need for variety.

Habitual Buying Behavior:-

Many products are purchased with low involvement and without perception of differences among different brands available. E.g. Salt. Consumer shows low involvement in case of low cost, frequently purchased products. The consumer decision making is based on brand familiarity rather than brand conviction. The price, convenience or point of sale offer would play decisive role in buying. Marketer would often induce product trial in such types of products. The consumers usually do not evaluate the post purchase performance of such products.

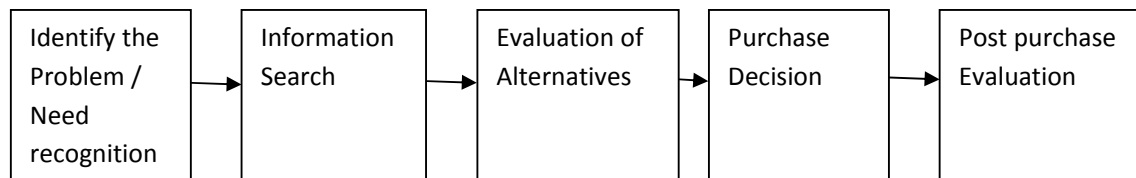
Stages In Buying Decision Process:-

Consumers pass through different stages during buying process. Marketer would learn about the stages of buying process through four methods.

1. Introspective method: - They can about how they themselves would act for purchasing.
2. Retrospective method: - They can interview recent buyers to collect information about buying process.
3. Prospective method: - They can locate prospective customers and ask them the process they are going through and their action in future.
4. Prescriptive Method: - They can ask customers to describe the ideal way to buy the product.

Generally buying decision process can be divided in to five stages: - Problem Recognition, Information Search, Evaluation of Alternatives, Purchase Decision and Post Purchase Evaluation. All consumers may not go through all of the five stages. E.g. Purchaser of low involvement product would not go through all the stages. However, Buyer of high involvement products would pass through all the stages.

FIGURE 2.3 FIVE STAGE MODEL OF BUYER BEHAVIOUR



Identify the problem:-

The buying process starts when the buyer feels a problem or need. The need can be triggered by internal or external stimuli. E.g. A person may feel hungry internally or may be sight of sumptuous meal or a smell of delicious food act as an external stimulus to arouse want of food in him. Marketer try to stimulate the needs and help people identify these needs by intelligent use of market offering such as product, packaging, pricing or promotions.

1) Information Search:

A customer who realizes his need for the product will try to gather information regarding the product. Information search helps customer to understand the product better and also create awareness about competing brands. Past purchase experiences will reduce the time required for information search. The information can be gathered from several sources like:-

- Personal Sources: - Family, Friend, Neighbors, acquaintances.
- Commercial Sources: - Advertising, Salespersons, Dealers, packaging, displays.
- Public Sources: - Mass media, Research organizations.
- Experiential Factors: - Past experiences, free trials.

Generally, customer receives the most information from commercial sources. However, the most effective information comes from personal sources. As the customer gathers more and more information, his awareness level about the product and competing brands and their features will increase. The marketer must identify relative importance of different information sources which will help in designing effective marketing communication.

2) Evaluation of Alternatives: -

In this stage, customer analyses the information available with him to select the right product or brand. The criteria to evaluate a product may differ depending on buying situation, level of involvement etc. The evaluation is based on rational and conscious thinking as well as mental processes such as perceptions, attitudes, predispositions etc.

During this stage customer assigns relative importance to different attributes of the brand or product on the basis of accumulated information and draw conclusions about their relative potential to satisfy his desired needs. By developing understanding about how customer evaluates the product, the marketer can improve or develop the product and segment the market on the basis of product attributes. The communication mix can be designed to prominently highlight those benefits which are most sought after by the target markets.

Evaluation leads to formation of buying intention that can be either to purchase or reject the product or brand.

3) Purchase Decision:-

Purchase intention may lead to purchase decision. There are three factors which intervene between buying intentions leading to buying decision: a) attitudes of others such as spouse, friends and relatives. Intensity of negative attitude and buyer's tendency to comply with this attitude are the most significant contributor. b) An anticipated situational factors such as family income, cost of buying and expected benefits of the product and c) an unanticipated situational factors like accidents, sickness etc.

Purchase decision involves five sub decisions: a brand decision (what to buy?), vendor decision (Where to buy?), quantity decision (How much to buy?), Quality decision, timing decision (When to buy?) and payment decision (Cash payment or credit payment).

Purchase is consumer commitment for a product. This stage completes the transaction.

4) Post Purchase Behavior-

After purchasing and consumption, customer will experience some level of satisfaction. If the performance of the product meets his expectations, he will be satisfied. If performance of the product exceeds his expectations, he will be delighted and if it falls below his expectations he is dissatisfied. Post purchase behavior refers to the behavior of the consumer after the purchase and it depend upon customer's experiences of using the products and degree of satisfaction. A satisfied customer may involve in repeat purchases. However, the delightful customer becomes a brand advocate spreading positive image of the brand. A dissatisfied customer not only abstains from repeat purchasing but may also bad mouth the product or brand. Post purchase behavior also includes learning about the ways product is used and disposed. The study may reveal new usage of the product or threats caused to environment by wrong disposals. It may also help customer to design marketing mix. E.g. Company may develop eco friendly packages or buy back schemes to improve on sales of new product. The company may also launch refillable packs.

Factors influencing Consumer Behavior

The consumer decision process explains the internal process as well as individual behavior for making product or service decisions. The consumption process is influenced by external factors like cultural, social, personal, and psychological factors.

Influence of Cultural Factors:

Culture, subculture and social class are particularly important in buying behavior.

Culture: - Culture is the fundamental determinant of a person's wants and behavior. Culture refers to the traditions, taboos, values and basic attitudes of the whole society within which an individual lives. The growing child acquires a set of values, perceptions, preferences, and behaviors through his or her family and other key institutions. E.g. A child growing up in India is exposed to the values like tolerance, Equality, Sacrifice, love for the family, respect for the elders and guru etc. Culture teaches an individual the acceptable norms of behavior and tells him the right or wrongs. Cultural values affect how the business is conducted. Culture also affects consumption behavior. Culture influences can be seen in the food habits and dressing style of people. It also influences communication, attitudes and values that influence consumption patterns. Culture influences are highly conspicuous in communication messages. Use of colors, symbols, and language and message sources reflect culture. The main aim behind it could be to tune their messages according to the cultural specifications of various regions that they operate in. Culture values are passed on from one generation to the next.

Subculture: - Each culture consists of smaller subcultures that provide more specific identification and socialization for their members. Subcultures include nationalities, religions, and geographic regions. When subcultures grow large and affluent enough, companies design specialized marketing programs to serve them. Such programs are known as diversity

marketing. E.g. In diverse country like India, people from different region show distinct difference in their food habits and clothing styles. Also the consumption pattern is also affected by religious diversity.

Social Class:-

Social class refers to the hierarchical arrangements of the society into various divisions, each of which signifies social status or standing. Social class is an important determinant of consumer behavior as it affects consumption patterns, lifestyle, media patterns, activities and interests of the consumers.

Social classes not only reflect income, but other indicators such as occupation, education, area of residence. E.g. two consumers earning the same income may differ considerably in lifestyle when one has professional qualification at the post of graduate level and is employed at the senior management cadre of multinational, while the other is self employed, with education confined to a few years of schooling. Social classes differ in many characteristics. Social classes show distinct product and brand preferences in many areas including their lifestyles, they differ in media preferences, and there are also language differences among the social classes.

In addition to the cultural and social factors, a consumer's behavior is also influenced by factors such as reference groups, family, and social roles and status.

Reference Groups: -

An individual's attitude, value and behavior are influenced by different groups. These groups are called reference groups and they have direct or indirect influence on the individual. Buying behavior of consumers is largely influenced by the reference group to which they belong or aspire to belong. Reference groups are of two types:

Primary Reference Group:

This group is further divided into four subgroups namely (a) Membership reference group: This is the group to which a person holds membership and has frequent interactions with other members of group. He comes in regular and informal contact with the members of this group and is directly influenced by them. (b) Aspiration reference group: This is the group to which the individual does not hold any membership but desires to belong to that group. He tries to copy the attitudes and behavior, including buying behavior of the members of the group. (c) Disclaiming reference group: This is a group to which an individual holds a membership but does not want to belong to and therefore, all his actions would be opposed to that of the group. He tries not to be influenced by the attitudes, values and behavior of the members of this group. (d) Avoidance group: This is the reference group to which an individual does not hold any membership. He tries to resent the values and beliefs of such a group.

Secondary Reference Group:-

Secondary groups include religious groups, professional associations and trade unions with which the interaction of customer is formal and infrequent. Every reference group has its own set of opinion leaders. Opinion leaders are perceived as people with special skills, knowledge, personality etc. Opinion leaders influence actions or attitudes of others informally. Marketers should identify the opinion leaders of their target group for specific product/s and then they should target their marketing efforts towards these role models. The marketer can use the opinion leader to communicate the message through its promotion and advertising campaigns.

Family:

A family is defined as two or more persons related by blood, marriage or adoption and reside together. A family is a small reference group but it is prominent in influencing consumer behavior. Families go through various stages of lifecycle, each stage creates different demands for different products and buying behavior of the members is greatly influenced by the stage of the family lifecycle. E.g Consumer demands of a bachelor are different from those of a newly married couple.

Members of a family exert a strong influence on the buying decision. The husband, the wife, and the children play different roles while purchasing expensive products and services and these roles vary from country to country. E.g. the major buying decisions in Indian family are taken by the parents. Joint decisions are taken by the husband and wife for purchasing expensive products and services. Therefore marketers should be interested in the roles played by the members and the relative influence each member exerts on the buying decisions. Marketer tries to adjust their marketing mix to influence the decision of the decision maker in the family.

Personal Factors: -

There are different personal factors, which affect the buying decision process. These factors, such as the age, sex, lifecycle stage, occupation, economic conditions, personality, etc. are unique to everyone.

Age and lifecycle stage: -

Changes in the society have led to the creation of different categories like couples marrying late in life, childless couples, single parents, etc., besides the traditional lifecycle stages which included young singles, married couples and lone survivors. Over the lifecycle stages, people use different products and their demand for goods and services keep changing. People at different ages will have different tastes on food, clothes, furniture and recreation. Hence marketers should determine the needs of their target markets and introduce different products and marketing efforts targeted at different stages.

Occupation and financial status: -

Occupation and income level of a person have a major impact on his savings and buying behavior. E.g. A blue collar worker will indulge more in purchasing clothes, shoes, etc.,

which he can wear to work. Similarly, a company's chairman may buy clothes, accessories, and other products and services that suit his lifestyle. The financial condition of an individual such as his disposable income, savings, his ability to buy costly products and services on installments and bear the interest rates, etc. will have significant influence on his buying behavior.

Lifestyle: -

An individual's way of leading his life will determine his lifestyle. Factors such as work life, interests, social groups, etc. influence the lifestyle of an individual.

Psychological Factors: -

Psychological factors that influence consumer buyer behavior are motivation, perception, attitude and learning.

Motivation: - A motive is a strong urge that drives a person's activities towards unfulfilled needs and wants. Consumers are influenced by a motive or a set of motives when they have unfulfilled needs. Needs are the motivational elements behind the purchasing behavior of the customers. One of the most widely known theory, hierarchy of needs, was proposed by Abraham Maslow explains why people are driven by particular needs at a particular times. According to Maslow needs are classified as shown in the following hierarchy.

- (a) Physiological needs
- (b) Security needs
- (c) Social needs and esteem needs
- (d) Self actualization needs.

Consumers tend to satisfy their needs on the basis of the intensity or requirement of the needs. For example, physiological need is the most basic need and hence, an individual would satisfy it first. Satisfaction of one need leads to emergence of higher level unfulfilled needs. Needs are general in nature but wants arise out of the desire to fulfill the needs in a specific way. For example, food can be classified as a need but eating a particular dish or at a particular food joint are a want. Wants that are conditioned by certain motives are known as buying motives. Marketers must work to create these wants in the customers and target/ position their product in such a way as to invoke desire in the customer to fulfill these wants. Perceptions: Perception is defined as the process by which an individual selects, organizes and interprets stimuli into meaningful thoughts and pictures. Customers base their perception on their needs, wants, past experiences and something that they consider to be true. For example, a subscriber/ reader who read a particular newspaper or journal might perceive it to give the true picture of the happenings around him. Perceptions of a person are affected by many factors like reality, sense, risk, etc.

- Customers perceive their environment through the sense of touch, smell, taste, hearing, etc.
- Customer's buying decisions are also influenced by the risk factor involved. For example, does the customer perceive the product to be safe, does he find it worth in spending the

time shopping, and does he think that the price is worth the amount paid for? Marketers can address these problems through appropriate marketing communication strategies.

- Understanding the customer's perception helps the marketer position their product better than that of the competitors, it helps them develop the right store image, product quality, price, distribution channel etc.

Hence marketers must make an effort to understand the perceptions of the customers and adjust their marketing mix accordingly.

Beliefs and Attitude:

A belief is a descriptive image or thought that an individual holds about something. People acquire beliefs and attitudes through experience as well as learning. The beliefs and attitudes held by people, in turn, influence their buying behavior.

A person's attitude is a set of his feelings and the way in which he reacts to a given idea or thought. Attitudes can be positive, negative or neutral. Customer attitudes are based on their past experiences with the products and through their interaction and relationship with their respective reference groups. Customer's attitude can have a major impact on a firm's marketing efforts. For example, a customer with a negative attitude towards a company or its product, does not only stop purchasing the product but is likely to influence, by appealing, his reference group to refrain from buying the same.

2.1.2 PRODUCT AND BRAND MANAGEMENT

PRODUCT:

A product is tangible offering from the marketer which delivers benefits and value to the consumer. A product is anything that can be offered to the market to satisfy need or a want of consumer. Product is the key element in the market offering. Marketing mix planning begins with formulating an offering to meet target customers needs or wants. The customer will judge the product on the basis of three basic elements: - product attributes and Quality; services offered and quality of service, and price. All three elements must be put together to design competitively attractive offering.

PRODUCT LEVELS:-

The marketer should think product at five different levels. Each level adds more customer value. The different product levels are:-

- **Core Product:** - This is fundamental service or benefit for which a product is purchased. E.g. a car is purchased for convenience in travelling. A mobile is purchased for communication.
- **Tangible Product:** - Tangible product includes product features, color, design, style, quality, size, weight and durability etc. e.g. mobile phone attributes at tangible level are size, color, shape, camera, screen, keypad etc.
- **Expected product:** - The expected product includes a set of attributes and conditions buyers normally expect when they purchase the product. Thus, mobile phone purchaser would expect clarity in voice, better resolution in camera, ease of handling keypad etc.
- **Augmented Product:** - The augmented product includes associated services like warranty, guarantee, after sales service, user training and support etc. which help product to deliver benefits beyond customer expectations leading to customer delight. E.g. Mobile phone with a warranty of a year.
- **Potential Product:** - The potential product includes all the possible augmentations and transformations the product might undergo in future. The marketer may look to add new ways for satisfying customer. E.g. Mobile handset evolved over a period of time to include features like camera, FM radio and with additional processing power may soon be used for net meetings etc.

CLASSIFICATION OF PRODUCTS:-

Classification On The Basis Of Durability and Tangibility:-

Products can be classified into three groups according to nondurable goods, durable goods and services.

- **Nondurable goods** are tangible goods normally consumed in one or few uses. E.g. soap, juice. These goods are purchased quickly and consumed frequently, the appropriate strategy is to make them available in many locations, price competitively and promote aggressively through advertising and sales promotions.
- **Durable goods** are tangible goods that normally can be used for many years. E.g. refrigerator, Computer and clothing. Durable products normally require more personal selling and service, sold at a higher margin and often backed by guarantee and warranty programs.
- **Services** are intangible, inseparable, variable, and perishable products. They normally require more quality control, supplier credibility and adaptability. Examples are gymnasium, repairs etc.

Consumer Goods Classification:-

Consumer goods are classified on the basis of shopping habits. They are classified as Convenience, shopping, specialty, and unsought goods.

- **Convenience goods** are those customer usually purchases frequently, immediately, and with a minimum of efforts. Examples include toiletries, soaps, newspapers etc. Convenience goods are further divided as -
 - ♦ **Staples goods** are purchased on a regular basis with a habitual buying behavior. E.g. soaps, toothpaste.
 - ♦ **Impulse goods** are purchased without any planning or search effort. E.g. Ice creams or magazines
 - ♦ **Emergency goods** are purchased on urgent basis. E.g. umbrellas during rainstorms, antiseptic creams like Burnol, on the shelf drugs like Anacin.
 - ♦
- **Shopping Goods** are those that the customer purchases by undergoing a comparative process of selection and purchase on such bases as price, suitability, quality and style. Examples include furniture, used cars, mobiles, computers etc. Shopping goods can be further classified as –
 - ♦ **Homogeneous shopping goods** where goods are similar in quality but distinctly different in pricing.
 - ♦ **Heterogeneous shopping goods** where goods are distinctly different in their attributes and services
- **Specialty Goods** have unique characteristics for which a sufficient number of buyers are willing to make special purchasing efforts. Examples include cars, gold ornaments, home theatres, lap tops etc. the specialty goods buyer is willing to spend more time and effort while purchasing.
- **Unsought Goods** are those the consumers do not know about or does not normally think about buying, like smoke detectors, surveillance equipments, insurance policies etc.

Industrial Goods Classification:-

Industrial goods are classified on the basis of their participation in production process and their relative costliness. They are classified as materials and parts, capital items, and supplies and business services.

Materials and Parts: - These are products that enter manufacturers' product completely. They are of two types namely raw materials and manufactured materials and component parts. Raw materials can be farm products like maize, rice, cotton, fruits, starch etc or natural products like iron ore, fish, crude petroleum, gas and minerals etc. Farm products are reproducible. The natural products are often limited and available in great bulk and low unit value. Manufactured materials can be classified as component materials like iron, steel, zinc and component parts like motors, integrated circuits. The component materials are further fabricated like alumina from aluminum, cloth from yarn etc. Components enter the final product without being changed or modified e.g. chip in computer, tyres in motor car, CRT in television etc.

Capital items: These are long lasting goods that facilitate developing or managing the finished products. They include two groups: installations and equipment. Example of installations includes offices, buildings, and shades, Shop floors etc. and heavy equipment like earthmovers, trucks, drillers, servers. Equipment include hand tools and office equipment like printer, personal computer etc.

Supplies and Business services: - These are short term goods and services that facilitate managing and developing the finished products. They can be two kinds like repair and maintenance items and operating supplies. Maintenance supplies include painting; brooms etc. and operating supplies include lubricants, coal, computer papers, ribbons etc.

Business services include maintenance and repair services like computer annual maintenance and business advisor services like legal, management consultancy, and advertising.

PRODUCT MIX:-

Product mix (or product assortment) is the set of all the products and items the particular seller offered for sale. Product mix consists of various product lines. **Product line** is a group of products that are closely related either because they satisfy a class of needs, or used together, or pushed through same distribution channels or fall within same price range. E.g HLL product lines include detergents, hair care products, beverages, cosmetics etc. A product line has different product items. A **Product item** is a specific version of a product. E.g. Bathing soaps from HLL include product items such as Lifebuoy, Liril, Lux, Hamam, Pears etc. A company's product mix has a certain width, length, depth and consistency.

- **Width:** - The width of the product mix refers to how many different product line companies carry. E.g. Sony carries product lines such as televisions, walkman, camera etc.
- **Length:** - The length refers to the total number of items produced by company in a product mix.
- **Depth:** - the depth refers to how many variants are offered in each product in the product line. E.g. HLL offers ten variants in shampoo.
- **Consistency:-** The consistency refers to how closely related product lines are in terms of end use, production requirements, distribution channels or some other way. E.g. All the product lines offered by Johnson and Johnson are related to the health of infants or toddlers. Hence their product lines are consistent where as Wipro technologies are into computer software, consultancies as well as hair care products showing inconsistent product lines.

PRODUCT MIX DECISIONS:-

Company uses several strategies to manage their product mix effectively. Major product mix strategies are:-

Expansion of product mix: - An organization may opt to expand its existing product mix by adding new product lines and/or increasing depth within the line. New product lines may be related or unrelated to the existing business.

Contraction of product mix: - Companies may remove unprofitable product lines or may drop certain products within the lines to save cost and reap benefits from the remaining.

Altering Existing products: - An organization may add new features in existing products through designing or use creative packaging. This is less risky than introducing new product line or adding new products. E.g. Tetra packs have made handling of products easy. Colgate toothpaste in Rs. 10/- Pack launched recently.

Positioning the product: - The marketer may find new uses of existing product and /or change product positioning. E. g. Cadbury celebrations positioned as sweets for all occasions.

Trading Up and Trading Down:-

Trading up is addition of higher priced, prestige products to the existing lines in an effort to increase sales of their low priced products and enhance company's image. E.g. Lifestyle introduced imported artificial flowers, pots and pans and cutlery and other crystal ware in the merchandise to attract high income customers and enhance store image. Marketer who uses trading up strategy may 1) Continue to depend on low priced, old product for the bulk of their sales and promote old products heavily or 2) Gradually shift their promotion emphasis on the new products, wait till the new product's sales volume increases reasonably and then drop old, low priced products.

Trading down is addition of low priced items to the existing lines of specialty products. Trading down is used in order to provide a new product to customer who cannot afford the original product. E.g. LG electronics introduced low priced television which was named SAMPOORNA' to cater to Indian rural markets. McDonald has introduced McAloo Tikki in Rs. 20/-

PRODUCT LINE DECISIONS:-

A marketer need to know the sales and profits of each item in product lines to decide which items to build, maintain, harvest or divest. They also need to understand market profile of each product line i.e. how the product line is positioned against competitors' product lines. After analyzing product line marketer needs to take decisions regarding the length of the product line, its modernization and pruning.

Product Line Length: - Product line can be considered too long if profits can be made by dropping few products from product line and it is considered too short if profits can be

increased by addition of new products in the product line. The marketer had to constantly monitor his product line and competitors reaction to any alterations in the product line. The length of the product line is affected by company objectives, need for satisfying more consumers, aim for higher market share. The product line tends to grow over a period of time due to pressures from customers, intermediaries and competitors.

The product line can be increased in two ways: - 1) Line Stretching and 2) Line filling.

- **Line stretching:** - Line stretching refers to addition of products in the product line. The company may stretch its product line in up market, down market or both the ways.
 - ♦ A company stretches its product line downwards when it's positioned in the middle market and it wants to introduce the products at a lower price. Reasons for stretching downward may be 1) stagnated or declining middle market 2) potential growth in the down market and 3) effort to tie up with the lower end competitor moving in upward market.
 - ♦ A company stretches its product line upwards when it wishes to enter higher markets. The firm introduces high end, costly products in the product line. The objectives of the firm may be to have higher growth, increase in its margin or larger coverage of the market.
 - ♦ A company may stretch its product line in both the ways to capture upper as well as lower market.
- **Line filling:** - ; Line filling refers to the addition of products within the same range in the existing product line. Marketer may opt for Line filling i) to get incremental profits ii) to satisfy needs of the customers iii) to utilize the excess production capacity. And iv) to keep away the competitors.
- **Product Line Modernization:** - Company work towards modernizing the existing products by using latest technology and adding innovative features. They continuously work towards improvement of the product and encourage customers to buy products that are priced higher and yield better value. The firm faces a dilemma regards to timing in launching this new product. An early launch may adversely affect the sale of existing products and late entry may see presence of competitors who have copied the products and entered the market.
- **Line Pruning:**-Product line may carry products which are not generating any profits and hence do not add to the overall profitability. Such products may eat up company's resources which could have been used elsewhere like R & D, manufacturing, new product development etc. Managers must identify such products and get rid of them.

NEW PRODUCT:-

A company can add new products through acquisition or development. The company can buy other companies, it can acquire patents from other companies or it can buy license or franchise from other company. The company can also develop new product on their own or contract independent researcher or new product development firms. Booz, Allen, and Hamilton identified six categories of new products:-

1. **New to the world products:** - New products created entirely for new markets.
2. **New Product Lines:** - New product lines help companies to enter in an established market.
3. **Additions to the existing Product lines:** - New variants are added to the existing product lines.
4. **Improvement and revisions of existing products:** - New products that provide improved performance or greater perceived value and replace existing products.
5. **Repositioning:** - Existing products that are targeted to new markets or market segments.
6. **Cost Reductions:** - New product providing similar performance at lower cost.

NEW PRODUCT DEVELOPMENT PROCESS

The new product development process goes through several stages of development. The different stages of product development are-

Idea Generation:-

The new product development starts with the search for ideas. The company has to generate many ideas in order to find one that is worth pursuing. New product idea can come from customers, scientist, competitors, employees, channel members, and top management. Companies like 3M and Toyota have put in special incentive program for their employees to come with workable ideas. One of the studies reveals that about 55% ideas come from internal sources. Companies can also find good ideas by researching competitors' products and services. Companies' sales representatives and intermediaries have first hand exposure to customers and hence are a particularly good source of ideas. Other sources of ideas are trade magazines, shows and seminars, market research firms, government reports, advertising agencies.

Screening:-

The purpose of idea screening is to identify those ideas which are worth pursuing. Companies have different methods for doing this from product review committees to formal market research. Companies can use various parameters to screen ideas such as market size, technical capabilities, potential competitors, market size, compatibility with known customer needs etc. While screening the ideas companies may make two types of error. Drop error is rejection of good ideas whereas Go error is selection of poor ideas.

The main purpose of idea screening is to reduce the number of ideas to manageable few that deserve further attention and dropping poor ones as soon as possible.

Concept Development and Testing:

An attractive idea is to be developed into product concept. A product concept is detailed version of idea stated in meaningful consumer terms such as attributes, quality, price levels and unique benefits it provide. Once the concepts are developed, these need to be tested with consumers either symbolically i.e. picture, designs etc. or physically through developing model. After being exposed to the concept, consumers are asked to respond to it through a set of standard questions. The concept testing helps the company in:

- a) Selecting the strongest concept from the available alternatives.
- b) Eliminating the concepts disapproved by the target market.
- c) Identifying customer criteria for evaluating product.
- d) Determining desired features of the product.
- e) Deciding on the product positioning on the basis of most sought after benefits.

Companies use research like focus group survey or broad market survey to collect information from the customers about their needs, perceived value, and believability of ideas, comparison with competitive products, and purchase intentions.

Marketing Strategy:-

the marketing strategy consists of three parts: first part describes the target market, the planned product positioning and the sales, market share and profit goals for the first few years. The second part outlines the product's planned price, distribution, and marketing budget for the first year. The third part of the strategy statement describes the planned long run sales, profit goals, and the marketing mix strategy over time.

Business Analysis:-

Once the management has decided on the marketing strategy, it can evaluate the attractiveness of business proposal. Business analysis involves the review of projected sales, costs and profits to find out they satisfy a company's objectives. If they do, the product can move to the product development stage.

Product Development and testing: -

Here R&D or engineering develops the product into a physical product. The step calls for large investment. First the prototype of the product is developed and tested. The prototype

developed is tested for its feasibility and functionality. The company may select sample form employees or volunteers who will test the product. Product testing is carried out to evaluate product characteristics and functional performance of the product. Functional tests are conducted under laboratory and field conditions to ascertain whether product performs safely and effectively.

Test Marketing and Commercialization:-

If the product passes the functional tests, the next step is test marketing; the stage at which product and the marketing program are introduced to a more realistic market settings. Test marketing give opportunity to the marketer to adjust marketing mix before going into the expense of a product launch. The amount of test marketing varies with the type of product. Costs of test marketing can be enormous and it can also allow the competitor an opportunity to copy the product or even sabotage the findings so that marketer gets distorted results. Hence, at times company may decide to skip test marketing.

After successful test marketing, the next stage is to launch the product to the full market. The company faces high costs of manufacturing, promotion and advertising. The company will have to decide on timing of the launch ((seasonality), and the location (whether regional, national or international). This depends a lot on ability of the firm to bear risk and the reach of its distribution networks.

BRAND:-

A brand is defined as “a name, term, sign, symbol or special design or some combination of these elements that is intended to identify the goods or services of one seller or a group of sellers. A brand differentiates these products from those of competitors”. (American Marketing Association.)

Brand consists of following components:-

Brand name i.e. written part of the brand. E.g. coca cola.

- Brand Mark – symbol of the brand.
- Trade character: -e.g. Gattu for Asian paint, Maharaja of Air India.
- Trade Mark: - legal designation indicating exclusive right to use the brand.
- Trade name: - the full legal name of the organization. E.g. TATA.

A brand not only distinctly identify product or service but also convey following.

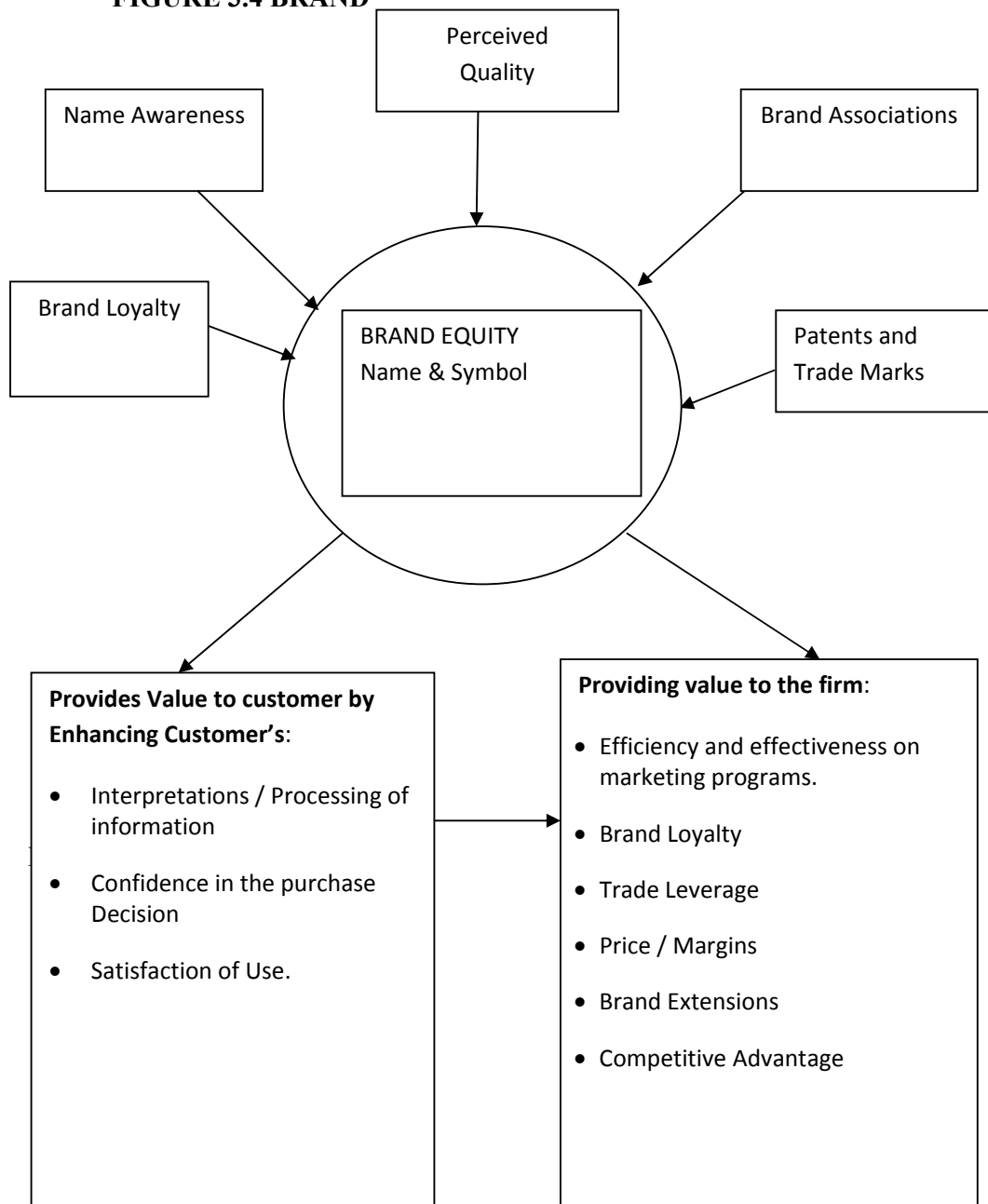
- **Attributes:** - A brand may convey attributes of the product. E.g. Limca suggests lemon content.
- **Benefits:** - An attributes should eventually transform into emotional and functional benefits. E.g. Raymond suits convey emotional benefit of the complete man.
- **Values:** - The brand may convey values associated with themselves. E.g Tata stands for quality

- **Culture:** - A brand also represents certain culture. E.g. coke is an icon of American culture whereas Shilpa Bindis represent Indian culture.
- **Personality:** - Brand communicates human like personal characteristics. E.g. Raymond is suave, sophisticated whereas Sprite is clear thinking and rational.
- **Users:** - Brand clearly states their user segment. E.g. Pulsar indicates urban youth.

BRAND EQUITY:-

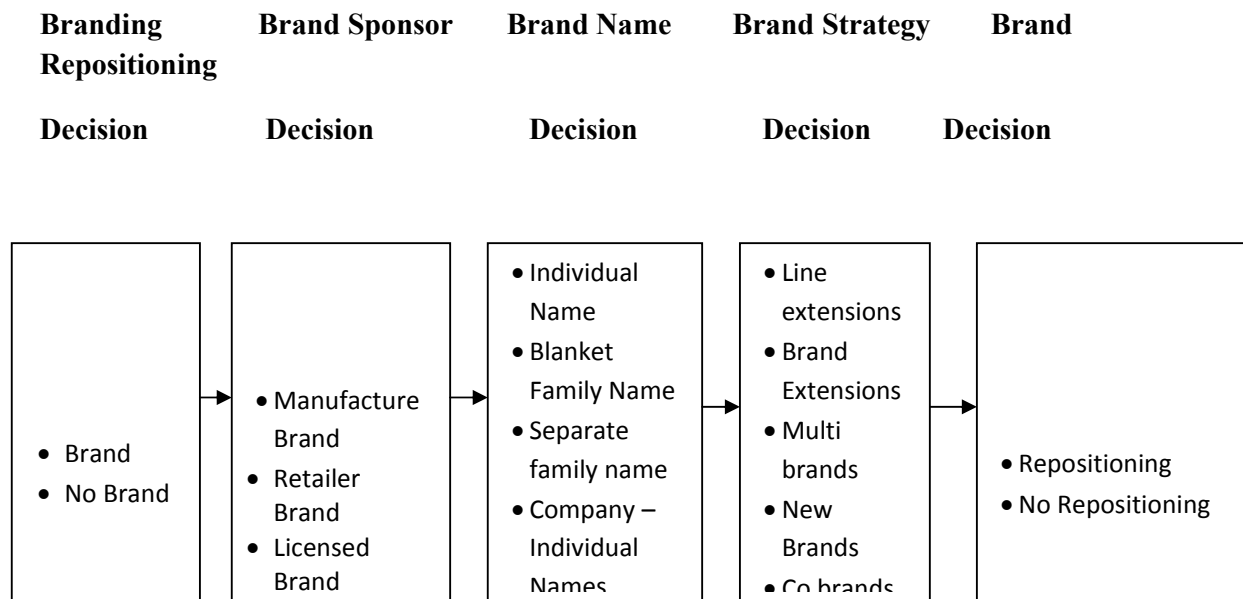
Brand equity is the combination of assets and liabilities associated with the brand that enhances or depreciates the value of the brand. The brand equity of a product or service has about five major determinants: Brand Loyalty i.e. highest degree of commitment to the brand, Brand awareness i.e. knowledge of Brand existence, Perceived Quality, strong mental and emotional associations of Brand i.e. cues provided by brand and patents and trademarks.

FIGURE 3.4 BRAND



Brand manager needs to take various kinds of decisions while managing a brand. The decisions to be taken by the manager are grouped as whether to brand or not to brand, brand strategy decision, brand sponsorship decision, brand name decision, brand portfolio decision, and brand repositioning decision

FIGURE 2.5 BRANDING DECISIONS



2.1.3 SEGMENTATION, TARGETING AND POSITIONING

INTRODUCTION:-

A company cannot serve all customers in abroad market such as computers or soft drinks. The customers are too many and diverse in their buying requirement. A Company needs to identify a group/s of customers who have somewhat similar requirements; called as “**Market Segments**”. The company then selects one or more segments called “**Target Markets**” and develops products and marketing programs to suit them.

Target marketing requires marketer to take three steps:-

1. Identify and profile distinct groups of buyers who differ in their needs and preference. (**Market Segmentation**)
2. Select one or more market segments to serve. (**Market Targeting**)
3. For each segment selected, communicate the major unique benefit(s) of the company’s market offering. (**Market Positioning**)

PRODEURE FOR SEGMENTATION:-

The segmentation procedure consists of following steps:-

1. Need Base Segmentation: -

Group customers into segments based on similar needs and benefits sought by customers.

2. Segment Identification:-

For each need based segments, determine which demographic, lifestyles or behavioral characteristics are unique to those segments.

3. Segment Attractiveness:-

The attractiveness of the segment can be accessed on the basis of certain criteria like demand, market growth, accessibility, intensity of competition etc.)

4. Segment Profitability:-

Determine profitability of each segment.

5. Segment Positioning:-

For each segment, create a “value proposition” and product price positioning strategy based on that segment’s unique needs and characteristics.

6. Segment “Acid Test”:-

Create criteria to test the attractiveness of each segment’s positioning strategy.

7. Marketing Mix Strategy:-

Design the marketing mix on the basis of segment positioning strategy.

BASES FOR SEGMENTATION OF CONSUMER MARKET:-

1) Geographic Segmentation:-

Geographic segmentation is dividing the market into different geographical units such as nations, states, districts, cities etc. The company can operate in one or few geographic areas or operate in all, making local customization. E.g. The Times of India publishes local editions for different regions such as The Hyderabad Times for Hyderabad edition; Bombay times supplement for Mumbai readers.

2) Demographic Segmentation:-

In demographic segmentation, the market is divided on the basis of variables such as age, family size, family life cycle, gender, income, occupation, education, religion, generation, nationality and social class. It is highly effective segmentation because most customers’ tastes and preferences are based on these attributes and they are also easy to measure. When consumers are influenced by the socio-economic and lifestyle factors of their surrounding geographical area, they are segmented under geo demographic segmentation.

The following are the demographic variables used in segmentation.

a. Age and Life Cycle stage:-

The tastes and preferences change with age and stage of life cycle. E.g. Children

prefer flavored milk whereas youth show their preference towards cold drinks.

b. Gender:-

Many products like garments, jewelry, wristwatches, perfumes, magazines etc. are segmented according to gender. There are many attitudinal and behavioral differences among men and women.

c. Income:-

Marketer tends to segment products and services such as apparels, automobiles, travel etc. on the basis of income group. However income does not always reflect true customers. E.g. the support from financial institution has made possible for many middle class families to own products e.g. housing, holidays considered beyond their reach.

d. Generation:-

Every generation is deeply influenced by various activities of their time like movies, politics, society, music, etc. Such influences deeply impact their product purchase patterns.

e. Social Class:-

Social class segmentation is influenced by customer choices of automobiles, interior decorators, reading habits, clothing preferences, etc. The tastes and preferences of social classes also change according to time. E.g. Growth in working women class has made predominantly men wear brand Allen Solly to introduce formal wear for females.

3) Psychographic Segmentation:-

In psychographic segmentation buyer are divided into different groups on the basis of lifestyle, personality, values or beliefs.

Some of the important psychographic variables are :-

a. Life Style:-

Different customers exhibit different lifestyle depending on their income, social group etc. People buy product that suit their lifestyle. E.g. Working women may give preference to ready to cook food. Young urbanite show distinctly different preferences than his rural counterpart.

b. Personality: -

Personality characteristics such as extroversion, masculinity, aggression etc. also influence the buyer behavior of individuals. However it is difficult to measure personality traits accurately. Customer shows preference towards the brand which closely resembles their personality. E.g. the adventurous person may show their

preference towards Thumps up.

c. Values:-

Marketer may segment by core values, the belief system that underlines consumer attitude and behavior. Core values affect people's choices and desires over long term. E.g. Indians value close personal relationships and family. Amul has introduced large family packs for customers in India.

4) Behavioral Segmentation:-

In behavioral segmentation, buyers are divided into groups on the basis of their knowledge of, attitude towards, use of, or response to a product. Important behavioral segmentation variables are occasions, benefits, user status, usage rate, loyalty, etc.

a. Occasions: -

Markets can be divided on the basis of various occasions as customer may buy product for a particular occasion. People need different products for different occasion. E.g. Kellogg promoted its cereals as a breakfast items, Cadbury launched celebrations for festivals. Archies launch different greeting cards for Valentine day, Friendship day, Mothers day etc. A company can consider important events of life like marriage, childbirth, anniversaries, illness, career change as giving rise to new needs. This calls for special marketing offers to be devised to satisfy these needs.

b. Benefits:-

Buyers can be grouped according to the benefits they are looking for. Different people may desire different benefits from the same product category. E.g., at one end of the spectrum we have red carbolic lifebuoy soap for the customers looking for the hygiene benefit whereas at the other end we have lifebuoy international for beauty conscious.

c. Usage Rate:-

Markets can be divided into light, medium and heavy product users. Heavy users often constitute a small percentage of market but contribute high percentage of sales volume. Heavy users are either extremely brand loyal or price conscious. Marketer often design special marketing program for heavy users. E.g. Indian Airlines gives frequent flying status to its heavy user. On gathering a specific mileage point, customer is entitled for either a free stay in the hotel or discounted travel to international destination.

d. Loyalty Status:-

Consumers have different degree of commitment to specific brands, stores or companies. They can be divided into four groups according to intensity of their brand loyalty.

1. Hard-core Loyals: Consumers who buy one brand all the time.

2. Split Loyals: - Consumers who buy two or three brands.
3. Shifting Loyals: - Consumers who shift from one brand to another.
4. Switchers: - Consumers who show no loyalty to any brand.

The marketer can learn a great deal by analyzing the degree of loyalty. Analysis of hard core loyals will indicate products strength, split loyals gives information on competing brands and Shifting loyals point out weaknesses of brand. Company marketing strategy will encourage loyals to remain and create high switching cost to stop shifting from company's brand to other.

e. Buyer Readiness Stage:-

The buyer readiness stage differs from customer to customer. Some are unaware about the product, some are informed, some are interested; some desire to buy the product and some intend to buy. The aim of marketing program change according to buyer readiness. E.g. If consumer is not aware about the product then marketer needs to create awareness and subsequently create interest and stimulate them into buying.

f. Attitude:-

Five attitude groups can be found in a market: enthusiast, positive, indifferent, negative and hostile. Marketing strategies change according to attitude of the buyer. E.g. Door-to-Door workers in political campaign thank enthusiastic voters; they reinforce positive voters; they try to encourage indifferent voters and spend no time with negative or hostile voters.

POSITIONING:-

It is an act of designing the company's offering and image to occupy a distinctive place in the minds of the target market. Positioning is creating and maintaining an image for the product or brand in the minds of target audience relative to other brands.

Rios and Trout have advocated four principles of positioning:

- A company must establish a positioning in the minds of its targeted customers
- The position should be singular, providing one simple consistent message.
- The positioning must set a company apart from its competitors.
- A company cannot be all things to all people- it must focus on its efforts.

The result of positioning is the successful creation of a strong reason as why customer should buy the product. E.g. Dominos Pizza position is delivery of hot and fresh Pizza in less than 30 minutes. This clearly indicates their target market is convenience minded pizza eaters.

Tata Indica is positioned as a spacious small car without extra costs.

2.1.4 INTEGRATED MARKETING COMMUNICATION PROCESS

Integrated Marketing Communication means use of all the possible communication channels such as advertising, public relations, sales promotion etc. in such a way that communication conveys unified image across all the channels and serve the communication objectives. Integrated marketing communication is the process of planning and execution of all types of communication needed for the product in order to satisfy a common set of communication objectives and support positioning proposition. IMC involves judicious use of combination of different communication channels. It should ensure that brand positioning, personality, messages are delivered synergistically across every element of communication and are delivered from a single communication strategy. E.g, Thumps up positioned as a brand for adventurous youth. The positioning is reflected in their tagline. "Taste the thunder". Also the brand is promoted through action hero .Akshay Kumar. Thumps up advertisement can be seen frequently on channels like MTV, channel V popular among youth.

Integrated marketing communication process involves following steps:-

- **Identification of target audience:-**

The process starts with a clear identification of target audience. Target audience would include current and potential buyers, deciders or influencers, individuals or groups, particular public or general public. The target market can be segmented in different ways. However, for the purpose of designing communication, usage (i.e. whether new or current) and brand loyalty (i.e. whether loyal or switcher) are most commonly used criteria.

- **Determining the Communication Objectives: -**

The communication objectives would vary according to the target audience. There are four possible communication objectives:-

- ♦ Creating need for the new product in the target segments.
- ♦ Creating brand awareness i.e. ability to identify the brand from others in the same product line.
- ♦ Developing or reinforcing positive attitude towards the brand.
- ♦ Motivating and encouraging customer to make purchase decision.

The communication objective always aims at affecting cognitive (ability to think), affective (feeling or attitude) and behavioral tendencies. Thus, the communication objective involve informing the customers about the products and brands in such a way that it influences customer's mind, develop positive attitude towards products and brands and finally prompt consumers to purchase.

- **Designing the communication Message:-**

Designing communication message involves message content (what to say), message

structure (how to put the message), message format (how to say it symbolically) and message source (who should say it).

- ♦ **Message content:** - message content is the identification of appeals, themes or central ideas that link the brand positioning. Message content uses three types of appeals to convey the message. *Rational appeal* (based on functional benefit e.g. Colgate fights bad breath), *Emotional appeal* (Based on emotional benefit e.g. Feels like heaven. Raymond the complete man) and *moral appeal* (Based on dos and don'ts. E.g. pay your taxes campaign).
- ♦ **Message structure:** - the message structure can be one sided or two sided or conclusion drawing. One sided message only talk about benefits of the product, in two sided message the benefits as well as likely problems are communicated (the conclusion drawing message seeks quick response from customer)
- ♦ **Message format:-** message format can be copy, visual, headlines or slogans. In case of audio visual medium, the characters, location and visuals are part of message format.
- ♦ **Message Source:** - the message source can be company representatives, known or unknown faces. Celebrities can be used to deliver message as they command higher attention and recall. The three most important factors for selection of message source are expertise, trustworthiness and likeability.

- **Selection of Media channel:-**

The marketer can use personal as well as non-personal communication media to deliver communication message. The personal communication involves direct interaction and communication between two or more people. The personal communication channels include sales people from company (advocate channel), opinion leaders communicating the products or brands to the people (Expert channel) or friends, neighbors or family members talking to the individuals (social channel).

The non-personal communication channels include media, atmosphere and events. The mass media channels include broadcast media (television, radio), print media (newspaper, magazines); electronic media (CDs. Video tape, audio tape); display media (billboards, sign, posters). The atmospheres are the packaged environments that create or reinforce the inclination of the buyer towards the purchase. The events are occurrences designed to deliver message to the particular audiences. The selection of media channel depends on the reach, frequency and overall impact of that medium.

- **Deciding the Total Communication Budget:-**

Marketer manager has to decide how much he should spend on the communication. The four common methods used for deciding communication budget are:-

- ♦ **Affordable Method:** - the budget is based on the estimate of what company can afford neglecting entirely role of communication.
- ♦ **Percentage of sales method:** - Percentage of current or anticipated sales can be allocated as a promotional budget.
- ♦ **Competitive Parity Method:** - here the communication budgets of the competitors are used as benchmark for arriving at the company's communication budget.

- ♦ Objective and Task Method: - the objective and task method is based on identifying communication objectives and further dividing those objectives into the tasks. For each task, the cost structure and spending details are devised.
- **Deciding the marketing communication mix:-**
the companies must allocate communication budget over the different modes of communication- advertising, sales promotion, public relations and publicity, events and experiences, direct marketing, interactive marketing, and the sales force. The objective of selecting media mix to arrive at optimal media mix which optimizes the spending in achieving communication objectives.
- **Measurement of Communication Results:-**
the marketing manager should measure the results of the communication program to evaluate effectiveness. The objectives of marketing communication is two folds:- sales objective and communication objective. The sales objectives are measured in terms of sales, market share, profitability and repeat sales. The communication objectives are measured indirectly through awareness, comprehension, and trial and adoption rate. The audience exposure rate can be measured by looking at the percentage of people who have seen the message, read the message, understood the message and finally responded by purchasing.

Managing and coordinating Integrated Marketing Communication:-
All the communication activities need to be coordinated and managed as per the overall integrated communication objectives. It is necessary to coordinate various media channels and schedules. The coordination and management involves developing appropriate organization structure, responsibility and authority to people to manage and monitor the communication program. The wide range of messages, tools and audiences makes it imperative to integrate the marketing communication program

2.2MARKETING STRATEGIES

Strategy, a word of military origin, refers to a plan of action designed to achieve a particular goal. In military usage strategy is distinct from tactics, which are concerned with the conduct of an engagement, while strategy is concerned with how different engagements are linked. How a battle is fought is a matter of tactics: the terms and conditions that it is fought on and whether it should be fought at all is a matter of strategy, which is part of the four levels of warfare: political goals or grand strategy, strategy, operations, and tactics. Building on the work of many thinkers on the subject, one can define strategy as "a comprehensive way to try to pursue political ends, including the threat or actual use of force, in a dialectic of wills – there have to be at least two sides to a conflict. These sides interact, and thus a Strategy will thus rarely be successful if it shows no adaptability.

Marketing strategy is a process that can allow an organization to concentrate its limited resources on the greatest opportunities to increase sales and achieve a sustainable competitive

advantage. A marketing strategy should be centered on the key concept that customer satisfaction is the main goal.

Marketing strategy is a method of focusing an organization's energies and resources on a course of action which can lead to increased sales and dominance of a targeted market niche. A marketing strategy combines product development, promotion, distribution, pricing, relationship management and other elements; identifies the firm's marketing goals, and explains how they will be achieved, ideally within a stated timeframe. Marketing strategy determines the choice of target market segments, positioning, marketing mix, and allocation of resources. It is most effective when it is an integral component of overall firm strategy, defining how the organization will successfully engage customers, prospects, and competitors in the market arena. Corporate strategies, missions, and goals. As the customer constitutes the source of a company's revenue, marketing strategy is closely linked with sales. A key component of marketing strategy is often to keep marketing in line with a company's overarching mission statement.

A marketing strategy can serve as the foundation of a marketing plan. A marketing plan contains a set of specific actions required to successfully implement a marketing strategy. For example: "Use a low cost product to attract consumers. Once our organization, via our low cost product, has established a relationship with consumers, our organization will sell additional, higher-margin products and services that enhance the consumer's interaction with the low-cost product or service."

A strategy consists of a well thought out series of tactics to make a marketing plan more effective. Marketing strategies serve as the fundamental underpinning of marketing plans designed to fill market needs and reach marketing objectives. Plans and objectives are generally tested for measurable results.

A marketing strategy often integrates an organization's marketing goals, policies, and action sequences (tactics) into a cohesive whole. Similarly, the various strands of the strategy, which might include advertising, channel marketing, internet marketing, promotion and public relations, can be orchestrated. Many companies cascade a strategy throughout an organization, by creating strategy tactics that then become strategy goals for the next level or group. Each one group is expected to take that strategy goal and develop a set of tactics to achieve that goal. This is why it is important to make each strategy goal measurable.

Marketing strategies are dynamic and interactive. They are partially planned and partially unplanned. Marketing participants often employ strategic models and tools to analyze marketing decisions. When beginning a strategic analysis, the 3Cscan be employed to get a broad understanding of the strategic environment. An Ansoff Matrix is also often used to convey an organization's strategic positioning of their marketing mix. The 4Ps can then be utilized to form a marketing plan to pursue a defined strategy.

There are many companies especially those in the Consumer Package Goods (CPG) market that adopt the theory of running their business centered on Consumer, Shopper & Retailer needs. Their Marketing departments spend quality time looking for "Growth Opportunities" in their categories by identifying relevant insights (both mindsets and behaviors) on their target Consumers, Shoppers and retail partners. These Growth Opportunities emerge from changes in market trends; segment dynamics changing and also internal brand or operational business challenges. The Marketing team can then prioritize these Growth Opportunities and begin to develop strategies to exploit the opportunities that could include new or adapted products, services as well as changes to the 7Ps.

2.2.1 THE 3 C's MODEL

The 3C's Model is a business model, which offers a strategically look at the factors needed for success. It was developed by Kenichi Ohmae, a business and corporate strategist.

The 3C's model points out that a strategist should focus on three key factors for success. In the construction of a business strategy, three main players must be taken into account:

1. The Corporation
2. The Customer
3. The Competitors

Only by integrating these three C's (Corporation, Customer, Competitors) in a strategic triangle, a sustained competitive advantage can exist. Ohmae refers to these key factors as the three C's or strategic triangle. The Corporation needs strategies aiming to maximize the corporation's strengths relative to the competition in the functional areas that are critical to achieve success in the industry.

A formal approach to this customer-focused marketing mix is known as Four Cs (Commodity, Cost, Channel, and Communication) in "7Cs compass model". Koichi Shimizu proposed a four Cs classification in 1973.

This system is basically the four Ps renamed and reworded to provide a customer focus. The four Cs Model provides a demand/customer centric version alternative to the well-known four Ps supply side model (product, price, place, promotion) of marketing management. The Four Cs model is more consumer-oriented and attempts to better fit the movement from mass marketing to symbiotic marketing.

1. Commodity :(Original meaning of Latin: Commodus=convenient) the product for the consumers or citizens. A commodity can also be described as a raw material such as; oil, metal ores and wheat, the price of these tend to change on a daily basis, due to the demand and supply of these commodities.
2. Cost :(Original meaning of Latin: Constare= It makes sacrifices) producing cost, selling cost, purchasing cost and social cost.
3. Channel :(Original meaning is a Canal) Flow of commodity: marketing channels.
4. Communication :(Original meaning of Latin: Communio=sharing of meaning) marketing communication: It doesn't promote the sales.

2.2.2 MARKETING MIX

The term "marketing mix" was coined in 1953 by Neil Borden in his American Marketing Association presidential address. However this was actually a reformulation of an earlier idea by his associate, James Culliton, who in 1948 described the role of the marketing manager as a "mixer of ingredients", who sometimes follows recipes prepared by others, sometimes prepares his own recipe as he goes along, sometimes adapts a recipe from immediately available ingredients, and at other times invents new ingredients no one else has tried. A

prominent marketer, E. Jerome McCarthy, proposed a Four P classification in 1960, which has seen wide use. The Four P's concept is explained in most marketing textbooks and classes.

Elements of the marketing mix are often referred to as the "Four P's":

Product - A tangible object or an intangible service that is mass produced or manufactured on a large scale with a specific volume of units. Intangible products are service based like the tourism industry & the hotel industry or codes-based products like cell phone load and credits. Typical examples of a mass produced tangible object are the motor car and the disposable razor. A less obvious but ubiquitous mass produced service is a computer operating system. Packaging also needs to be taken into consideration. Every product is subject to a life-cycle including a growth phase followed by an eventual period of decline as the product approaches market saturation. To retain its competitiveness in the market, product differentiation is required and is one of the strategies to differentiate from its competitors.

Price – The price is the amount a customer pays for the product. The business may increase or decrease the price of product if other stores have the same product.

Place – Place represents the location where a product can be purchased. It is often referred to as the distribution channel. It can include any physical store as well as virtual stores on the Internet.

Promotion- Promotion represents all of the communications that a marketer may use in the marketplace. Promotion has four distinct elements: advertising, public relations, personal selling and sales promotion. A certain amount of crossover occurs when promotion uses the four principal elements together, which is common in film promotion. Advertising covers any communication that is paid for, from cinema commercials, radio and Internet adverts through print media and billboards. Public relations are where the communication is not directly paid for and includes press releases, sponsorship deals, exhibitions, conferences, seminars or trade fairs and events. Word of mouth is any apparently informal communication about the product by ordinary individuals, satisfied customers or people specifically engaged to create word of mouth momentum. Sales staff often plays an important role in word of mouth and Public Relations

More recently, three more Ps have been added to the marketing mix namely People, Process and Physical Evidence. This marketing mix is known as Extended Marketing Mix.

People: All people involved with consumption of a service are important. For example workers, management, consumers etc. It also defines the market segmentation, mainly demographic segmentation. It addresses particular class of people for whom the product or service is made available.

Process: Procedure, mechanism and flow of activities by which services are used. Also the 'Procedure' how the product will reach the end user.

Physical Evidence: The marketing strategy should include effectively communicating their satisfaction to potential customers.

2.2.3 SWOT ANALYSIS

SWOT analysis is a strategic planning method used to evaluate the Strengths, Weaknesses, Opportunities, and Threats involved in a project or in a business venture. It involves specifying the objective of the business venture or project and identifying the internal and external factors that are favorable and unfavorable to achieve that objective. The technique is credited to Albert Humphrey, who led a convention at Stanford University in the 1960s and 1970s using data from Fortune 500 companies.

A SWOT analysis must first start with defining a desired end state or objective. A SWOT analysis may be incorporated into the strategic planning model. Strategic Planning has been the subject of much research.

Strengths: characteristics of the business or team that give it an advantage over others in the industry.

Weaknesses: are characteristics that place the firm at a disadvantage relative to others.

Opportunities: external chances to make greater sales or profits in the environment.

Threats: external elements in the environment that could cause trouble for the business.

Identification of SWOTs is essential because subsequent steps in the process of planning for achievement of the selected objective may be derived from the SWOTs. First, the decision makers have to determine whether the objective is attainable, given the SWOTs. If the objective is NOT attainable a different objective must be selected and the process repeated. The SWOT analysis is often used in academia to highlight and identify strengths, weaknesses, opportunities and threats. It is particularly helpful in identifying areas for development. SWOT analysis is a tool for auditing an organization and its environment. It is the first stage of planning and helps marketers to focus on key issues. SWOT stands for strengths, weaknesses, opportunities, and threats. Strengths and weaknesses are internal factors. Opportunities and threats are external factors.

2.2.5 MICHAEL PORTER'S FIVE FORCE ANALYSIS

According to Michael Porter, Porter's five forces is a framework for the industry analysis and business strategy development formed by Michael E. Porter of Harvard Business School in 1979. In the book "What is Strategy", Harvard Business Review, Nov/Dec 1996 he draws upon Industrial Organization economics to derive five forces that determine the competitive intensity and therefore attractiveness of a market. Attractiveness in this context refers to the overall industry profitability. An "unattractive" industry is one in which the combination of these five forces acts to drive down overall profitability. A very unattractive industry would be one approaching "pure competition", in which available profits for all firms are driven down to zero.

Three of Porter's five forces refer to competition from external sources. The remainders are internal threats. Porter referred to these forces as the micro environment, to contrast it with the more general term macro environment. They consist of those forces close to a company that affect its ability to serve its customers and make a profit. A change in any of the forces normally, requires a business unit to re-assess the marketplace given the overall change in industry information. The overall industry attractiveness does not imply that every firm in the industry will return the same profitability. Firms are able to apply their core competencies,

business model or network to achieve a profit above the industry average. A clear example of this is the airline industry. As an industry, profitability is low and yet individual companies, by applying unique business models, have been able to make a return in excess of the industry average.

Porter's five forces include - three forces from 'horizontal' competition: threat of substitute products, the threat of established rivals, and the threat of new entrants; and two forces from 'vertical' competition: the bargaining power of suppliers and the bargaining power of customers.

This five forces analysis is just one part of the complete Porter strategic models. The other elements are the value chain and the generic strategies.

Porter developed his Five Forces analysis in reaction to the then-popular SWOT analysis, which he found rigorous and ad hoc

2.2.6 PESTEL ANALYSIS

PEST analysis stands for "Political, Economic, Social, and Technological analysis" and describes a framework of macro-environmental factors used in the environmental scanning component of strategic management. Some analysts added Legal and rearranged the mnemonic to SLEPT inserting Environmental factors expanded it to PESTEL or PESTLE, which is popular in the United Kingdom the model has recently been further extended to STEEPLE and STEEPLED, adding education and demographic factors. It is a part of the external analysis when conducting a strategic analysis or doing market research, and gives an overview of the different macro environmental factors that the company has to take into consideration. It is a useful strategic tool for understanding market growth or decline, business position, potential and direction for operations.

The growing importance of environmental or ecological factors in the first decade of the 21st century have given rise to green business and encouraged widespread use of an updated version of the PEST framework. STEER analysis systematically considers Socio-cultural, Technological, Economic, Ecological, and Regulatory factors

Political factors are how and to what degree a government intervenes in the economy. Specifically, political factors include areas such as tax policy, labor law, environmental law, trade restrictions, tariffs, and political stability. Political factors may also include goods and services which the government wants to provide or be provided (merit goods) and those that the government does not want to be provided (demerit goods or merit goods). Furthermore, governments have great influence on the health, education, and infrastructure of a nation.

Economic factors include economic growth, interest rates, exchange rates and the inflation rate. These factors have major impacts on how businesses operate and make decisions. For example, interest rates affect a firm's cost of capital and therefore to what extent a business grows and expands. Exchange rates affect the costs of exporting goods and the supply and price of imported goods in an economy

Social factors include the cultural aspects and include health consciousness, population growth rate, age distribution, career attitudes and emphasis on safety. Trends in social factors affect the demand for a company's products and how that company operates. For example, an

aging population may imply a smaller and less-willing workforce (thus increasing the cost of labor). Furthermore, companies may change various management strategies to adapt to these social trends (such as recruiting older workers).

Technological factors include technological aspects such as R&D activity, automation, technology incentives and the rate of technological change. They can determine barriers to entry, minimum efficient production level and influence outsourcing decisions. Furthermore, technological shifts can affect costs, quality, and lead to innovation.

Environmental factors include ecological and environmental aspects such as weather, climate, and climate change, which may especially affect industries such as tourism, farming, and insurance. Furthermore, growing awareness of the potential impacts of climate change is affecting how companies operate and the products they offer, both creating new markets and diminishing or destroying existing ones.

Legal factors include discrimination law, consumer law, antitrust law, employment law, and health and safety law. These factors can affect how a company operates, its costs, and the demand for its products.

2.2.7 ANSOFF'S MATRIX

The Ansoff Product-Market Growth Matrix is a marketing tool created by Igor Ansoff and first published in his article "Strategies for Diversification" in the Harvard Business Review (1957). The matrix allows marketers to consider ways to grow the business via existing and/or new products, in existing and/or new markets – there are four possible product/market combinations. This matrix helps companies decide what course of action should be taken given current performance. The matrix consists of four strategies. This well known marketing tool was first published in the Harvard Business Review (1957) in an article called 'Strategies for Diversification'.

FIGURE 2.6 ANSOFF'S MATRIX

Product \ Market	Present	New
	Present	New
Present	Market Penetration	Product Development
New	Market Development	Diversification

It is used by marketers who have objectives for growth. Ansoff's matrix offers strategic choices to achieve the objectives. There are four main categories for selection

Market penetration (existing markets, existing products): Market penetration occurs when a company enters/penetrates a market with current products. The best way to achieve this is by gaining competitors' customers (part of their market share). Other ways include attracting non-users of your product or convincing current clients to use more of your product/service, with advertising or other promotions. Market penetration is the least risky way for a company to grow.

Product development (existing markets, new products): A firm with a market for its current products might embark on a strategy of developing other products catering to the same market (although these new products need not be new to the market; the point is that the product is new to the company). For example, McDonald's is always within the fast-food industry, but frequently markets new burgers. Frequently, when a firm creates new products, it can gain new customers for these products. Hence, new product development can be a crucial business development strategy for firms to stay competitive.

Market development (new markets, existing products): An established product in the marketplace can be tweaked or targeted to a different customer segment, as a strategy to earn more revenue for the firm. For example, Lucozade was first marketed for sick children and then rebranded to target athletes. This is a good example of developing a new market for an existing product. Again, the market need not be new in itself; the point is that the market is new to the company.

Diversification (new markets, new products): Virgin Cola, Virgin Megastores, Virgin Airlines, Virgin Telecommunications are examples of new products created by the Virgin Group of UK, to leverage the Virgin brand. This resulted in the company entering new markets where it had no presence before.

2.2.8 EFFECTIVE MARKETING STRATEGIES FOR THE SERVICE INDUSTRY

There are two major components to marketing strategy:

- How your enterprise will address the competitive marketplace
- How you will implement and support your day to day operations.

In today's very competitive marketplace a strategy that insures a consistent approach to offering your product or service in a way that will outsell the competition is critical. However, in concert with defining the marketing strategy you must also have a well defined methodology for the day to day process of implementing it. It is of little value to have a strategy if you lack either the resources or the expertise to implement it. In the process of creating a marketing strategy you must consider many factors. Of those many factors, some are more important than others. Because each strategy must address some unique considerations, it is not reasonable to identify 'every' important factor at a generic level. However, many are common to all marketing strategies. Some of the more critical are described below.

You begin the creation of your strategy by deciding what the overall objective of your enterprise should be. In general this falls into one of four categories:

1. If the market is very attractive and your enterprise is one of the strongest in the industry you will want to invest your best resources in support of your offering.
2. If the market is very attractive but your enterprise is one of the weaker ones in the industry you must concentrate on strengthening the enterprise, using your offering as a stepping stone toward this objective.
3. If the market is not especially attractive, but your enterprise is one of the strongest in the industry then an effective marketing and sales effort for your offering will be good for generating near term profits.
4. If the market is not especially attractive and your enterprise is one of the weaker ones in the industry you should promote this offering only if it supports a more profitable part of your business (for instance, if this segment completes a product line range) or if it absorbs some of the overhead costs of a more profitable segment. Otherwise, you should determine the most cost effective way to divest your enterprise of this offering.

Having selected the direction most beneficial for the overall interests of the enterprise, the next step is to choose a strategy for the offering that will be most effective in the market. This means choosing one of the following 'generic' strategies.

1. **A COST LEADERSHIP STRATEGY** is based on the concept that you can produce and market a good quality product or service at a lower cost than your competitors. These low costs should translate to profit margins that are higher than the industry average. Some of the conditions that should exist to support a cost leadership strategy include an on-going availability of operating capital, good process engineering skills, and close management of labor, products designed for ease of manufacturing and low cost distribution.
2. **A DIFFERENTIATION STRATEGY** is one of creating a product or service that is perceived as being unique "throughout the industry". The emphasis can be on brand image, proprietary technology, special features, superior service, a strong distributor network or other aspects that might be specific to your industry. This uniqueness should also translate to profit margins that are higher than the industry average. In addition, some of the conditions that should exist to support a differentiation strategy include strong marketing abilities, effective product engineering, creative personnel, the ability to perform basic research and a good reputation.
3. **A FOCUS STRATEGY** may be the most sophisticated of the generic strategies, in that it is a more 'intense' form of either the cost leadership or differentiation strategy. It is designed to address a "focused" segment of the marketplace, product form or cost management process and is usually employed when it isn't appropriate to attempt an 'across the board' application of cost leadership or differentiation. It is based on the concept of serving a particular target in such an exceptional manner, those others

cannot compete. Usually this means addressing a substantially smaller market segment than others in the industry, but because of minimal competition, profit margins can be very high.

2.3 REVIEW OF JOURNALS

2.3.1 WHAT PEOPLE WANT AND HOW TO PREDICT IT

Prof Thomas H.Davenport and Prof Jeanne G.Harris are the authors of *Competing on Analytics: The New Science of Winning* (Harvard Business School Press 2007). In the article 'What people want (and how to predict it) they have tried to find answers to the leading question which is how to find what the consumers want and the methods to predict them. According to them, Companies now have unprecedented access to data and sophisticated technology that can inform decisions as never before. How successful are they at helping forecast what customers want to watch, listen to and buy?

The authors noted that the year of 2007 was a terrible year for many big movies stars. One major exception was the Hollywood star, Will Smith, whose film "I Am Legend" set a box office record for a movie opening in December, taking in \$77 million. In 2008, Smith's star vehicle "Hancock" grossed more than \$625 million worldwide despite poor critical reviews. Smith's success was not all that surprising, however: with the exception of the Harry Potter movies, those in which Smith star have higher opening weekends and average box – office receipts than movies with any other male lead.

The authors have noticed that, it's easy to see why most people view the prediction of taste as an art. Historically, neither the creators nor the distributors of "cultural product" have used analytics – data, statistics, predictive modeling to determine the likely success of their offerings. Instead, companies relied on the brilliance of tastemakers to predict and shape what people would buy. If Coco channel said hemlines were critical. Harry Cohn, the founder of Columbia Pictures, believed he could predict how successful a movie would be based on whether his backside squirmed as he watched (if it did, the movie was no good).

The authors feel that Creative judgment and expertise will always play a vital role in the creation, shaping and marketing of cultural products. But the balance between art and science is shifting. Today companies have unprecedented access to data and sophisticated technology that allows even the best known experts to weigh factors and consider evidence that was unobtainable just a few years ago. As a result, the prediction of consumer taste is quietly becoming a prominent feature of the entertainment and shopping landscape. Creators and distributors of cultural products are attempting to predict how successful a particular product will be before, or after its creation. Consumers of cultural products can draw upon recommendations- a form of prediction as well- about which products or product attributes will appeal to them.

In this article they have described the results of a study of prediction and recommendation efforts for a variety of cultural products. They explain why prediction and recommendation technologies are important, the different approaches used to make predictions are applied and the barriers to more extensive use.

The authors question that, If the success and appeal of cultural products can be predicted, why not any other product or service? For executives leading any company whose main offerings are consumer products, such knowledge will be increasingly critical to success. The sophisticated prediction of consumer tastes will help guide investment decisions for virtually all consumer products and services. Today it is already common for consumers to consult online comments and ratings, and both manufacturers (Dell, Lego, Intuit, Timberland) and retailers (Costco, sears, Macy's) make available such opinions. As offerings proliferate and consumer' ' share of mind'' comes under assault from a bombardment of choices and opinions, recommendation technologies will allow consumers to evaluate opinion and synthesize rating more systematically. Prediction will be equally useful for creators of product and content. Just as a consumer product company will wouldn't dream of launching a new product without testing it with consumer first, no company will launch any expensive to create product or content offering without subjecting it to some form of systematic prediction or test. The earlier in the development cycle the prediction can be made, the development cycle the predictions can be made, the more useful they will be.

"Nobody knows anything" about the factors associated with the commercial success of a movie. While strides have been made in the use of prediction for producers & distributors, more progress has been made on the consumer recommendation front.

Prediction of what products will be successful for creators and distributors of cultural content are less common. It is easiest after the product has been developed, when its attributes are clear and there are some indicators of its popularity. For example, a movie studio' home video distribution business has made predictions (primarily using regression analysis) of hoe many copies to produce, and they are usually fairly accurate. Their prediction before the movie is actually made, however, are often wildly inaccurate.

One of the reason the authors feel is that recommendation offerings are proliferating is that consumer today are overwhelmed by "the paradox of choice"-so many choices to make, and no easy way to distinguish among the offerings. Producers face the opposite problem; they need to make wise investment decisions in a world cluttered with cultural products.

The authors have observed that movies studios around the world are churning out more movies than viewer can watch. The number of Hollywood films released in 2006 was 607 and 11% increase over the previous year, and an all time high. That total was almost double the number released in 1990, Yet few have the time to see twice as many films as they did just a couple of decades ago. Indian film production companies are even more prolific releasing more than 1,000 new textures – length movies a year. And books and movies are just the tip of the iceberg, as people increasingly spend their time watching professional and amateur "culture production "on sites like YouTube via their laptops, mobile phones or PDAs

The authors have observed that some companies are beginning to add social networking as a means of recommending cultural products. If your friends like certain songs and movies, perhaps you should become friends. Live Wire Mobile and Last.fm Ltd. have a social networking element in their music offerings, and Netflix has a "Friends" service that lets customers share movie preferences and reviews with a community.

The authors feel that new technologies will continue to emerge for analyzing and predicting consumer taste. Inner-scope Research is beginning to employ biological approaches to study consumer engagement for advertising and television programs. The company measures biological indicators of mental engagement, such as heart rate and galvanic skin response. NASA developed an even more direct measure of human attention using brain waves, but

thus far the technology has not been successfully applied commercially. As soon as it's clear that money can be made using these biological assessment tools, their use will undoubtedly grow despite some observer's moral and ethical qualms.

2.3.2 THE IMPACT OF NEW TECHNOLOGIES ON MOVIE ATTENDANCE

Prof Jon Silver and Prof John McDonnell of the school of Advertising, Marketing and Public Relations, Queensland University of Technology, Brisbane, Queensland, Australia in the article published by the Kelly School of Business, Indiana University in 2007 have tried to find out answers to the problem of failure of movie theatres and why the exhibitors and distributors are losing out in the long run.

The authors point out that Innovation is fundamental to continued business survival sustainable competitive advantage facilities long term firm profitability but relies upon ongoing environmental consonance and the position of defend ability that is achieved if the advantage provides value that cannot be copied, substituted, or eroded by competitors Now a century old, the cinema has historically enjoyed a competitive advantage over other forms of entertainment, as built upon two foundations which are currently being undermined. During the movie industry's first century, movie theatres represented the first release retail market for the American film industry. Until movies were first broadcast on television in the late 1950s, and later became available on video, they could only be seen in a movie theatre. Moreover, until the recent introduction of alternative digital delivery technologies and big screen televisions, the primary medium for watching movies on large, wide screens has also been in movie a theaters.

The authors say that American movie theatre attendance has, in the past, been impacted by the emergence of competition from product substitutes created by technological innovation. During the Great Depression, commercial radio provided Americans with free home entertainment. As a result, annual theater admission declined from 1930 to 1936, with Fox Film President, William Fox, attributing the deleterious effect to the influence of radio Booming once again following World War II, the box office racked up an almost two-fold increase in annual attendance between 1937 and 1946. Then, during the 1950s, Americans families migrated to the newly developing suburbs in search of cheap housing, an exodus which coincided with the widespread diffusion of television into American homes Annual movie attendance declined steeply as the weekly cinema-going audience began staying home to watch TV The impact of this cultural and technological phenomenon was highlighted by a 1951 New York Times survey across 100 cities hosting television stations: movie attendance had declined between 20% and 40% in those locations.

Owing to the relatively recent, dynamic growth of the home video market, current release windows between movie theaters and video have been shrinking. As such, movie theaters are facing an uncertain future, one in which they might well no longer hold the firm competitive advantage that they've historically enjoyed.

This article considers how the US movie theater industry, in light of direct threats from new technologies, can re-establish a sustainable competitive advantage today. In addition, it identifies some innovations that may be relevant toward that end.

The authors feel that in today's competitive and fractured entertainment environment, the major studios now use a film's theatrical release to establish its brand. To enable exploitation of larger profits down the value chain, in home video and television markets, and from other ancillary revenue streams such as licensed merchandising, music soundtracks, and book tie-ins. No longer do major studio-distributors focus solely on the box office, as they once did during the studio Era. Instead, the Majors are now in the entertainment business, distributing movies and other screen offerings across a range of delivery channels, while individual movie theatres remain trained on motion picture exhibition. At the dawning of the film industry's second century movie theaters face increasingly intense competition, not only from product substitutes (e.g., pay TV, DVD's, large screen LCD and plasma televisions, video-on-demand, multi-media enabled G3 cell phones, video iPods, portable digital media centers) but also from other diversionary forms of entertainment and leisure that compete directly for the attention of movie theaters' primary target segment audience members aged 12-24 years old.

The authors noted the causes of the recent drop in box office revenues and a decline in movies attendance has become the focus of intense industry analysis and media scrutiny during 2005-2006. The debate raged, but speculation by industry insiders and media analysts has tended to cluster around a number of possible explanations. Some of these hypotheses can be readily dismissed. First, many in the industry blamed a poor 2005 product line up for the box office slump; according to this rationale, movies released during 2005 were simply not as good as those that premiered in 2004.

The authors feel that the availability of product substitutes has been increasing, due to the diffusion of home cinema and other digital technologies that enable consumers to watch movie in forms other than on a theater screen. Some of the most recent and dramatic threats to movie theaters have arisen from the sudden emergence of the home cinema industry. Until the past few years, movies theaters were the only form of big screen entertainment. Since then, however, technology diffusion (including large screen televisions and home cinema projectors) has enabled potential movie patrons to get closer to the image by bringing the theater experience into their homes.

In 2005, theater chains were worried about the looming competitive threat posed by the compression of video release windows that edge increasingly closer to theatrical release dates. Historically theatrical release has been of paramount importance to the studios, as their financial models have based downstream ancillary market revenues on box office earnings.

The authors have illustrated that experiments with price elasticity of demand for some cinema tickets demonstrate cost, alone, is not necessarily a barrier. However, the combination of these factors means that the value proposition (based on both benefits and costs) of home cinema vs. movie theaters has changed dramatically for many buyers. This dynamic is reinforced by the social phenomenon known as 'hiving' an emerging trend in a number of countries that has transformed several industries, such as entertainment and housing, in recent years. Hiving refers to social activities that bring people into contact with each other around a central home base.

The authors feel that the first requirement for many movie theaters may be to re-address and re-identify the issue of what market they are in, exactly. They note that One of most influential marketing articles ever written, 'Marketing Myopia' by Theodore Levitt (1960), has put forth the argument that most organizations are constricted by too narrow a vision of what business they are in; or in other words, by limited business horizons. As a result of this visionary article, the oil companies redefined their business as energy rather than just

petroleum, while US passenger railroads were too slow to redefine their horizons. Industries with limited scopes can still be found today, however. They argue that the US cinema industries need to redefine its competition and broaden its horizons in order to develop effective strategies. They quote Levitt saying that the future belongs to people who see possibilities before they become obvious.

2.4 CONSULTANT REPORTS

1. Mr. Subhash Ghai, the Chairman of CII National Entertainment Committee says that The Indian entertainment industry is on the threshold of emerging as a large market globally. Future growth of the industry is expected to be led by rising spends on entertainment by a growing Indian middle class, regulatory initiatives, increased corporate investments and the industry's dynamic initiatives to make strategic structural corrections to grow. In addition to the Indian middle class' enhanced spends projected towards entertainment, the rising global interest in Indian content is expected to fuel growth in this industry

The report prepared by KPMG is an initiative under CII's "India – The Big Picture" focus has been an effort to present a critical analysis of the sectoral constraints faced by the industry that are impediments to its growth, the need for concerted action and hence achieve its true potential. One of the key imperatives that can realize this potential, as pointed out in this report, is the need for focus and effective collaboration between the key stakeholders

2. Sunil Kant Munjal President Confederation of Indian Industry said that The spend on entertainment in India is significantly lower than most advanced countries, yet the growing middle class exhibits a greater propensity to spend on entertainment, when we consider the entertainment spend as a percentage of per capita spend. As the Indian economy grows, the rest of the population is moving towards a higher standard of living. It is this growing consuming class with the propensity to spend that will drive the growth of the Indian entertainment industry.

With this background CII, in partnership with KPMG, has brought out a report: "Indian entertainment industry - Focus 2010: Dreams to reality", providing In-depth analysis of its key constituent segments television, films, radio and music. The report is aimed to assist industry to get an analytical understanding of the entertainment sector. The entertainment industry in India has the potential to be the next 'sunrise' industry and is undergoing significant changes. Increasingly, the Indian entertainment industry is being influenced by international trends and developments. The industry is steadily moving towards corporatization and globalised markets

3. Ian Gomes, The Country Managing Director KPMG says that India ranks among the top five economies of the world in terms of purchasing power parity, while its GDP ranks eleventh in absolute terms. Combined with the fact that India has the second largest population in the world with over a billion people, this makes India one of the most exciting marketplaces for any consumer products or services industry given the average Indian's

cultural affinity for entertainment, the Indian entertainment industry's growing contribution to the economy cannot be understated.

KPMG and CII have come together to create a vision document on the sector which aims to provide a critical evaluation of the Indian entertainment industry, with in-depth analysis of its constituent segments - television, films, radio and music. The report evaluates whether the industry's potential can become a reality if the various participants, including content providers, distributors, infrastructure and technology providers, investors and the Indian government, work together with a shared vision to address the issues and constraints faced

4.MEDIA AND ENTERTAINMENT REPORT

Media, the fourth estate, when entwined with the entertainment component represents an effective facet of consumers in India. Technology has played a key role in influencing the entertainment industry, by redefining its products, cost structure and distribution.

The Indian Media and Entertainment (M&E) industry stood at US\$ 12.9 billion in 2009 registering a 1.4 per cent growth over last year, according to a joint report by KPMG and an industry chamber. Over the next five years, the industry is projected to grow at a compound annual growth rate (CAGR) of 13 per cent to reach the size of US\$ 24.04 billion by 2014, the report stated.

Similarly, PricewaterhouseCoopers (PwC) in its report titled 'Indian Entertainment & Media Outlook 2010' predicts that the industry is poised to return to double digit growth to touch US\$ 22.28 billion growing cumulatively at a 12.4 per cent CAGR to 2014.

The Indian animation industry is expected to grow at 20 per cent to reach US\$ 253 million by 2013 from the current US\$ 122 million, according to a study by Deloitte and an industry body. The Indian gaming market alone has been estimated at US\$ 239 million and is expected to grow at a compounded annual growth rate of over 50 per cent to reach US\$ 1.3 billion by 2013.

The information and broadcasting industry, including print media, witnessed FDI inflow of US\$ 2.04 billion during April 2000 and September 2010, according to the Department of Industrial Policy & Promotion (DIPP).

Television

The television industry is projected to continue to be the major contributor to the overall industry revenue pie and is estimated to grow at a rate of 12.9 per cent cumulatively over the next five years, from an estimated US\$ 5.69 billion in 2009 to US\$ 10.45 billion by 2014, as per a report by PwC.

A report by research firm Media Partners Asia (MPA) stated that India is poised to become the world's largest direct-to-home (DTH) satellite pay TV market with 36.1 million subscribers by 2012, overtaking the US. Furthermore, in its report titled 'Asia Pacific Pay-TV and Broadband Markets 2010', MPA said India's DTH subscriber base will increase from 17 million in 2009 to 45 million by 2014 and 58 million by 2020.

In a new survey of more than 50 organized pay-TV platforms in 16 Asia-Pacific (APAC) markets, research from Media Partners Asia (MPA) shows that India's six DTH pay-TV

platforms will reach close to 8.6 million net new subscribers in 2010, almost 50 per cent year-on-year growth and representing more than a 55 per cent contribution to net new additions across the APAC operator group in the survey.

Anil Dhirubhai Ambani Group's company, Reliance MediaWorks (RMW) has signed a memorandum of understanding (MoU) with IMAGICA Corp of Japan for film processing services. Under this alliance, RMW, on behalf of IMAGICA, would provide film restoration, image processing and enhancement and high definition (HD) conversion services to the Japanese clients. IMAGICA Corp would work with RMW's Los Angeles-based subsidiary Lowry Digital, which has handled projects for leading studios like Walt Disney, Paramount Pictures, MGM and 20th Century Fox. RMW would be doing the processing job for IMAGICA either in India or in California in the US.

Music

Due to the tremendous uptake of the mobile value-added services (VAS) market, the industry is projected to grow at a CAGR of 28.6 per cent over 2010-14, reaching US\$ 567.6 million in 2014, as per PwC. The key growth driver for the music industry over the next five years will be digital music, and its share is expected to move from 29 per cent in 2009 to 75 per cent in 2014.

Radio

Radio is considered a mass medium. It ideally suits the Indian environment - leveraging its twin advantages of wide coverage and cost effectiveness. Currently, the sector generates annual revenues worth US\$ 49.5 million and is growing at around 20 percent annually, according to the joint report by KPMG and an industry chamber.

The radio advertising industry is projected to grow at a CAGR of 12.2 per cent over 2010-14, reaching US\$ 342.7 million in 2014 from the present US\$ 192.8 million in 2009, as per PwC.

Advertising

A report by consultancy firm KPMG stated that the US\$ 5.2 billion advertising industry is set to grow at a compounded annual growth rate (CAGR) of 14 per cent in 2010, in comparison to the last year. KPMG observed that online advertising will grow about 30 per cent per annum, establishing itself as the fastest growing advertising medium. While elaborating further it stated that the growth in regional advertising is partly driven by new sectors such as education, hospitality, jewellery and real estate which often have local brands and therefore prefer to advertise through local channels.

Emphasizing on the Internet advertising industry, KPMG said the US\$ 185 million industry would encourage both multinational companies and local brands to focus on their marketing strategies.

Meanwhile, Google India has seen a 96 per cent annual growth in 2009-10 in the number of users of its search-linked advertising business, and hopes to continue the momentum by targeting small and medium enterprises.

Cinema

Films Division has been motivating the broadest spectrum of the Indian public with a view to enlisting their active participation in nation building activities.

According to PwC, The industry is projected to grow at a CAGR of 12.4 per cent, reaching US\$ 3.65 billion in 2014 from the present US\$ 2.03 billion in 2009.

According to the joint report by KPMG and an industry chamber, the growth drivers for the sector would include expansion of factors like an increase in the number of multiplex screens, digital screens facilitating wider releases, higher cable and satellite revenues, improving collections from the overseas markets and supplementary revenue streams like DTH, digital downloads, etc, which are expected to emerge in future.

Print/Publishing

The print media industry is projected to grow at a CAGR of 9 per cent and targets to reach around US\$ 5.93 billion by 2014, according to the joint report by KPMG and an industry chamber.

As per the Indian Readership Survey (IRS) for the third quarter of 2010, conducted jointly by the Media Research Users Council (MRUC) along with research firm Hansa Research Group Pvt. Ltd., Dainik Jagran, published by Jagran Prakashan Ltd, continues to be the most read newspaper in the country. The average issue readership (AIR) of the newspaper in the last quarter increased to 15.95 million from 15.925 million readers in the last round of the survey.

2.5 REVIEW OF RESEARCH ARTICLES

2.5.1 FILM BACK TO FUTURE

The article “**Film back to future**” is a research article based on Indian film industry its performance in the recent past Film and film based entertainment has captivated Indian generation especially the young generation. This is boosting the growth of Indian film industry. The author in the various papers has tried to focus on how Indian cinema is influenced by its western and eastern counter part. According to the author India is the largest film producers in the world by volume however there are many hurdles that Indian cinema is facing. The author has tried to find out gross world revenue and India’s contribution.

According to the author although our industry is 90 year old granted industry status as early as 2000, but consequently during the last 5 years only organizing funding is made possible by the institutional financing, banks and financial institutions. Corporate and Venture funds have become possible. Earlier it was solely and largely depended only on private and largely on individual financing at extremely high rate of interest.

Over the last few years there have been some changes in the operating style of Indian film industry. The film financing on organized sector is on rise and around 100 films have availed organized financing accounting in Indian rupees 7 billion in 2004 compared to virtually NIL in 2000. This could be higher in near future, if on demand side, industry responds pragmatically by creating an environment conducive to organizing financing and organized funding. And on supply side, more funding from the organized sector will enter the market, spreading the risk of single financer and deepening the market. Increased Corporatization in film industry has shown an early form of vertical integration between content producers, distributors, exhibitors, broadcaster and Music Company can be observed in the industry.

The authors have further found out that how the Indian film industry has entered into new phase of growth. According to the author integration and right sizing of all function across the value chain expected to lead to consolidation among various fragmented players in the industry. This will result in increase in better market power, better economy of scale, to share common resources across the different value chain and initiative to mitigate risk as against transferring risk to the next player. This will lead to make more efficient film making process where relevant film contents will be developed and distributed and exhibited in more synergic and systematic manner and on the large scale.

The changing paradise as noticed by author has the following features:

1. The opening up of new market overseas with the viewer ship of Indian film beyond Indian Diaspora into Asian and eventually non-Asian audiences.
2. Nation wide distribution of well made big budget films, regional films some of which will pass countries like Japan and China.
3. Rising penetration of home video and better demand for Pay for View content with advent of alternative delivery platform like DTH and IPTV.
4. Theatrical attendance considering the right sizing and the up gradation of theatre, introduction of multiplexes success to enhance the viewing experience.
5. Reduce leakages and Piracy with better investment in Digital technology and network for reducing the time lag between releasing in main stream and entering into other theatres and will increase more effective monitoring which will help in recording of revenue.

The author has noticed that the Indian film industry comprise of cluster of regional films like Hindi, Telugu, Kannada, Malayalam, Bengali and Marathi films etc. This makes it one of the complex and fragmented film industries in the world. These regional language films compete with each other in a certain market segment and enjoy virtual monopoly in certain markets. The most popular are then the Hindi film industry locally and globally termed as Bollywood.

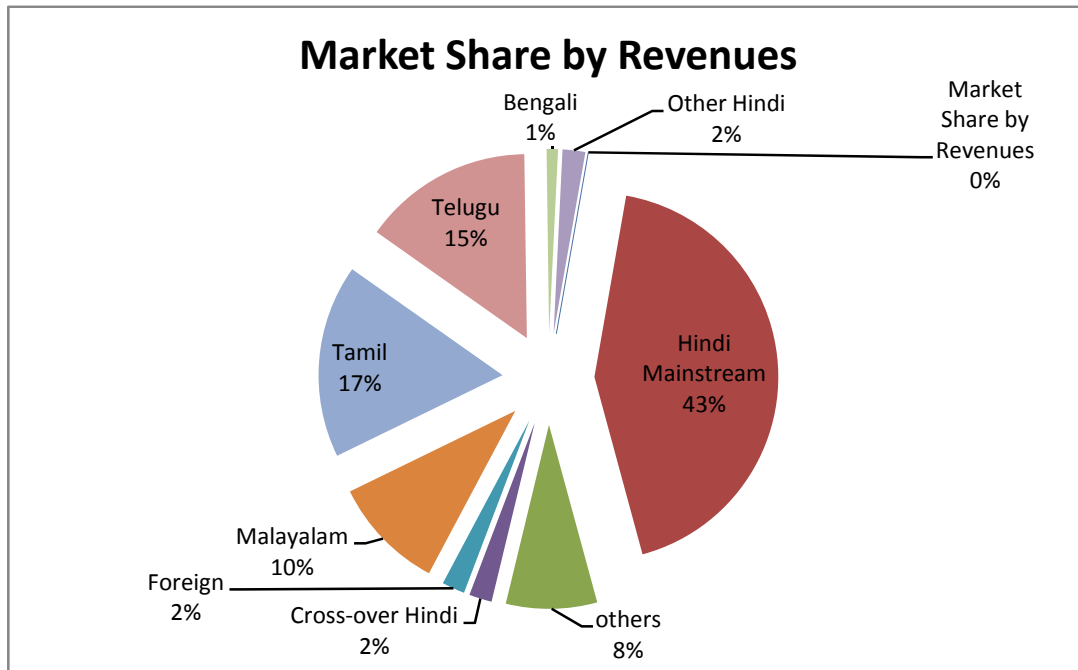
The growth of Indian film industry and especially regional and Hindi Film main stream has compared from 1999 – 2003. The authors have explained the phenomenon of regional films and according to the author the major regional film industry are Tamil and Telugu which together earns around Indian Rs.15 billion followed by Malayalam, Bengali and Punjabi. The cost of regional film is low keeping in mind with its limited market and lower market revenue. And more revenue main stream is Bollywood films. With the increase in viewers exposure to entertainment pleasure with the help of satellite television the number of regional film produced have fallen from 800 three years ago to 650 in the year 2005.

However compared to cost control and discipline the level of professionalism prevalent in certain regional film industry like Tamil is much higher than that observed in Bollywood e.g. the average time for release of Tamil film is 4 months, as appears to be 15-18 months in Bollywood.

Some key result factors for success of regional films are

1. Appropriate importance is given to Script development and pre-film production process.
2. Leading actors working on limited numbers of assignments at a time.
3. Large scale of operations of film studios giving them flexibility to amortize and spread cost and risk over a large portfolio as well as greater degree of integration. The authors have also tried to offer diagrammed explanation of market share by revenue.

Figure 2.7: MARKET SHARE BY REVENUE COLLECTIONS



Source: Indian Entertainment Industry Focus 2010: Dreams to Reality; a CII-KPMG Report; http://www.in.kpmg.com/pdf/Focus_Dreams_to_Reality.pdf

According to author Indian movies contribute 43 %, the other contribute 8% and other Hindi movies contribute 2 % and Bengali 1% whereas Tamil films contribute 17 %, Telugu films contributes 15% and Malayalam films contribute 10% of the total market shares.

The authors have tried to find out current system of distribution of revenue by the industry. The industry realizes almost 70 % of its revenue or around 80% of legitimate revenue of Indian rupee 15 Billion from domestic and overseas theatrical viewer ship unlike other countries whereas in country like US only 35% of its revenue comes from theatrical viewer ship sources and 65% revenue is derived from other sources like DVD rights, cable satellite rights and prepay per view.

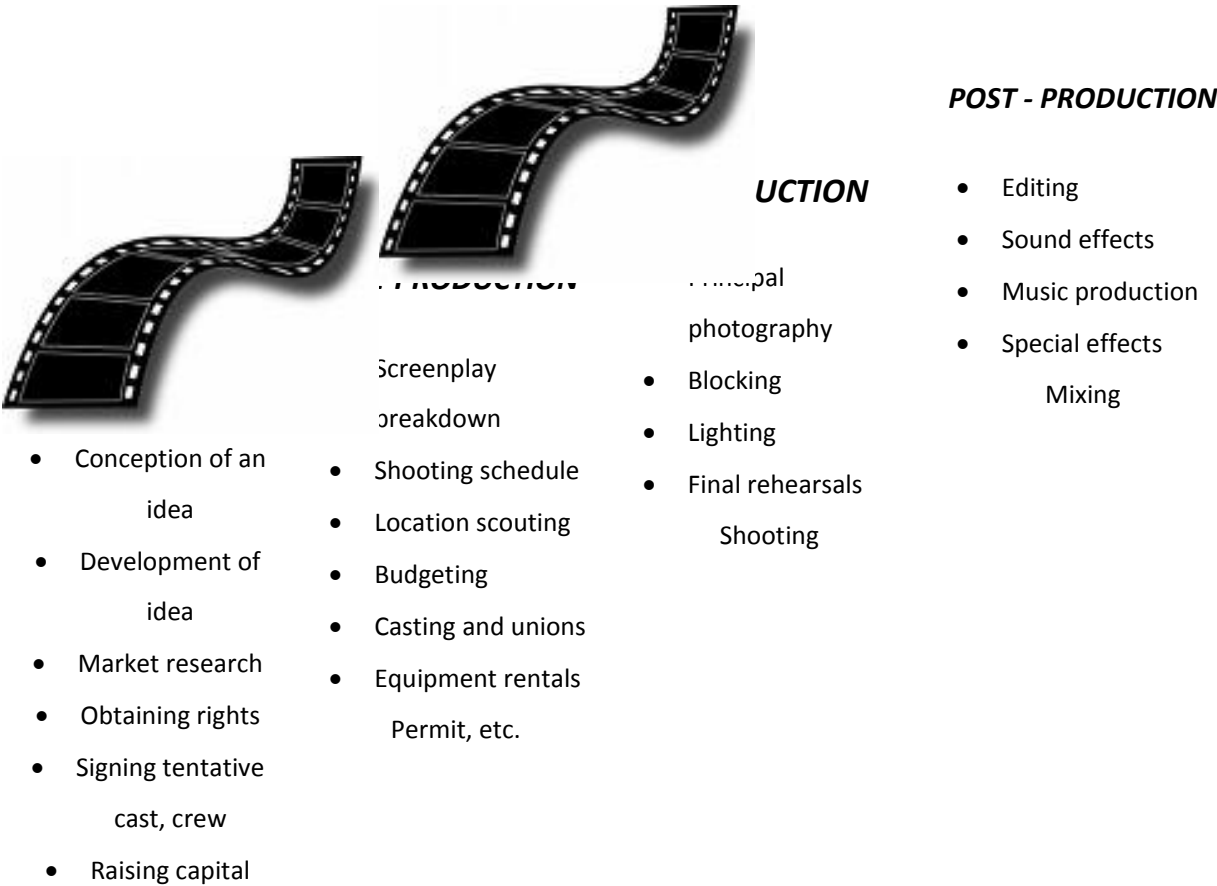
The current practices of revenue distribution as studied in this research paper indicate that industry relies almost on around 17% of its total revenue from domestic and overseas theatres. In terms of size and growth, with reduction of production cost there is potential for each and every revenue component to grow albeit in varying degrees.

The authors have suggested that considering the growth of Indian film industry it is necessary that the segment wise growth should be encouraged and the authors have found out certain key drivers that enable such accelerated growth.

These drivers are: 1. Corporatization 2. Developing economies of scale 3. Organized film financing 4.Value chain integration 5.Last mile consolidation in distribution and exhibition 6.Piracy and its control 7.Expanding the international market8.Outsourcing to India 9. Training and Education10 Government incentives the authors have further noticed that the value chain integration idea which can help film industry to grow on very large scale.

They classified value chain integration into two (2) categories: **Production phase** considering the film production process in the industry the author feels that at every stage there should be proper control on different points of processing like film processing, editing and development and idea conception. The authors have divided the film production process into 4 categories:

FIGURE2.8: THE FILM PRODUCTION PROCESS



Source: Film Production Management, Baston Cleve

The authors feels that development, pre-production, production and post production are the phases through which a film company or producer can develop a film in a proper manner. The delay in production is usually due to cost overrun and due to inadequate planning in the development stage itself. Lack of smooth funding during various stages of production, lack of funding, lack of importance given to post production in order to recover the money are the other reasons. The authors feels that if the producer of the film takes due care, his film production can become a corporatized and well planned and a systematic activity. The authors have also noticed that in terms of changing the distribution model film producers can help and they can gain a mileage in terms of profit and in terms reduction of distribution cost and in terms improving their network. According to the author changing **distribution model** is certainly very important aspects which will require following factors to be taken into account:

1. Establish producer command very high minimum guarantee leading to disproportionate risk - reward sharing if the film is not successful.
2. Distribution model of the future can become an infrastructure play model run by Utilities provider.
3. There is lack of reliable information on theatrical collection due to fragment the last mile which purported under reporting.
4. Many Theaters and Multiplexes are expected to be wired with the entry of utility Companies in the distribution sector.
5. Spiraling demand for content, a consolidated portion of its which is expected to be film content is expected to be a sparked of the digital phone revolution.

2.6 NEWSPAPER ARTICLES AND WEBSITES

1. In the Times of India dated November 26, 2010,” Girish Kulkarni writer of award-winning Marathi movie ‘Vihir’ said that Bollywood fails to reach to the expectations of its audience. The audience definitely craves for more meaningful cinema and this is where regional cinema makes its way. The movie director of ‘Vihir’ Umesh Kulkarni said that increasing multiplexes with small capacity auditoriums have helped regional cinema. The Demand by audience has forced some theaters in Maharashtra to screen Marathi films and the fraternity is making good money at the box office.

2. In the Indian Express dated January 31st, 2008 Director Umesh Vinayak Kulkarni said that Marathi movies should look at avenues in the overseas markets by exposing the films to various film festivals across the globe.

3. In the CNN-IBN dated June 7th 2008 reported by Yogita Limaye, Marathi films are usually not considered to be crowd pullers by theater and multiplex owners. However, with the recent astounding success of Marathi film *De Dhakka*, many corporates are now stepping in to produce Marathi films. And theater owners are more than eager to screen them.

4. In the Hindustan Times dated February 10th 2010 by correspondent Rachana Dubey, Lead actor Atul Kulkarni of the movie Natrang said that the Marathi audience was ready for experimentation. Nitin Vaidya of Zee Talkies, the producers and distributors of the movie Natrang said that Marathi films have a longer shelf life and can run to packed houses for 12-15 weeks. Producer-director Mahesh Manjrekar attributes Marathi cinema's revival to the multiplex culture. He said that earlier, single screens didn't encourage sensible films.

5. In the Newspaper 'Sakal' dated 21st October 2010, Geerish Wankhede of *Cinemax* said that multiplexes have helped by releasing Marathi films with subtitles and giving them a simultaneous release across the state. We can digitally release any film across territories now, even released them in cinemascope. That has brought in bigger returns and better prospects for the industry in total.

6. In the Mumbai Mirror dated 21st July, 2010 Abhishek Bachchan said that Companies like Eros, UTV, UFO Moviez and even AB Corp are investing in Marathi cinema. Vihir will be the first Marathi film to be distributed by AB Corp. According to Siddharth Roy Kapur; UTV Motion Pictures that distributed Harishchandrachhi Factory would now like to produce Marathi films. The content of Marathi movies is sensible and they make good business sense too.

7. Noted Actor and Director Sanjay Manjrekar in the Fimfare magazine of October 2009 believes distribution companies have made a difference to the way Marathi films were being marketed. He noted that Zee Talkies took the first step towards bridging the gap between Marathi cinema and cinema halls.

8. According to trade expert Sadik Chitalkar in the newspaper Lokmat dated 15th September 2009, last year, over 80 films were released. Right now, almost 50 films are on the floors and should release soon. The film has attracted several big filmmakers, film production and distribution companies to Marathi cinema. More money is being pumped into promotion, content is getting better and films are running to packed houses. Earlier Marathi films were making just Rs 4-5 crore a year. Today, it's close to Rs 50 crore and the figure is expected to multiply.

9. In the Economics times dated 14th January 2009, Mr Omkar Sapre ET Bureau reports that after a dream run over the past two years, the Marathi film industry is now planning an overseas release for the first time. Concentrated in Maharashtra, the industry is currently sorting out logistical and regulatory issues to release its films in theatres overseas, simultaneous with their release in Maharashtra.

10. Bhavana Puljal of Televisionpoint.com in Mumbai on Monday - Sep 07, 2009 said that the producers of Marathi films have a reason to cheer as the state government has decided to withdraw the rule that made shooting of their films in Film City, Mumbai, or Chitranagari, Kolhapur, mandatory failing which they used to lose Rs 5 lakh from the Rs 30 lakh government subsidy. As per a government resolution (GR) issued last week, producers stand to lose only Rs 50,000 from the subsidy if they fail to comply with the rule pertaining to shooting locations. Since 2006, the Akhil Bharatiya Marathi Chitrapat Mahamandal

(ABMCM), the apex Marathi film body, had been opposing the rule that ate into a significant portion of the subsidy amount. A Marathi film, which is a producer's second, third or fourth production, receives a subsidy of Rs 30 lakh from the government

11. According to Correspondent of Sakal dated January 12th 2010, In a bid to save Bharatmata- one of the cultural hubs of the city, Akhil Bhartiya Marathi Chitrapat Sanghatana and filmmakers from Marathi film industry have come together and decided to move the Bombay High Court against the National Textile Corporation's (NTC) eviction orders if there is no assurance from the state govt to acquire the land. Kapil Bhopatkar owner of the over 70-year-old theatre, which shows only Marathi movies, had approached the court in September 2002 appealing against an eviction notice issued by the National Textile Corporation (NTC) the same year. However, the court dismissed the petition and upheld the eviction notice of 2001. Mr Bhopatkar said Bharatmata is a popular hub for Marathi cinema-goers. It should be saved from being demolished. Structures like these must be preserved. This is the only theatre that shows Marathi movies. The rates of the tickets are also very affordable and not like those charged in multiplexes. There is need for the state government to intervene in the matter and save the theatre.

12. In the Economics Times dated 9th May 2009 reported that the All India Marathi Film Federation (AIMFF) recorded a 42% year-on-year growth in revenues to Rs 100 crore in 2007, in 2008, the figure went up to Rs 135 crore across 65 films. AIMFF is now expecting to clock in revenues of at least Rs 160 crore in 2009. The battle of revenues and subsequent no release of Hindi films, has definitely helped Marathi films and, in turn, these films helped the theatres cover up some of their losses during this period. Marathi films are coming up with good subjects and they only succeed because they have a good script.

13. The Mumbai Mirror dated 10th May 2010 reports that the Marathi film industry, which was languishing since late 1990s, turned around in 2007. Young debutantes have brought in a whiff of fresh air with contemporary, socially relevant and meaningful topics for an increasingly urbanized Maharashtra audience. Film budgets have moved from Rs 30-40 lakh to reach over a crore, while marketing increased from 10% of the production cost, to 40%. From 10-20 prints and area-wise distribution earlier, producers are now releasing films state-wide, with over 100 prints.

14. Sakaltimes dated Thursday April 1st 2010 reports that Marathi cinema relatively outshined big brother Bollywood in the first quarter of 2010 in terms of box office collections and critical appreciation. This has happened when Bollywood had as many as 66 releases as compared to 10 Marathi releases.

15. In the Business Line dated September 21st 2007, The Marathi film industry no longer wants to be seen as a second fiddle to Bollywood. Though it has few star attractions, the industry is re-examining itself and bringing in changes with respect to subject matter, technology adoption and overall presentation. Alongside, old actors too are making the progression to playing strong character roles. Mr Ajay Sarpotdar, President of Akhil Bhartiya Marathi Chitrapat Mahamandal of an all-India association of Marathi cinema said that Marathi People have to change with the times.

16. On Thursday, Jan 21, 2010, 0:44 IST by Neeta Kolhatkar in DNA reported that despite abutting the city's Marathi heartland, it took Eros theatre at Marine Lines 72 long years to recognize the business potential in screening Marathi films. For the first time since it opened in 1938, the single-screen theatre has purchased screening rights for a Marathi film, Natrang, running three shows over the last weekend.

17. On the 18th March, 2010 Times of India reported that Marathi cinema is getting recognized globally. As if the global inroads that Marathi cinema is making were not enough, the industry has also come up with its first official website. Filmmaker Gajendra Ahire said that the quality of films nowadays has improved - technically as well as in other departments. The content is also up to international standards. Actress Mrunal Kulkarni said that it is a great pleasure to know that Marathi cinema is generating audiences worldwide. I mean, there are quite a few Maharashtrians abroad, and this is their way of getting a feel of their homeland. They want a flavor of their own state.

18. In the Indiantelevision.com dated 28th June 2008 posted by Gaurav Lagathe, senior Marathi producer Mahesh Kothare said that with the right kind of money, promotions and marketing, the Marathi movie market is growing very fast. Corporatization has been an added boon as they can easily spend over Rs 10 million in promotions. Being made on as low as Rs 6-7 million budgets, the business dynamics has turned favorable as Marathi general entertainment channels grow in number and are keen to lap up movie content. Satellite TV telecast rights for Marathi movies have surged, encouraging producers to increase their production pipeline. The average purchases of these rights for the popular movies have more than doubled," says a trade expert who is involved in such transactions. It is only after 2004, when Shwaas (which literally means breathe) gave a fresh lease of life to Marathi cinema. Even though Shwaas was sent to Academy awards, the producers had to hunt for money through charity shows to present the film there. Post Shwaas, however, the market started expanding. The awareness about Marathi cinema increased considerably with creativity in subject, promotion, distribution and technical advancements. Also in Maharashtra, the state government's rule that every multiplex has to run Marathi movies has changed the fate of this market. But what has fuelled the growth is the entry of corporates into the market. The roster includes Zee Entertainment Enterprise Ltd (Zeel), Reliance and Mukta Arts.

19. In the Hindustan Times dated 1st December 2009, Actor-director Amol Palekar says he is happy with the fact that Marathi cinema is back in the reckoning after being overshadowed by Bollywood movies for years. According to him Marathi cinema has been in conflict and had to bear the direct brunt of Bollywood and masala films. It is really wonderful to see where Marathi cinema is today. It occupies the position that Bengali cinema and Malayalam cinema once had - the spearhead of non-mainstream cinema. Palekar felt that Bollywood movies obstructed the growth of Marathi films

20. In the newspaper DNA dated Sunday, Aug 23, 2009, Anirudha Guha reports that Mr Amol Palekar intends to take the film beyond the usual Marathi-speaking audience. Reliance's Big Pictures will be distributing the film thus Palekar feels freed from the headache of marketing it. He says that Marketing is not one of his strong points. His focus is more on making a good, sensitive film. Palekar believes that his films have a devoted audience. Otherwise, making Marathi films is quite a task, as we also have to compete with Hindi mainstream films. Mumbai is the most difficult place for a regional filmmaker to

survive. He said that a big budget Hindi film spends Rs7-10 crore only on television promotions

21. According to the report in the DNA paper dated August 25th, 2010 by Shubhangi Khapre, the state government has decided to make it mandatory for multiplexes in the city to give Marathi films prime time slots. Under new guidelines, multiplexes stand to lose their licenses if they treat Marathi cinema as secondary to other cinema. The government's move is likely to take the steam out of the Shiv Sena and Maharashtra Navnirman Sena (MNS) campaign to promote their Marathi agenda through the issue. It has warned both the parties to desist from taking the law into their own hands. However, it stopped short of issuing any directives to the police in this regard. Home minister RR Patil said that hereafter, it will be mandatory for all 27 multiplexes in Mumbai to give Marathi cinema prime time slots. The permission for new multiplexes will be sanctioned only if they dedicate a separate screen entirely to Marathi cinema.

22. According to the report on the August 25th 2010 in the newspaper Hindu, Mr R.R. Patil, Home Minister of Maharashtra said that the Multiplex and single-screen theatres in Maharashtra will have to screen at least 112 shows a year of Marathi films. Otherwise their yearly license to exhibit films would not be renewed under any circumstances. He added that under the 1968 rule of Bombay Cinema Regulation Act it is legally binding on the owners to screen the stipulated numbers of Marathi films. Mr Patil said that the exhibitors will also have to give advance notice to the film producers about screening dates. So that the producers can plan their publicity and marketing policy. He said that in Mumbai from January to June only three multiplexes out of 27 have not been able to achieve the 122 mark.

23. According to the news in DNA newspaper on 12th April, 2006 after winning a couple of state and national awards, along with the honour of being India's entry to the Oscars last year, Marathi film Shwaas has set a new trend. More and more producers, including non-Maharashtrians, are trying to make quality Marathi films despite poor distribution network and marketing strategies.

24. THE TIMES OF INDIA; August 28, 2010 reported by Bharati Dubey, Payal Gwalani & Parvathy Gopalakrishnan | says that despite all the sound and fury created by the Shiv Sena and the MNS over multiplexes failing to screen Marathi films, the first day, first-show of two films—'Paradh' and 'Navra Awali Baiko Lovely'—failed to garner a response from Mumbaikars. Film writer Dilip Thakur feels that the Marathi film industry needs to go the Bollywood way when it comes to promotion and marketing. There is a need to create hype and generate curiosity so that people are willing to spend money and go to multiplexes. Those Marathi films like 'Natrang' and 'Mee Shivaji Raje Bhosale Boltoy' were well-marketed and raked money at the box office."

25. India server.com dated 1.12.2010 reported that Megastar, Amitabh Bachchan will be free in a week's time from 'KBC' and this month; he will be attending the first Marathi International film and Theatre Awards to be held in Dubai from December 16 to 18. Bachchan wrote on his blog, "Apart from honoring our presence there, they also wish to honor our film 'Vihir' which is in competition. Incidentally, those that did not know, 'Vihir' has won almost all the plaudits in all the prominent film festival fraternities of the world. Mahesh Manjrekar is the brain child behind taking the Marathi cinema across international boundaries, he also directed Big B's AB Corp's 'Virudh' some time back. The MIFTA is a three day event and it will take place from December 16 to 18, showing almost 13 of the hit Marathi movies

26. PTI November 22nd 2010 reported that Marathi International Film and Theatre Awards (MIFTA) will take place in Dubai this year providing a global platform to Marathi movies and theatre. Modelled on the lines of International Indian Film Academy (IIFA), MIFTA is the brainchild of noted actor and filmmaker Mahesh Manjrekar and will be organised in association with well known tours and Travel Company Raja Rani Travels. Manjrekar said the event would be a three-day affair beginning from December 16 to 18. The awards ceremony would be held on December 17. "It is not just an awards ceremony, but an experience to remember," Manjrekar said adding that Salman Khan, Ashutosh Gowariker, Marathi actor-filmmakers Sachin Pilgaonkar, Mahesh Kothare, Keda Shinde, Vijay Kenkre, Jayant Pawar, Shafaqat Khan are members of the jury to decide on the MIFTA nominations which would include technical and popular awards. Manjrekar said apart from Marathi films and artistes who have carved a niche for themselves in Marathi as well as Hindi film industry

27. www.bollywoodhindimovies.com reported that Shahrukh said that I am not favoring any political party when I am saying this but as a film person, I have always wanted regional cinema to flourish. The best of stories are told in regional films and it is our duty to provide them with the platform they need. As far as financial issues are concerned, the theatre owners need to sit down and chalk out a plan that would be mutually agreeable to both parties. Lot of times people don't watch these films because they don't understand the language so it is important that subtitles are introduced. Marathi films or any regional films should be shown at prime time. Shahrukh is still unable to speak the language of the state, sounding apologetic the superstar stated, "I am living in Mumbai for the past 20 years but I haven't learnt the language completely. I do know how to speak, 'Maaza Naav Shahrukh Khan Aahe' (My name is Shah Rukh Khan) or 'Pudhe gatirodhak aahe' (speed breaker ahead) but I am learning from my children who speak Marathi well.

28. Acclaimed director Dr Jabbar Patel explains the reasons behind the change, "The kind of Marathi cinema that is being made today is very fresh and different. This is thanks to directors and writers getting exposed to world cinema via television, film festivals etc. They are coming up with new storylines and innovative concepts. Actor Mrunal Kulkarni remarks, "There is a lot of content and variety in Marathi films. A lot of bold subjects have been handled well by them. They carry a lot of substance." But, she added that we need to start watching a lot more Marathi films. Until we see the films ourselves, we will never be able to appreciate them when they are sent to the Oscars.

CHAPTER 3: HISTORY OF MARATHI CINEMA IN MUMBAI AND THE MARKETING STRATEGIES ADOPTED

3.1 CINEMA COMES TO MUMBAI

Cinema came to India on one rainy day in July a mere four years short of the new century. The exact date was July 7, 1896 and the location, the prestigious Esplanade Hotel, better known after its owner, James H. Watson, as the Watson's Hotel (now known as the Army & Navy Building), near Kala Ghoda and the Prince Of Wales Museum. The programme comprised six films from the vast repertoire of the Lumiere Brothers: **Entry Of Cinematographe, Arrival Of A Train, The Sea Bath, A Demolition, Leaving The Factory** and **Ladies And Soldiers On Wheels**. The admission price was a flat Rupee One and the show was being held a scant half-a-year after the first showing of the films at the Salon Indian in Paris on December 28, 1895.

A week later, an enhanced version of the programme found its way to the Novelty (a hastily converted stage theatre) at Fort with ticket prices ranging from eight annas to Rupee Two. Ironically, the higher priced tickets were for the front seats, in keeping with the tradition that was followed in stage theatres. Mesmerized audiences flocked to the unique shows which ran to packed houses for the entire initial run of 35 days, which ended on August 15, 1896. There were no more shows for the rest of the year but the delighted Bombayites had definitely not heard the last of the miraculous new entertainment.

History does not record whether Harischandra Sakharan Bhatawdekar, then a still photographer and equipment dealer with a studio at Kennedy Bridge, saw the Lumiere shows at the Watson's Hotel or the Novelty theatre but the fact remains that he did see them and was enthused enough to want to get into the business. Not one to lose time in speculation he quickly bought a projector and a few short films and began to show films in the houses of the wealthy families of Bombay. Among the films he showed was Can Can Dance (1897), the first colour short in the history of cinema.

Obviously the business flourished since he was probably the only Indian in a business which was entirely in the hands of visiting showmen who exhibited their wares under the most amazing names guaranteed to catch the eye: P.Stewart's Vitograph, Hughes Moto-Photoscope, Professor Anderson's Andersonoscopograph and Biurnial Optical Diorama. These shows were held in makeshift tents constructed on playgrounds or any other open space, small halls of institutes like the Framji Cawasji Institute at Dhobi Talao or in hastily converted stage theatres like the novelty or the Gaiety (now the Capitol). The more elite of these shows were held at the Watson's Hotel and sometimes even in the imposing premises of the Town Hall.

3.1.1 THE MAKING OF THE FIRST FEATURE FILM

Though Dadasaheb Phalke, actually a rank outsider and a late (if not accidental) entrant to the medium of cinema, eventually won the race of making the first feature film, there were many aspirants, even in Bombay itself. The trio of Anantram Parshuram Karandikar, V. P. Divekar and Shree Nath Patankar who purchased a disheartened Sawa Dada's Camera for the throwaway price of Rs. 700 was among them.

Patankar was then working as the manager of the Coronation cinema at Sandhurst Road in Girgaum while his colleagues Karandikar and Divekar were in charge of decorating the theatre at the time of the new release. (Incidentally, Karandikar and Divekar worked as full time artists at the Laxmi Art Printing Works, now fully owned by Seth Purushottamdas Mavji after the angry departure of Dadasaheb Phalke a year earlier.) As such the trio was exposed to a wide variety of films which flowed in from the West as also those made by Indian filmmakers like Sawe Dada and Hiralal Sen.

Soon after purchasing the camera from Sawe Dada the trio set about producing a series of topical, as the short films in those days were called, which included the filming of the Imperial Durbar in 1911 and it was only in 1912 that they felt confident enough to pursue their main ambition: that of making a feature-length film. Why it took the trio five long years (from their purchase of the camera in 1907 to when they actually set about production in 1912) is a matter of conjecture. One can only assume that the trio was familiarising itself on the technicalities of the medium.

In any case, in 1912, the trio joined hands with two other financing partners - Ranade and Bhatkhande - and formed the Patankar Union. The popular story of Savitri from Hindu mythology was selected and a young girl from Ahmedabad, Narmada Mande, recruited to play the title role. Divekar himself was to play the role of Sage Vyasa while a popular stage actor and gymnast K.G. Gokhale was selected to play Jayamuni. The film - running to a bare 100 feet - was filmed in May 1912. Even during its filming Patankar, who was directing the venture, realised that there were a few technical flaws in the film. Later, it also encountered processing problems and the entire film came out blank thus frustrating their chances. Narmada Munde also missed her chance to become the first woman artiste of Indian films.

Even if the film had been complete successfully, Patankar and his friends could hardly have staked their claim to being the makers of the first Indian feature film for exactly a week before their venture went on the floors another pioneer Ramachandra Gopal alias Dadasaheb Torney had already released the film version of Shreepad Sangeet Mandali's popular stage play **Pundalik**, written by Ramrao Balkrishna Kirtikar. Though employed with the Greaves Cotton Electrical Company as a clerk, Torney had an artistic bent of mind which brought him in contact with others similarly inclined.

With their difficulties solved, the friends set about making the film with the cast of amateur actors already associated with the play. Ironically, D.D. Dabke, who was to play the lead in Dadasaheb Phalke's **Raja Harishchandra** and who was to become a leading cameraman of the silent era, was also cast in a minor role. Kiritikar with another friend Nandkarni condensed the play and Torney was to direct it. Filming began at an open ground then owned by Sir Mangaldas Nathubhai and which now houses the Naaz, Imperial and Swastik cinema houses on Lamington Road in Bombay. Additional filming was also done at Tribhuvandas Road and Vithalbhai Patel Road. The film was sent abroad for processing and was eventually released at the Coronation cinema on May 18, 1912, a full year before Dadasaheb Phalke's much-vaunted effort.

None of his many friends were willing to advance him the money required for his venture. In fact, many of them thought that the venture was a foolhardy one and hence doomed to failure. Some even thought of having him committed to an asylum. The only exception was Yeshwant Ghanshyam Nadkarni, a long-standing friend who was convinced of his sincerity and honesty. However, even he needed proof that Dadasaheb could produce a story-film. Hence, it was not enough for Dadasaheb to produce a "topical" short, which was the rage in those days. He had to make a short film centred around a theme if he had to prove his worth.

Phalke planted a pea in an earthenware pot and began to record its growth with his simple five-pound movie camera imported from London, one frame at a time. It took him a full 45 days to shoot the 200-foot film which ran for a bare two minutes. A show of the film was held at Mathurdas Wada in Dadar for an amazed audience was Yeshwant Nadkarni who immediately agreed to finance Phalke's venture. Various recorded in film history as **The Growth Of Pea Plant** and **From Peanut to Plant**, this short film was the first to use time lapse techniques in India.

Shooting for **Raja Harishchandra** began soon after the monsoon of 1912 at the bungalow owned by Mathurdas Monji Walji on Dadar Main Road. Phalke had to do everything: teach acting to the artistes, write the scenario, design and erect the set and direct the film and do the filming. That apart he had to work round the clock: shoot during the day and perforate the negative, develop the exposed film, print and edit it during the night. There was no alternative because no one really knew anything about making feature films.

Six months later, and edited 3700 feet of **Raja Harishchandra** was ready. Canny as usual, Phalke wrote the titles of the film in Hindi and English so as to reach the widest possible audience. Phalke's dream of producing a story-film like **The Life Of Christ** had come true. He arranged a preview of the film on April 21, 1913 at the Olympia cinema in Bombay for the elite of Bombay. The film was commercially released on May 3, 1913 at the Coronation cinema. Phalke was to produce more films and his sustained effort was to last for the next two decades thus establishing him as the Father of Indian Cinema.

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3.1.2 THE FATHER OF THE INDIAN CINEMA 'DADASAHEB PHALKE'

The first response to Dadasaheb Phalke's **Raja Harishchandra** was not believed that a feature-length film could be made by an Indian and thought it was some kind of a hoax. Or probably the curt single line "double admission rates will be charged" at the end of the advertisements proved to a dampener. Indian audiences were used to paying half the price they paid for an ordinary cinema ticket to watch a all-night musical stage play. For them a charge of two annas for a mere 40-minute entertainment was ludicrous.

Phalke realised all this instinctively and decided that without the right marketing his film would be a non-starter. The first thing that he did was to arrange a 10-15 minute dance programme by two European girls for the crucial first few days. Outside Bombay he tried to appeal to the masses by changing the tone of his advertising, which now began to stress that the film contained 50,000 "still photographs" (frames) and ran to a length of two miles. Written in this manner, the film seemed immensely long and the audience felt that it was getting its money's worth.

Finally, Phalke invited the representatives of leading newspapers to witness the show free, thus starting the practice of having press shows. The press was naturally enthused and wrote about the film in glowing terms. The *Bombay Chronicle* described it as "the first great Indian dramatic film" and "a remarkable triumph". The campaign was an immediate success. Crowds thronged to the theatre and the film was well on its way to becoming the legend that it is today. It must be underscored at this juncture that Phalke's intrinsic product was a good one and hence, his hard sell yielded results. For example, his trick scenes created with a simple hand operated camera and a black curtain compare quite favourably with those created today.

Phalke had instinctively realised what the earlier pioneers had failed to understand: that it was not enough to produce a good film, it was more important to market it properly. He thus became his own distributor. In a sense, Phalke was ideally suited for the medium of cinema. Born on April 30, 1870 at Trimbak, on the outskirts of Nasik, Dhundiraj Govind Phalke, son of Sanskrit scholar and college professor Dajishastri Phalke, was educated at Trimbak, Bombay (where his father was working as Professor of Sanskrit at the Wilson College) and later Baroda where he got a good grounding in the Arts.

Placed in charge of Kala Bhavan's photographic studio by a sympathetic professor, Phalke soon imbibed the elements of photography and bought his first still camera in 1890. He then made full use of his photographic background to study the printing profession. Almost simultaneously he learned magic and took part in stage performances. He worked briefly with the Government of India's Archaeological Department but quit when he had saved enough money to start his own printing business. He prospered but his headstrong nature did not endear him to his partners and hence the quarrels which led to his search for a new profession. It was as if his entire life to date had been a mere preparation for what he was to do in life later.

With the stupendous success of **Raja Harishchandra** and with the hope of settling down in the new medium Phalke made a daring move. He had realised that he could not really concentrate on his filmmaking work in the city of Bombay, which had already become a leading commercial city of India. Besides, the environs of Bombay could not give him the atmosphere that he wanted for his films. Thus, on October 3, 1913, he shifted to his "native" Nasik which provided him with just such an environment.

Within three months of shifting to Nasik Phalke had produced his second mythological film **Mohini Bhasmasur**. This film was slightly shorter than his previous film and ran to a length of 3245 feet. For the first time Phalke had also been able to secure the services of two actresses: a mother-and-daughter duo, Durga and Kamala, who played the roles of Mohini and Parvati in the film, thus becoming the first women to star in films. Kamala went on to act in many more films and was thus hailed in later years as the first woman artiste of Indian cinema. (Incidentally, Kamala was Kamalabai Gokhale whose son Chandrakant Gokhale and grandson Vikram Gokhale were to dominate Marathi cinema in later years.) As a side attraction with this feature Phalke produced a short comedy **Pithache Panje** or **Hand Prints**, which told the story of how a philandering husband is caught in a compromising situation by his wife a subject which generated a controversy in the Press.

His third film **Satyawan Savitri** was ready in the next three months and released in June 1914. The revenue from a single print of each of the first three films was enough to pay for Phalke's accumulated liabilities.

3.1.3 CONTEMPORARIES OF DADASAHEB PHALKE

While Phalke was busy making exclusively mythological films under the banner of the Hindustan Film Company on the premise that these were the only kind of films which would appeal to an all-Indian audience which was so divided by culture and language, there were other filmmakers who were willing to limit their audience to chart new territories pointed out by pioneers like S.N. Patankar. Among them were the Deware Brothers, Pandurang Taligeri and to a lesser extent the Jagtap Brothers and the Kadam Brothers. (Of course, the more prominent of Phalke's contemporaries was the scenic painter-turned-filmmaker Baburao

Mestry, better known as Painter due to his vocation but more of him later since his career is as important as Phalke's own not in terms of output but in terms of the influence he had on an entire generation of filmmakers who were almost exclusively his disciples at the Maharashtra Film Company.)

A significant feature of United Pictures Syndicate was that at a time when everyone was making mythologicals or stunt films, it made films based on stories written by well known literary personalities: Warerkar, V.S. Aundhkar, V.S. Gurjar and N.C. Kelkar. This was because Taligeri was himself a voracious reader and interested in bringing the best of literature to the screen. Several talented directors also emerged because of his encouragement, the more prominent among them being Nanasaheb Sarpotdar and P.Y. Altekar. With the coming of the talkies Taligeri went south. But he did produce and direct two Marathi films Marathyanchi **Mulgi** (1938) and **Devyani** (1940) before he was lost in anonymity.

The Jagtap Film Company, for obvious reasons, closed down in 1929 and Madhavrao left the industry for good. His younger brother Vasantarao continued but on the technical side. He first formed a partnership with M. Udvardia and started the Vivekananda Studio & Laboratory. In 1932 he began to work with the Deware Film Laboratory and was briefly cameraman for the Royal Film Company before joining Wadia Movietone as Chief Cameraman. In the talkie era he co-produced **Star Of Asia** (1936) with Wadia and the film's director Haribhai Desai. He later wandered into film equipment manufacture with Dhanji Desai.

Another filmmaker who made films in the stunt genre was the actor-turned-producer Chandrarao Kadam. He steadily rose to the top as a leading man with saroj Movietone's **Lal Punja** or **Fighting Blood**, directed by Dhirubhai Desai. After that there was no looking back and so, in 1932 he floated the Chandra Art Productions. At a time when everyone was looking to the talkie, Chandrarao embarked on a series of low-budget stunt thrillers: **Fauladi Jigar** (1932/B.Vasania), **Nek Dost**, **Pyari Katar**, **Flaming Soul** and **Daivi Khazana** (all 1933 and all directed by G.P. Pawar). The first two films starred his younger brother Harishchandra but the others starred Chandrarao himself opposite Lalita Pawar.

At this point it would be interesting to catch up with another pioneer, a talented practitioner of the new art form, who showed a marked indifference to posterity preferring to be in the midst of the action rather than planning his career with care. Ramchandra Gopal Torney was born on April 13, 1880 at Sukulwadi in the Sindudurg district of western India. He completed his high school at Malvan and came to Bombay to join the Greaves Cotton Electrical Company in Bombay. As we have seen earlier Torney was instrumental in making the first story-film **Pundalik** in 1912, a full year before Dadasaheb Phalke made his path-breaking **Raja Harishchandra** but could not make a further breakthrough because he was almost immediately transferred to the company's office at Karachi.

These were filmmakers who were more or less self-taught and had made it in the industry exclusively on their own merit but there were also those who had trained with one or two of the prominent film companies before setting up on their own. Among these were filmmakers such as Nanasaheb Sarpotdar, K.P. Bhawe and the five partners of the Prabhat Film Company.

If at all Dadasaheb Phalke can be faulted it is in his refusal to try out new themes or explore new techniques. This did not become obvious in the first few years of feature filmmaking when Phalke was literally the only filmmaker in India making such story-films. However later, when many more filmmakers were attracted to the new medium, this rather blinkered view seemed all the more pronounced. One such contemporary of Phalke's was Baburao

Painter who started in films almost a decade after Phalke did but who gave the fledgling Indian cinema a new definition, a new grammar.

Kolhapur-based Anandrao and Baburao Mestry were busy scenic stage painters who had acquired the sobriquet “Painter” because of their profession. The success of Phalke’s films inspired Anandrao and he soon became obsessed with the idea of making a film in Kolhapur. Buying a second-hand projector in a sale, Anandrao hit upon the idea of converting it into a movie camera. Simultaneously he teamed up with his cousin Baburao and their assistants Vishnupant Damle and S. Fatechlal and began to screen foreign films at the Shivaji Theatre in Kolhapur and in the surrounding areas. All along he also experimented with the projector and soon he was successful. Anandrao bought a camera but died before he could go ahead with his feature-length project.

Undeterred by this setback, Baburao set about completing the dream of his cousin. He briefly teamed up with Baburao Ruikar to establish the Maharashtra cinema and continued exhibiting foreign and India films while looking around for possible investors in his proposed production unit. It was probably at around this time that he made the short film **Goodnight**, which was shown at the end of the main features screened at the Maharashtra cinema. Whether this film was an additional attraction for the patrons or an attempt on Baburao’s part to present his credentials as a budding filmmaker is not known. Eventually a noted singer Tanibai Kagalkar agreed to advance an amount of Rs 15000 for the project and the Maharashtra Film Company was formed. At first Painter toyed with the idea of making **Seeta Swayamwar**, a safe tested theme which could not go wrong.

Following the success of **Sairandhari** Baburao quickly made two more mythologicals: **Surekha Haran** and Bhakta **Damaji**. However, a chance fire which broke out in the studios of the Maharashtra Film Company in the last few years reduced to ashes, Painter was temporarily disheartened and for a long time the company ceased to function. It was only a year later, in 1921 that Baburao Painter returned to the task of filmmaking with renewed vigour.

Not only had **Sairandhari** established Baburao Painter as a director of quality meaningful films it also clarified his views on the potential of cinema as a medium of mass awakening. The title bestowed upon him by Lokmanya Tilak was probably another goad. Like most Indians, he was sympathetically inclined towards the Indian freedom struggle which had eventually crystallised in Mahatma Gandhi’s Non Co-operation movement of 1921-22. He realised that the genre of the historical movie could be used to spread the message of nationalism since it was the perfect blend of entertainment, education and message.

Towards that end Painter set about making a series of historicals which had but one aim: to highlight the ongoing struggle for Indian independence in a manner so implicit that the then British censors would be foxed. The films were: **Sinhgad** (1923), **Kalyan Khajina** (1924), **Sati Padmini** (1924), **Rana Hamir** (1925), **Shahla Shah** (1925) and **Baji Deshpande** (1929). Of course, he also made his share of mythologicals which were the perennial favourite of the audience and which no filmmaker could escape making: **Vatsala Haran** (1923), **Shri Krishna Avtaar** (1924), **Bhakta Pralhad** (1926), **Gaj Gauri** (1926), **Muraliwala** (1927), **Sati Savitri** (1927) and **Lanka** (1930). The last silent film he made was a fantasy called **Premasangam** (1931), a sound synchronised version of which was also released in 1934. (Of course, Painter’s career extended well into the talkie era but more of that later.

The historicals may have given Painter a special position in the silent cinema of the 1920s but one film, **Savkari Pash**, has ensured his position in the entire history of Indian cinema. Made in 1925, much after Patankar’s **Jaduchi Goli** (1920) and Dhiren Ganguly’s **England**

Returned (1921). **Savkari Pash** anticipated the no realist style of filmmaking popularised by the Italian filmmakers almost a quarter of a century later. Based on a short novel by the noted Marathi literateur Narayan Hari Apte (who also wrote the titles of the film later), the film told the story of a young farmer who is caught in a debt trap by the village money-lender--a story which struck a chord in very Indian heart because of its true-to-life situations and realistic handling.

The film starred, among others, Keshavrao Dhaiber and V. Shantaram who were among the enthusiastic youngsters who had joined the Maharashtra Film Company in the hope of making a career in the new medium. In fact, Painter had collected about himself a group of talented dynamic young people like Narayan Hari Apte (story writer and title writer), Nanasaheb Sarpotdar (story writer), K.P. Bhawe (director), Baburao Pendharkar (production), Machwe (cinematographer), Bal Gajbar (art direction) as also several talented aspirants like Keshavrao Dhaiber, V. Shantaram and his earlier disciple V. Damle and S. Fatehlal. The Aspirants were expected to roam from department to department, imbibing whatever they could through observation. It is said that Baburao Painter's institution gave the Marathi film industry more than 250 to 300 personnel in various departments in the years to come.

3.1.4 THE FIRST MARATHI TALKIE 'AYODHECHA RAJA'

Indian movies first began to speak in 1931 when the Imperial Movietone's **Alam Ara** was released at the Majestic cinema on March 14, 1931, thus not only catapulting the company's owner and the film's director Ardeshir Irani into the pages of history but converting the Indian cinema into a veritable Tower of Babel by opening up the possibility of so many fractured regional cinematographies. It was soon after this that the scramble to make films in one's own regional language began and the universality of the silent film was lost.

The fact the **Alam Ara** became the first Indian talkie was a mere quirk of fate for the much more powerful Madan empire was very much in the race to make the first talkie and, given its extensive international contacts and business risk of making a talkie had he not been talked into it by his general manager R.G. Torney, who had just bagged an agency to market the Audio Camex Recording Machinery. Irani, of course, went ahead and installed the Tannar equipment to make **Alam Ara**.

However, it was Torney and his Audio Camex Recording Machinery that the Prabhat partners turned to when they decided to embark on their first feature film a scant six months later in order to be able to work in silence (the prime requisite for a sound film at least in those days when there were no dubbing facilities), the fledgling Prabhat Film Company shifted its base from its centre-of-the-city location at Managalwar Peth to the Tarabai Park, then on the outskirts of Kolhapur.

Titled **Ayodhyecha Raja** in Marathi and **Ayodhyaka Raja** in Hindi, it was decided to make the film in two language versions. This decision was crucial to not only Prabhat but the entire Marathi film industry since it set the pattern for much of the filmmaking on the western coast in the 1930s. These dual versions not only helped filmmakers reach a wider audience but made the limited-audience Marathi film a economically viable entity when its business was balanced with that of the Hindi version.

Coincidentally the story chosen for the first Marathi talkie was that of the ever-truthful King Harishchandra who prefers to face all manner of tribulations merely to fulfill a promise the

same as that of Dadasaheb Phalke's **Raja Harishchandra**. It was natural that Prabhat's star director V. Shantaram was selected to direct the venture which was to be photographed by K. Dhaiber with the technically-minded Vishnupant Damle as the sound recordist. The fourth partner S. Fatehlal was the obvious choice for art direction.

Both the versions of the film were shot over a period of 19 days during which there were enough mishaps and merry mix-ups to fill a book. However, none could match the near-tragicomedy that took place on the day after the shooting. Soon after the film had been processed Shantaram sat down to edit it and to his horror discovered that it was totally out of sync. Both Shantaram, the director, and Damle, the technician, spent a sleepless night before Damle figured out that it was only a loose switch which had thrown a spanner in their works. The fault was corrected and **Ayodhyecha Raja** was ready for the world at large its Hindi version was shown as widely as Burma, Java and Sumatra.

For many years it was believed that the first film to be made in the Marathi language was Prabhat Film Company's **Ayodhyecha Raja** (1932). Evidence to the contrary was unearthed only recently in 1989 to be precise, while preparing a detailed year-wise Marathi filmography for the Chitra-Utsav organised by the Jagatik Marathi Parishad. Now the first Marathi film is believed to be Master and Company's **Sant Tukaram**, written by Babajirao Rane of the Rajapurkar Natak Mandalim and directed by K. B. Athawale on the advice of none other than Dadasaheb Phalke. The film was actually a sound synchronised version of a silent film based on one of the more popular plays in the theatre company's repertoire and was filmed on outdoor locations in Pune. At first it was thought that the film was nothing more than the filmed version of the stage play but still photographs from the film reveal that it was also filmed outdoors,.

Thanks to the archival foresight shown by the Prabhat partners a complete print of **Ayodhyecha Raja** is preserved at the National Film Archive of India, Pune. However, no print of **Sant Tukaram** survives because it was burned soon after its first release but there is enough ancillary material (still photographs, news items and published advertisements in local newspapers, principally Dnyanprakash of Pune) to support the claim. Moreover the film's censor certificate bears the number B-11033 dated January 26, 1931 while the censor certificate of **Ayodhyecha Raja** bears the number B-11060 and is dated February 7, 1932. Both films were first released on the very day they were censored with **Sant Tukaram** preceding **Ayodhyecha Raja** by ten days.

Both films opened in Bombay (Mumbai) on the same day (February 7, 1932): **Sant Tukaram** at the Hindmata and **Ayodhyecha Raja** at the Majestic. But while the latter ran for a phenomenal 14 weeks, **Sant Tukaram** sank without a trace after a couple of weeks. With six silent films behind them, it is obvious that the then Kolhapur-base Prabhat Film Company had come up with a superior product. The fact that **Ayodhyecha Raja** was a bilingual (in fact, the first Indian bilingual, made in Hindi and Marathi) and starred noted artistes (Govindrao Tembe, who also scored the music, Durga Khote and Baburao Pendharkar) contributed to its fame and durability at the box office.

To add to the confusion, yet another film with the same title **Sant Tukaram** was made in the same year by Sharda Film Company under the direction of K.B. Athavale but with the same actor, Purushottam Waman Shukla, in the title role. This was a much later film and was censored on July 7, 1932 with a censor certificate number B-11460. In later years, the two **Sant Tukarams** must have been confused and **Ayodhyecha Raja** being the better-known film, the claim that it was the first Marathi feature film must have gained currency. Reinforcing this belief was the fact that Master and Company was soon lost in oblivion after

that lone herculean effort while the Prabhat Film Company not only survived to make more films but actually dominated the 1930s.

3.1.5 PRABHAT DOMINATES IN THE 1930'S

As many as eight feature films were made and released during the very first year of Marathi cinema (1932), thus imparting to it an enviable stability and durability. The notable films made during the year included Dadasaheb Torney's **Shyamsunder**, which far surpassed the achievements of the first Marathi talkie **Ayodhyecha Raja**, and Marathyateel Duhi, the second directorial venture of the former stunt king Balasaheb Yadav who, due to his ever-increasing girth, had given up acting and taken to making films besides directing action scenes for other directors. Of the eight films released during the year, three were from Prabhat alone: **Ayodhyecha Raja**, **Agni Kankan** and **Maya Machhindra**. Prabhat was to dominate the Marathi film scene for the next decade and a half with a contribution of 20 films, a large portion of them bilinguals the highest by any company in the pre-independence era.

And it was not in terms of quantity alone that Prabhat was to dominate Marathi filmmaking (and indeed Indian filmmaking) for the next decade or so. Its films were to also have a lasting social impact and were to be considered milestones in the history of Indian cinema. But between 1932 and 1936, the newly-found company was content to tread along the well beaten path of historicals and mythologicals. However, it would be unfair to stop merely at saying that because the spirit of experimentation continued. In the very next year (1933), Prabhat embarked on an ambitious venture of making the first film in colour: **Sairandhari**, based on a popular episode of the Mahabharat which had been filmed often enough in the brief history of Indian movies. The colour film was sent to be processed at the UFA Studios in Germany but the final result was too gaudy for exhibition. The financial loss suffered by the company was to some extent compensated by the fair success of another 1933 venture **Sinhgad**.

It was during the making of **Sairandhari** that the partners decided to shift from Kolhapur to Pune, which was a much more convenient locale from the point of view of future expansion and the availability of facilities such as electricity. Besides this, it was also closer from Bombay, which was slowly emerging as the major cosmopolitan filmmaking and distribution centre on the western coast and thus was in a position to offer a wider range of facilities. From its new base in Pune the company went on to make one successful film after the other: **Amrit Manthan** (1934), **Chandrasena** (1935), **Dharmatma** (1935), **Sant Tukaram** (1936) and even a Tamil film **Seetha Kalyanam** (1934). All of them with the exception of **Sant Tukaram** were directed by Prabhat's star director V. Shantaram.

Shantaram Rajaram Vankudre was born on November 18, 1901 at Kolhapur in Maharashtra. He formed the Prabhat Film Company with the other disciple of Painter. It was obvious right from the beginning that, as a director, Shantaram was something special. Though Dhaiber also directed films during the silent years of Prabhat (1929-31) the brunt of the directorial work fell on Shantaram's young shoulders and in the early years of the talkies (1932-36) it was almost exclusively Shantaram's domain. But these years were only a preparation for the final glorious half-a-decade to come (1937-42) when three of the finest films of social relevance would emerge from Prabhat, placing the company on the national map and consolidating Shantaram's reputation as an all-time great. A hint of that had already been provided by **Amrit Manthan** which was almost like a test film since the message was

carefully hidden in its costume drama trappings. Here one gets a glimpse of Shantaram's cinematic technique and an eye for detail which would become more obvious in the later films.

The first of these three films was **Kunku (Duniya Na mane** in its Hindi version), made in 1937 from a novel by Narayan Hari Apte and centering on the implicitly dual theme of a May-December second marriage.

The next film **Manoos (Aadmi** in its Hindi version) was based on another unusual theme: a honest policemen's love for a prostitute and his attempts to rehabilitate her, going to the extent of taking her to his mother in order to get her approval for their marriage. The final film of this triumvirate was **Shejari (Padosi** in its Hindi version), Shantaram's last film in the Prabhat fold. Made in 1941 from a story and script by Vishram Bedekar who had distinguished himself earlier as a writer and director, the film tells the story of changing relationships between two neighbours: a Hindu (Keshavrao Date) and a Muslim (Gajanan Jagirdar). Even during Shantaram's tenure at Prabhat there were other directors who had emerged as equally capable filmmakers, garnering recognition and awards. Vishnu Govind Damle and Syed Fatehlal became friends even before they began their film apprenticeship at the Maharashtra Film Company.

However, the two friends are better known in history as the director duo of four of the best saint films made in Prabhat: **Sant Tukaram** (1936), **Gopalkrishna** (1938), **Sant Dnyaneshwar** (1940) and **Sant Sakhu** (1941). Of course, these films were not their initial forays into direction. The two of them had jointly directed a film for the Maharashtra Film Company in 1928: **Karna**, which became the talk of Kolhapur for its spectacular battle scenes, conceived and executed by none other than Balasaheb Yadav, who also played the title role of Karna. How the makers of such a spectacular film (inspired, on their own admission, by **Ben Hur**) got around to making a subdued devotional like **Sant Tukaram** is a bit of a mystery but there is no denying that the latter has its share of spectacular trick scenes which are the highlight of the film and a partial cause of the film's all-time success.

Another Damle-Fatehlal film which was destined to be an all-time classic and lauded abroad was **Sant Dnyaneshwar** (1940), shown at the Carnegie Hall in New York and praised for its technical excellence by Frank Capra.

In a sense the post-1942 period was a miserable one for Prabhat, at least with reference to the Marathi film. The only memorable film of that period is **Ram Shastri**, directed by Gajanan Jagirdar who had returned briefly to the fold after having made a reputation outside. **Ram Shastri** told the story of the famed Maratha judge who even dared the might of the Peshwas in the interest of justice. For the rest of the decade Prabhat tried to offset its overheads and bolster its failures by producing one Hindi film after another but with scant success. **Sant Janabai** (1949), directed by Govind Ghanekar, and **Gurudev Dutta**, directed by R.V. Rane. Both failed to resurrect the flagging Prabhat image which died an inglorious death just one year short of its silver jubilee (1929-1953).

3.1.6 THE DAYS OF UNCERTAINTY IN 1940's

The Mid- 1940s was particularly disturbing period for the Marathi film industry. Established production companies like New Hauns, Navayug Chitra, Prafulla Pictures and Prabhat Film Company, which had dominated production and thus dictated audience tastes in the 1930s,

had either closed down or were in their death throes. Directorial talent like V. Shantaram, Vishram Bedekar and Gajanan Jagirdar, who had given Marathi cinema an edge in the 1930s, and Vasant Joglekar, who had shown tremendous potential, was being drained out of the Marathi industry as it migrated to the more prosperous Hindi film industry. Many others like Yeshwant Pethkar and Vasant Painter, who had begun their careers at Prabhat Film Company, had concentrated on Hindi films from the very beginning, primarily because Prabhat was in its final “Hindi phase” whereby it hoped to achieve financial stability and hence, durability.

It was not that Shantaram immediately turned his back on Marathi cinema. Soon after he had left the Prabhat Film Company and after a brief tenure as the Chief of the Information Films of India, he founded his company Rajkamal Kalamandir in Bombay in 1944. One of the early films he produced under his new banner was **Bhakticha Mala** (1944 /**Mali** in its Hindi version), directed by actor Keshavrao Date whose second attempt in directed it was. The film narrates the story of Sant Savta Mali who believes in the simple philosophy of serving God through the service of Man. However, when plague strikes the village his belief is misinterpreted by the villagers who destroy his beautiful garden. The film starred composer Master Krishnarao in the title role. The next Marathi film Shantaram made was, of course, **Lok Shahir Ram Joshi**, which proved to be a trend-setter.

Shantaram’s last Marathi film during this period was the Marathi-Bengali bilingual **Amar Bhoopali** (1951), about the Marathi poet Honaji Bala. Starring Panditrao Nagarkar in the role of the poet and Lalita Pawar as his encouraging mother, Shantaram probably hoped to repeat the success of **Lok Shahir Ram Joshi** which he did. The film caught the imagination of Marathi audiences who were enthralled by its music and dance sequences. Another acclaimed highlight of the film was Lalita Pawar’s realistic performance. The film was an immense success but it was Shantaram’s last foray in Marathi cinema, returning to it only in 1966 to give it colour with **Iye Marathichiye Nagari** and more purposefully in 1972 with another classic **Pinjra**.

Another talented Marathi actor-director lost to the world of Hindi cinema was Raja Nene, also a product of the Prabhat Film Company. He, too, briefly returned to Marathi cinema in the immediate post-independence period with three films: **Sant Ramdas** (1949), **Patthe Bapurao** (1950) and **Ketkichya Vanaat** (1950). The first was a biographical about Chhatrapati Shivaji’s religious teacher Swami Ramdas whose intense patriotism helps to awaken the spirit of Moghul-dominated Maharashtra. **Patthe Bapurao** was a biographical about a tamasha shahir and Nene probably wanted to re-create Shantaram’s success with such films. The final Marathi film under the banner of Raja Nene Productions was **Ketakichya Vanaat**, which dealt with the problems of an unwed mother and her illegitimate off-spring in a dramatic manner. Anant Mane, who was the editor and associate director of the two films, was to emerge as one of more significant directors of the 1950s.

With rising prices and salaries, costs of production rose drastically to new heights. Since the Marathi and Hindi film industries were so close to each other geographically there was a tendency to compare the two, sometimes to the detriment of the Marathi film industry. Given this situation, it was thus natural for both capital and talent to gravitate towards the Hindi film industry. Production thus dropped to its lowest-ever level with not a single Marathi film being produced in 1945 and only two films being made in 1946. In spite of all this, there were still enough eager investors to gladden the heart of any filmmaker. Euphoria over impending independence was in the air and audiences, for the first time in many decades of self-denial, were looking forward to having a good time. Cinema undoubtedly would be in the forefront

of the entertainment media. However, it was all marked by uncertainty over what the future held in store for the industry.

Oddly enough, the resurgence of Marathi cinema, when it came, was in the form of two companies which had risen from the ashes. After producing two Hindi films and one Marathi film under his new banner of Rajkamal Kalamandir, V. Shantaram assigned the direction of his bilingual **film Lok Shahir Ram Joshi** (Marathi)/**Matwala Shair Ram Joshi** (Hindi) to his mentor Baburao Painter but had to complete the film due to the latter's illness. Set in the days of the Peshwas the film tells the story of a Brahmin romantic poet who loses caste because of his friendship with low-caste tamasha artistes, whom he befriends because of his love for poetry and dance but later redeems himself when he mesmerises Poona with his romantic poetry. The ostensible format of the biographical was a mere excuse to interject the vibrant lavnis and sawaal-jawabs which became the rage of audiences in Maharashtra.

The tremendous box office success enjoyed by these two films gave the emerging filmmakers an indication of the trends audience tastes would take in the coming years. These two films made it obvious that there would be a shift in the theme from the urban to the rural. With this new trend in filmmaking a number of new directors and producers came to the fore though it must be said that these new filmmakers, trained as they were in the old studio system, had the old values and traditions enshrined in their hearts and mind. Old traditions were now being channelised in new directions. However, it was not only the emergent directors of the 1940s and 1950s who would rule the roost during this period. There were still a few old-timers who had neither defected to Hindi cinema nor faded out.

Leading among the ole guard who continued to be active in Marathi films was Bhalji Pendharkar. In fact, his film **Sasurvaas** was one of the two Marathi films made in 1946. 1947 saw the release of his historical **Jai Bhawani**, directed by his erstwhile assistant Jaishankar Danve, and it was a resounding flop! The signal was clear: the audience wanted something new, something different from what had been churned out in the earlier decades. If the twin successes of **Jai Malhar** and **Lok Shahir Ram Joshi** had clearly indicated what the new audience wanted, this failure was another indication of what the audience did not want.

The shrewd filmmaker that he was, Bhalji once again shifted his attention to the making of social films (having made **Soonbai** and **Sasurvaas** in the recent past) which would meet the aspirations of the new generation. Taking into consideration the new mood of the industry, he also realised that a rural backdrop to the film would only help matters further. Probably to hedge his bets Bhalji also made a historical film in the same year: **Shilaganache Sone**, about another golden page from Maratha history. The film didn't do too well at the box office and two other social films followed: **Mee Daru Sodli** (1950) and **Mazhi Zameen** (1953).

With both films failing to enthuse the audience, Bhalji went back to the genre he understood best: the historical films which would make him the best and most accurate celluloid chronicler of Maharashtra's beloved king, Chhatrapati Shivaji: **Maharani Yesubai** (1954), **Pawankhind** (1957), **Naikinicha Sajja** (1957), **Mohityanchi Manjula** (1963), **Maratha Tituka Melvava** (1964). The films were all woven around the life and times of Shivaji and dealt with individual episodes of valour, strategy and even romance. In fact, it has often been said that between themselves Bhalji's films on Chhatrapati Shivaji tell the warrior-king's entire life story.

In between Bhalji also made two social films, one of which was directed by himself. **Akashganga** (1959) takes up where **Manoos** left off: A young man, jilted in love, is inspired by his foster parents to join the police force where he distinguishes himself. Later, when his earlier girlfriend and her husband try to trap his foster parents in a criminal case he outwits them. This film, though in keeping with the audience taste of that era, didn't do too well but

the other film which Bhalji produced and Raja Paranjpye directed, **Gaath Padli Thaka Thaka** (1956) fared much better at the box office. Bhalji once again reverted to the genre of social relevance at the end of his directorial career with two classics of Marathi cinema: **Saadhi Maanse** (1965) and **Taambdi Maati** (1969).

Another director who preferred to stick to Marathi films in the post-independence era, and indeed bring acclaim to the entire industry, was noted educationist-turned-dramatist-turned-filmmaker Pralhad Keshav alias Acharya Atre who had begun his career in the cinema as a writer for Winayak's social satires at Hauns and had gone on to become the fourth partner of Navayug Chitrapat Limited. Having left Navayug he had formed his own banner Atre Pictures (1940) and made two socials directed by Jagirdar. He then made his debut as a director and briefly flirted with Hindi cinema making two films which didn't fare well at the box office: **Dil Ki Baat** (1944) and **Parinde** (1945). After a brief respite Atre returned to filmmaking in 1948 as the writer-producer-director of **Moruchi Maushi**, based on his own play adapted from Charlie's Aunt, and with the irrepressible Damunanna Malvankar playing the role of the "aunt". **Brahmaghotala**, which followed a year later in 1949, was also based on his own (unadapted) play Lagnachi Bedi.

Major institutions which have helped to shape the film industry and give it an impetus and direction often have far-reaching repercussions which extend even after the institution has faded into insignificance or passed away into oblivion. Something similar happened in the case of the major film institutions which dominated the Marathi film industry in the 1930s and early part of the 1940s. Prabhat, naturally, was the foremost of these institutions and by far the most trend-setting. Hence, though it lost much of its edge in the post-1942 period and eventually closed down in 1953 following a series of unsuccessful Hindi films, the company made its impact felt through its many disciples who had spread out all over the industry.

Gabale made his debut in 1948 with a G.D. Madgulkar story set against the 1942 Quit India background. **Vande Mataram** tells the intensely heart-warming story of an unknown family, of three brothers and three sisters, from a small village of Maharashtra which decides to sacrifice itself for the cause of the freedom struggle. Made for Mangal Pictures, **Mothi Maanse** (1949) was the first Marathi film based on Gandhian ideals and dealt with the emotional aspects of the arson that followed the assassination of Mahatma

From 1950, Gabale made a series of films for Mangal Pictures and tried his hand at various themes. **Dev Pavala** (1950) was ostensibly a comedy with Damunanna Malvankar in the lead role of a simpleton who realises his own worth when he falls in love with a girl but was actually a fable about Gabale's ideal post-independence world and his solution to how the simple common man could deal with situations which were outside his ken. **Johar Maibaap** (1950), on the other hand, was a straight devotional biography of a low-caste saint, Sant Chokhamela, who strives to bring salvation to his people. Obviously the devotional was merely the skeleton around which Gabale could hang his twin concerns: the creation of an ideal world through social uplift.

His next film **Jashyas Tashe** (1951) was a revenge drama about a low-caste street performer who avenges the rape of his sister at the hands of a wealthy womanising land-owner. Once again the film boasted the best of performers: Baburao Pendharkar, Durga Khote, Usha Kiron and Raja Paranjpye with Sudhir Phadke composing the music, G.D. Madgulkar scripting his brother Vyankatesh Mangulkar's story

One Prabhat protege who has become a significant director in Marathi cinema because of his prolific output as also the fact that he has held onto his own invincible position as a versatile director for close on to four decades is Anant Govind Mane who joined the Prabhat Film Company in the editing and direction department in 1930, when the company was barely one

year old. Mane was just 16 years old then. Through sheer application he rose to become an independent editor and edited the all-time Prabhat classic **Ram Shastri**. Outside Prabhat he edited **Bachchon Ka Khel** (1946) for Raja Nene and **Bala Jo Jo Re**, **Chimni Pakhre** and **Stree Janma Hee Tuzhi Kahani** for Datta Dharmadhikari.

3.1.7 THE ERA OF INDIVIDUAL EXCELLENCE IN 1950'S

The post-independent period saw a major change in the pattern of the Indian film industry. Major studios were closing down all over the country and there was a very definite shift towards the free-lancing system which was further reinforced by the huge amounts of money being pumped into the industry in an effort to get quick returns. The Marathi film industry, naturally, could not remain unaffected. Being a more close-knit industry than the Hindi film industry there was an attempt in the initial period to start a few stable film production companies like Mangal Pictures, Rajkamal Kalamandir, Amrut Chitra, Alhad Chitra, Prabhakar Pictures but most of these had to be closed by the early 1950s because they just could not withstand the pressures of the market. Making films had become far too big a business to be left in the hands of artistes

With the closure of these creatively effective production units rendered unviable by the new economics of filmmaking, the focus at once shifted to the individual, who rose magnificently to the occasion. If the previous era of the 1930s and 1940s was the era of big studios and their pathbreaking films, the 1950s was destined to be an era of individual excellence. Though directors often get credited for the success or failure of a film, cinema essentially is teamwork a fact which most excellent directors accept and admit. The 1950s not only saw the rise of some of the most enduring directors who did their best work during this period but it also saw the rise of a few other personalities who gave them the important ground support to achieve this.

One such personality to emerge during this period was writer G.D. Madgulkar, probably the first specialist film writer to emerge in Marathi cinema.

Strangely enough this behind-the-scene worker actually started in front of the camera! He joined Hauns Pictures in 1938 as an actor and appeared in **Brahmachari** and **Brandichi Batli**. He then worked as an assistant director to Parshwanath Altekar (**Sukhacha Shodh**) and K. Narayan Kale (**Lapandav**) while also playing roles in the films. His first writing assignment was in 1942 as a lyricist in **Pahila Palna** and it was as a lyricist that he worked for the next five years. His first full fledged writing assignment (story, screenplay, dialogue and lyrics) was for **Lok Shahir Ram Joshi** and the film's immense success can, in a large measure, be attributed to his writing. In any case, the film's success ensured Madgulkar's position in the film industry.

Within the next three years Madgulkar had consolidated his position and he was writing for all the major directors: Raja Paranjpye (**Jeevacha Sakha**), Ram Gabale (**Vande Mataram**), Datta Dharmadhikari (**Maya Bazaar**), Raja Thakur (**Bolavita Dhani**), Anant Mane (**Aboli**) and, of course, V. Shantaram, who even made him write his Hindi films like **Do Aankhen Barah Haath** which won international renown. What is really creditable about this wide-ranging association is that Gabale, Dharmadhikari and Mane were themselves accomplished writers.

This was also the period which saw the rise of a number of stars the first genuine stars of the Marathi film industry. True, there have always been stars in Marathi films: Master Vithal, Balasaheb Yadav, Zunzarrao Pawar, Ganpat Bakre, Lalita Pawar, Durga Khote, Shanta Apte, Mandrekar, Vanmala ... but none was exclusive to Marathi films. The stars of the 1950s and 1960s like Chandrakant, Suryakant, Chandrakant Gokhale, Hansa Wadkar, Baby Shakuntala, Sulochana, Rekha, Chitra, Smita, Jayashree Gadkar, Seema, Rajan Jawle, Raja Gosavi, Arun Sarnaik and Ramesh Dev were all exclusively Marathi film stars. And so were the character actors like Baburao Pendharkar, Raja Paranjpye, Sharad Talwalkar, Dhumal, Vasant Shinde, and Dada Salwi.

Of course, one film personality deserves special mention though he deserted the industry very early on in his career to achieve fame in another allied art form: literature. Purushottam Laxman Deshpande started in films as an actor-singer in **Kuber** (1947/M.G. Ragnekar). A year later he played the lead opposite his wife in **Vande Mataram** (1948/Ram Gabale) which was an important break and probably crystallised his decision to try his hand at films. After that he worked as an actor in **Johar Maibaap** (1950) and **Pudhche Paool** (1950); collaborated with G.D. Madgulkar on the writing of **Manache Paan** (1949), **Kalyan Khajina** (1950), **Ammaldar** (1953) and **Devbappa** (1953); independently wrote for **Navra Baiko** (1950) and **Dudh Bhaat** (1952); composed for **Mothi Manse** (1949), **Dev Pavla** (1950), **Navra Baiko** (1950), **Ghardhani** (1952), **Dhudh Bhaat** (1952), **Ammaldar** (1953), **Devbappa** (1953), **Maisaheb** (1953) and **Vithalpayee** (1953). P.L. Deshpande's final effort in the cinema was as an actor-writer-composer-director of **Gulacha Ganpati**, a brilliant Indianisation of the Hollywood film **The Secret Life Of Walter Mitty**, but in spite of the film's success Deshpande preferred to wander into other more lucrative pastures. Cinema's loss was literature's gain! He returned to cinema many years later to write the script and dialogues for **Ek Hota Vidushak** (1992/Jabbar Patel).

Many refer to the 1950s as the Golden Age of Marathi cinema because it was during this period that the regional industry came into its own. During the 1930s and 1940s the regional cinemas, at least in the western and eastern regions, lived under the shadow of the Hindi film industry. A large majority of the films produced were bilinguals and the regional version was often subsidised by the Hindi version which had an all-India release and thus made enough to cover the costs of both versions. During the 1950s regional cinema learned to survive on its own. More than that, it developed its own closed system of stars, technicians and directors. Thus the regional cinema became a separate entity with its own specific identity.

However, Marathi cinema also suffered due to the changed pattern of filmmaking in the 1950s. Probably the ones to suffer the most were the directors who were directly responsible for the success of the film. Now they had also taken on the financial burden as producers to survive in the marketplace. What the filmmakers of this era like Anant Mane, Raja Paranjpye, Datta Dharmadhikari, Dinkar Patil, Raja Thakur and others missed most in their careers was the backing of a major studio, which would have freed them from the financial worries of production and given them the base support which every creative artiste needs in order to do superlative work. Had they got the backing of a Prabhat or a Hauns who knows another Shantaram or Winayak may have emerged

3.1.8 NEWER FILMAKERS TO THE FORE IN 1960'S

May 1, 1960. The states of Maharashtra and Gujarat are carved out of the erstwhile Bombay Presidency. Veteran politician and Royist Yeshwantrao Chavan is appointed the first Chief Minister of the new state of Maharashtra. With the realignment of the states on ethnic/cultural lines, it is now possible for the regional Governments of Maharashtra introduces a

system of awards for excellence in the Marathi cinema. Designed on the lines of the National Awards, introduced a decade earlier, the Maharashtra State Awards will honour practitioners of the film art in 17 distinct categories.

The very first year of the awards attracted 23 participant-films, of which seven films were short-listed by the seven-member jury headed by M.D. Bhat. The top three films/directors for 1961-62 were: **Prapanch** (Madhukar Pathak), **Suvasini** (Raja Paranjpye) and **Shahir Parshuram** (Anant Mane). It goes to the credit of those who laid the foundation of these awards that there has been no need to change either the criteria or the basic structure of the awards over the last three decades and more, except probably increase the number of categories or the amount of cash prize that accompanies the awards. More creditable is the fact that the awards have been handed over, year after year, without a break.

One of the first effects of the award was that it spotlighted the work of the promising new director Madhukar Pathak whose first directorial venture **Prapanch** not only bagged the top award but also awards in five other categories, making it the most-awarded film at the Marathi State Awards. In spite of this promising start, Madhukar Pathak was unable to get much work in the genre of social relevance. His next two films, **Sant Nivrutti Dnyandev** (1964) and **Swayamwar Zhale Seeteche** (1964), were a devotional and a mythological. They did nothing more than exhibit Pathak's competence as a director and achieved a little popularity at the box office. Another three-year wait resulted in his next **Santh Wahate Krishna Mai**, a film which dealt with community development and told the story of a graduate of agriculture who opts to return to his hometown to till his land rather than waste his expertise in the city. Here he initiates a community project to bring water to his parched village by diverting the waters of River Krishna but not before facing stiff opposition from vested interests in the village.

Another director who showed some promise was Datta Mane, a former assistant of Datta Dharmadhikari and Anant Mane. His first film, produced by Dinkar Patil, **Panchari** (1960), was a routine rural drama of a trained girl who fights her way through life. Given his apprenticeship with Dharmadhikari, it was but natural for Datta Mane to gravitate towards themes which had strong female protagonists: **Sukh Aale Mazhya Ghari** (1962), **Tu Sukhi Raha** (1963), **Aai Kuna Mhanu Mee** (1965), **Patlachi Soon** (1966), **Sheras Savva Sher** (1966), **Pathcha Bhau** (1967). None of these films, however, were out of the ordinary. The only promise that Datta Mane showed was in films, however, were out of the ordinary. The only promise that Datta Mane showed was in films like **Waat Chuklele Navre** (1964), a hilarious pre-marital comedy of mistaken identities starring Raja Gosavi and Sharad Talwalkar; **Sudarshan** (1967), about an idealistic rural journalist who starts his own newspaper to challenge the vested interests inimical to the interests of the village; and **Janaki** (1969), about a misguided girl who meanders through life and marriage eventually finding her true love.

These were the first directors to emerge from the freelance system that had evolved soon after the Second World War and more particularly after independence. The earlier generation of directors like Anant Mane, Datta Dharmadhikari, Dinkar Patil, Madhav Shinde, Raja Paranjpye and Raja Thakur, though they had worked as freelance directors, had trained within the studio system which had given them an all-round understanding of cinema and, more important, a cinematic vision. These emergent directors had merely worked (and not trained in the conventional sense) under individual directors and thus lacked the holistic approach to cinema. They were directorially competent but that was all!

Another sign of the times was the deterioration in the content of the film. If one studies the contents of films made in the 1930s, 1940s, 1950s and 1960s one can see a gradual decline in

the the maticquality. This was not confined to the Marathi cinema alone but was also obvious in the all-India Hindi Cinema. Though several social films had been made in the silent era, the genre of the social film was essentially an innovation of the early sound period. The subsequent periods did not contribute much in terms of innovation but merely elaborated on this genre to create various other sub-genres as we have seen in the case of many directors who emerged in the immediate post-independence period.

3.1.9 CONFLICTING TRENDS IN 1970'S

The very first year of the decade saw the release of two films which gave an indication of the conflicting trends that were to be discernible during the entire decade. Of course, both trends would take some time to mature and it would only be in the mid-1970s that audiences would be aware of them. The two films were: **Shantata Court Chalu Aahe** directed by the enfant terrible of the theatre movement Satyadev Dubey, and **Songadya**, directed by Govind Kulkarni who had made his debut in the fading years of the last decade. The first film sank without a trace after a few prestigious shows but it did set the ball rolling. **Songadya**, of course, was a super sensational hit and launched the career of Dada Kondke who was destined to give a brand new direction to comedy in Marathi cinema.

It was Bhalji Pendharkar who first introduced him in films with **Tambdi Maati** (1969). Two years later he turned producer with **Songadya**. More than the film, it was Dada's character of a simple-minded but golden-hearted do-gooder which became a success with the audience who craved for more.

Two more films followed in quick succession: **Ekta Jeev Sadashiv** (1972/Govind Kulkarni) and **Andhala Marto Dola** (1973/Dinesh, the pseudonym of Prabhakar Pendharkar). Both were stupendous successes which gave Dada the impetus to turn director with his next film, **Pandu Hawaldar** (1975). Established as a director and with the reins now in his hands Dada embarked on a series of films which would eventually win him a place in the Guinness Book of Records as the producer with the maximum number of consecutive silver jubilee hits (nine in all): **Tumcha Aamcha Jamla** (1976), **Ram Ram Gangaram** (1977), **Bot Lavin Tithe Gudgulya** (1978), **Hyoch Navra Pahije** (1980) and **Aali Angavar** (1982). Dada not only acted in, produced and directed his films but also wrote most of them (including the lyrics), which gave him total control over the making of the films.

His other films were not grand successes but they were still crowd-pullers: **Muka Ghya Muka** (1987), **Mala Ghevun Chala** (1988), **Palva Palvi** (1990), **Yevu Ka Gharat** (1992) and now **Sasarche Dhotar** (1994), a take-off on his nephew Vijay Kondke's all-time superhit **Maaherchi Saadi** (1992). In between he also made two Hindi films: **Aagi Ki Soch** (1988) and **Khol De Meri Zubaan** (1989), a remake of **Muka Ghya Muka**.

Dada Kondke's tremendous success in the 1970s attracted its share of imitators. A whole new genre of cinema came about: the rural-based comedy with its roots in the folk theatre. Among the first was Govind Kulkarni's **Harya Narya Zindabad** (1972), about two simple-minded unemployed youths (Ram Nagarkar and Nilu Phule) who struggle against all odds and emerge triumphant. Kulkarni made only a few more films in this genre before reverting to other forms: **Banya Bapu** (1977), a rehash of his earlier film **Harya Narya Zindabad**, and **Govinda Aala Re Aala** (1981). Kulkarni's other films are either family themes or rural-based dramas though they derive more from Datta Mane and Dinkar Patil than Dada Kondke: **Tamasgeer** (1981), **Maanache Kunku** (1981) and **Daivat** (1982). In any case, Kulkarni could never repeat the success of **Songadya** though **Harya Narya Zindabad** was a fair success.

Another director who took to Dada Kondke's genre of comedy and remained in it was Prabhakar Nayak who made clear his intentions in 1973 with two films: **Patle Tar Vhai Mhan** and the similar-sounding **Thapadya**. In the early 1970s, Nayak made rural-based family dramas like **Aai Aahe Shetat** (1970), **Daam Kari Kaam** (1971) and **Pathrakheen** (1972). Now he made a series of films imitative of the Kondke style: **Tevde Sodoon Bola** (1974), **Pandoba Porgi Phasli** (1975), **Mansa Paris Mhendare Bari** (1977) and **Laath Marin Tithe Pani** (1981). None of them met with any degree of success but Nayak's other films were the-matically better. **Padarachya Savleet** (1977) and **Chandal Chowkadi** (1978), though based on rather routine stories, were better-handled.

There were other films which were not strictly within the Dada Kondke mould but inspired by the trend of sexually-implicit rural comedies with double-edged dialogue. Most of them did not do well: **Bayano Navre Sambhala** (1974/Datta Keshav), **Aundha Lageen Karaiche** (1975/Krishna Patil), **Jawal Ye Laju Nako** (1976/Arun Karnatki) and **Navra Mazha Brahmachari** (1977/Madhusudhan Mukadam). Usha Chavan who had been Kondke's most consistent leading lady also made her debut as a director with somewhat similar films:

Gauracha Navra (1988) and **Dharpakad** (1992). Though the craze to make such comedies ended by the end of the decade the echoes could be heard well into the 1980s. **Jhatpat Karu De Khatpat** (1981/Shriram Gojumbunde), **Dhagala Laagli Kal** (1985/Kamlakar Torne).

The other trend discernible in contemporary Marathi cinema was the one initiated by **Shantata Court Chalu Aahe** (1971) Marathi cinema had to wait for another four years before it could see another off-beat film. Once again, it came from a man who had strong links with the theatre: Dr Jabbar Patel, a paediatrician by profession, who was already a renowned stage personality fresh from the triumph of *GhashiramKotwal*, written by Vijay Tendulkar. On the face of it **Samna** (1975) was no different from the ordinary run of Marathi films with a background of rural politics. The storyline was simple: an ordinary schoolmaster, inspired by the ideas of Mahatma Gandhi and horrified by a murder, takes on the might of the village headman and eventually brings him to book.

Dr. Jabbar Patel was to become the only director who would consistently make films within what came to be known as the New Cinema. His next film **Jait Re Jait** (1977) tells the rather fanciful story of superstition and its fatal end-result.. Two years later, Patel redeemed the promise he had held out in his first film with **Simhasan** (1979), based on two novels by journalist Arun Sadhu, Mumbai Dinank and Simhasan To many film critics, Patel's next film, a bilingual made in 1982, **Umbartha** (**Subah** in its Hindi version), is the highpoint of his career probably because the theme is woman-oriented and hence, in keeping with the concerns of the time.

Patel's next bilingual **Musafir** (1986) was in Hindi and Malayalam and has not been seen widely. After that, for almost half-a-decade he concentrated on documentaries returning in 1992 to direct **Ek Hota Vidushak**, the meandering story of a clown who claws his way to the very top, only to be politically used by a former classmate who is now the state's Chief Minister. Shot in India and USA, **Mukta** (1994) tells the story of NRI family.

In a sense, 1980 was a good year for the New Cinema movement. There was a spurt of activity on the front, probably because of the setting up of the National Film Development Corporation in April 1980. Several off-beat films emerged in that year alone. Architects-turned-art directors Jayoo and Nachiket Patwardhan also made their debut as directors with an interesting chapter from the freedom struggle set in the fading years of the last century. **22nd June 1897** (1980) tells the story of the three Chaphekar brothers who conspired to kill Walter Rand of the Indian Civil Service for his use of strong-arm methods to control the plague which struck Pune in January 1897. Even more interesting is the Patwardhans' next

(and last) film **Anantyaatra** (Hindi), which is about a middle-aged executive searching for escape from his dull everyday routine.

Yet another off-beat film made in 1980 was FTII graduate Baba Mazgaonkar's **Garimbicha Bapu**, based on S.N. Pendse's novel, a classic of Marathi literature

The fourth off-beat film of the year 1980 was the first directorial venture of actor Amol Palekar, **Akreit**. Written by Vijay Tendulkar, the film is based on the infamous Manwat murder case in which a childless married woman prevailed upon her influential paramour to arrange for the sacrifice of several children in the hope of begetting a child.

In 1971 he had played the lead in two Marathi films: **Santata Court Chalu Aahe** and **Bajiraocha Beta** (Raja Thakur). However, it was only in 1974 when he played the lead in the Hindi film **Rajanigandha** that he became a star made several such films before returning to his first love: direction. After **Akreit**, however, Palekar never made a Marathi film preferring to either concentrate on Hindi feature films (**Ankahee** and **Thodasa Romani Ho Jaayein**) or television (**Kachchi Dhoop**, **Naqab**, **Mrignayanee** and **Paoolkhuna**).

Ganganvihari Borate's **Suryodaya** (1989), which tells of how politicians make use of the people around them to advance themselves in the political hierarchy; Ramakant Kavthekar's **Aghaat** (1990), which also has a Dalit background; Aruna Raje's **Patit Pawan** (1992), which deals with the Devadasi system of dedicating a daughter to the Goddess Yellamma; actress Sushama Deshpande's one-woman filmisation of her own play on Savitribai Phule, **Vhai Mee Savitribai** (1992).

3.1.10 NEW CINEMA MOVEMENT

The New Cinema movement may have failed to take root in the Marathi film industry but it was not without its effect. Over the years there have been many producers and directors who have honestly tried to create a more sincere and sensible cinema within the restrictive matrix of the mainstream industry. During the pre-independence era, the studio system guaranteed the making of at least a few good films since the producer could offset any losses on the off-beat film against the gains made on the more conventional box-office oriented films.

Though Rajdutt's next film **Gharchi Rani** (1968), written by veteran Bhalji Pendharkar, was a routine tale of a villain creating misunderstandings between husband and wife, his third film **Apradh** had an unusual twist in the tale: two lovers cannot marry because the boy is not rich enough to cater to his would-be wife's expensive taste. After that, however, Rajdutt went into a shell making a series of routine films: **Dev Manoos** (1970), a film with shades of Wuthering Heights with a rape case thrown in as a bonus; **Jhep** (1971), depicting the usual fight between good and evil; **Bholi Bhabdi** (1973), about the innocent wife of a criminal and her failure to reform him.

Varhadi Ani Vajantri (1973) was another interesting comedy which had a Winayakian social sting as it dealt with the ongoing borderline Marathi-Kannada controversy which had started with the formation of the state when certain towns were integrated into the bordering Karnataka state. For some time he took refuge in the South where he worked as an associate of K. Balachander till he was called back to direct **Ya Sukhano Ya** (1975), which marked actor Ramesh Deo's entry into the realm of film production.

His next film **Devaki Nandan Gopala** (1977), based on the life and times of Sant Gadge Maharaj, the whimsical social worker-saint of Maharashtra, would have remained a conventional devotional. Another series of routine films followed: **Chandra Hota Sakshila**

(1978), a routine story of friendship; **Ashtavinayak** (1979), about the struggle between belief and atheism; **Bhalu** (1980), about a faithful dog who foils a plot against his master.

Arre Sansar Sansar (1981) was an epic saga of a woman's struggle against those who seek to undermine her. Inspired by **Mother India** the film went much beyond the original inspiration and followed the central figure to her old age.

In the following years Rajdutt directed many more films in the familiar mould but at least three of them stand out: **Mumbaicha Faujdar** (1984), a comedy about a Bombay policeman marrying a village girl interwoven with a crime base; **Maficha Sakshidar** (1985), which spent so much time at the Censors and went through so many revisions that even Rajdutt would be hard put to recognise his film; **Aaj Jhale Mukta Mee** (1986), a rehash of the Hollywood film **The Reincarnation Of Peter Proud** done with great finesse; and **Pudhcha Paool** (1986), made for Vinay Newalkar, producer of his earlier **Shaapit**. It is not that none of these films were not flawed but they were surely different within the context of Marathi cinema.

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The other films during this period were rather routine but competently made: Raghu Maina (1983), Sasu Varchad Jawai (1983), Hech Mazhe Maher (1984), Ardhangini (1985), Mazhe Ghar Mazha Sansar (1986) and Anandi Anand (1987). Sarja (1987) was Rajdutt's last film based on a story of a daring lad who lived and fought during Shivaji's times. The film, financed by the National Film Development Corporation, was a moderate runner. Rajdutt made a few television serials which were praiseworthy and showed that he could

Another director who did not live up to the promise shown by his debut-making film is Satish Randive. His first film **Behroopi** (1984) was about a man who is forced to adopt many masks for a living. Starring the Marathi comic hero Ashok Saraf in his first serious role the film failed to even recoup its cost. Simultaneously he made another off-beat venture for another producer **Anyay** (1987), which never saw the projection lamp. Two off-beat films later he turned commercial with a vengeance and produced a series of commercially successful films which were in keeping with the mindless trend of the 1980s: **Chal Re Laxya Mumbaila** (1987), **Majjach Majja** (1988) **Maal Masala** (1989) and **Shubh Bol Narya** (1990).

One promising director who has shown a willingness to tackle different themes and experiment with form is Kumar Sohoni who has a theatre background and has also served a brief apprenticeship with Hindi filmmaker N. Chandra. His first film **Ek Ratra Manterleli** (1991) was a routine one-night thriller but Sohoni's treatment and creation of atmosphere promised of better things to come. **Anuradha** (1992) is a meandering tale of a girl widowed before her time and the sacrifices she makes for her dead husband's family while **Aahuti** (1992) is the story of a working girl who is forced by circumstances to make the ultimate sacrifice to save her daughter's honour.

Among the younger set of directors who hold out promise but who have to still go on to their next films are: Kanchan Nayak, who made a brilliant debut with Kalat **Nakalat** (1989), about a marriage which is threatened by the entry of the second woman; Sanjay Surkar, who trackled the unusual (and risky from the box-office point of view) theme of mental retardation **Chaukat Raja** (1991) with great elan, drawing out a superb performance from the versatile Dilip Prabhavalkar as also his exploration of family relationships in **Aapli Maanse** (1992); Smita Talwalkar, producer of two films made her film debut with **Savat Mazhi Ladki** (1992), a conventional theme which was differently presented giving it freshness and appeal. Both Sanjay Surkar and Smita Talwalkar had earlier collaborated on the direction of the television serial **Rau** which was excellently executed.

There are a few other filmmakers who have not yet achieved thematic maturity but show promise in their technique. Among them are: Vivek Deshpande whose debut-making **Nishpaap** (1992), based on the real-life Rinku murder case of a schoolgirl being burned in public by her lover, gave evidence of a fresh new technique; editor-turned-director Sanjeev Naik whose first two films **Anapekshit** (1991) and **Premankur** (1993) showed an inclination for the tautly-controlled suspense story; newcomer Pradeep Berlekar's **Vedh**, a well-controlled suspense story; Sharavani Deodhar who made an interesting debut with **Lapandav** (1993), a sophisticated situational comedy; Gajanan Sarpotdar who superbly blended the theme of environmental preservation with an interesting plot with **Dost Mazha Mast** (1989); and Vilas Rakte's **Pratikaar** (1992).

In spite of this Datta Keshav has met with limited success probably because a majority of his themes are pedestrian. The few films that have unusual or at least interesting themes have not done well at the box office: **Asel Mazha Hari** (1971), about an insurance agent who does his best to save the life of a dacoit because his death will mean a huge loss to his company; **Mala Dev Bhetala** (1973), a story of three different shades of atheists and their changeover; **Owalte Bhauraya** (1975), about a brother who rescues his sister from a brothel thus becoming a target of social ridicule and the sister who makes the ultimate sacrifice to save his honour; **Zidd** (1980), the story of how pride can destroy a friendship; **Kashala Udyachi Baat** (1983), about a prostitute who reforms in the company of a good family; **Porinchi Dhamaal Baapachi Kamaal** (1987), an anti-dowry film.

The only exception in Keshav's career is his devotional **Sant Gajanan Shegavicha** (1987). Another film which acquired some measure of fame merely because cricket star Sunil Gavaskar played the lead in it was **Sawli Premachi** (1980) but it was no different from his other films which are basically Hindi cinema clones with melodrama blended with crime or suspense. Even within this genre, Keshav's three films stand out: **Bhingri** (1977), **Phatakdi** (1980) and **Mosambi Narangi** (1981). All three are woven around the character of the films' producer, Sushama Shiromani, who added to this trilogy with another film under her own direction, **Gulchhadi** (1984). These four films star Sushama Shiromani as the daredevil heroine cast in the Fearless Nadia mould but in more rational situations. **Sushila** (1978) and **Rickshawalli** (1991) are films which also have daredevil heroines.

Another director who was caught between the new and the old due to his late debut was editor-turned director N.S. Vaidya. An editor with almost three decades of experience, Vaidya made his debut with the superhit anti-dowry film **Lek Chalali Sasarla** (1984), which was remade in several languages. Sensing the change in audience mood, he tried his hand at comedy with films like **Khatyal Sasu Nataal Soon** (1987), **Dhumakool** (1990) and **Bandalbaaz** (1991) but could not make much of an impression. **Bandalbaaz** was based on **Atre's Moruchi Maushi** (a reworking of **Charlie's Aunt**). Vaidya's forte was the family film and he proved it once again in **Kuldeepak** (1991), which had an interesting story-line though it did not do well at the box office.

3.1.11 THE AGE OF COMEDY IN 1980'S AND 1990'S

Comedy has always been the mainstay of the Marathi cinema from almost its inception. Master Winayak dominated the first era (1932-46) while Raja Paranjpye dominated the second era (1947-70) but never did it reach the heights that it did not in 1970s and 1980s, each decade giving birth to its own brand of comedy. In fact, so strong was the comedy wave

in these two decades (and more so in the 1980s) that every other film which was not a comedy was literally swept off the marquee within a matter of days. The audience, fed up with the syrupy sentimental romances and the weepy maudlin family melodramas of the Serious Sixties, saw eagerly in search of entertainment which would make them laugh with a vengeance.

Dada Kondke was hailed as the new messiah of the robust, tamasha-backed rural comedy in the 1970s while Sachin and Mahesh Kothare were hailed as the young geniuses who had correctly diagnosed the pulse of the urban college-going audience and wooed them back into the theatres. Budgets soared skywards but Marathi cinema became brighter, slicker and, more important, a money-making proposition. New Government policies had already made Marathi films a financially viable proposition by the new sophisticated drawing room comedies starring Ashok Saraf and Laxmikant Berde brought boom-time to Marathi cinema. However, the desperate search for comedy at all costs resulted in a total degeneration of the genre as anyone and everyone who could put together some money cast Laxmikant Berde and Ashok Saraf and crossed their fingers in the hope they would click and come up with some magic recipe.

With two hits under his belt, Naik made the mistake of changing tracks and came up with an emotional subject in **Khichdi** (1985) which failed to find favour with the audiences. His next two comedies, **Chhakke Panje** (1986) and **Ghabraiche Nahin** (1990), did not reach the level of his first two films. **Ghabraiche Nahin**, based on *The Taming of the Shrew*, was extensively revised by the Censors which led to its delayed release thus reducing whatever chances it had of success. Naik's next **Godi Gulabi** (1991), about twin sisters and their romantic escapades, became a bit too serious at the end which probably disappointed audiences. He has not made a film since then.

Sachin was the first to make his debut with a serious film **Mai Baap** (1982), produced by his father Sharad Pilgaonkar, a long-time producer of Marathi films. The film did fair business but did not set the Ganges on fire. It took Sachin two more years to come up with **Navri Mile Navryala** (1984), about a pair of house servants who solve the problems of the masters they serve and eventually get married. **Savvasheer**, made in the same year, met with a comparatively lukewarm response. However, Sachin consolidated his success with **Gammat Jammatt** (1987), which told about a pair of greenhorn crooks who kidnap a rich man's daughter who turns the tables on them. After that there was no looking back. A series of hits followed: **Ashi Hi Banwa** (1988), **Mazha Patil Karodpati** (1988), **Mazha Pati Karodpati** (1988), **Bhutacha Bhau** (1989), **Aamchyasarkhe Aamich** (1990) **Aitya Gharat Ghoraba** (1991) and **Eka Peksha Ek** (1993).

Each one of the films had a well etched storyline: **Ashi Hi Banwa Banwi** deals with the space shortage in Bombay and how three young men hit upon a unique idea to solve it; **Mazha Pati Karodpati** is about a beautiful young girl who claims to be married to a millionaire in order to ensnare him; **Bhutacha Bhau** has a suspense track of three partners in crime fleecing their kind-hearted boss woven into the comedy of two estranged brothers and a reluctant imposter; **Aamchyasarakhe Aamich** is as comedy of errors twice magnified; **Aditya Gharat Gharoba** is inspired by the old Hindi film hit **Pugree** (Anant Thakur/1948) while **Eka Peksha Ek** is about a blind man and a deaf-mute who discover a murder and what follows. In between Sachin directed a serious film **Atmavishwas** (1989), about a woman who rediscovers her self-confidence after the death of her husband.

Mahesh Kothare made his debut as a director a year after Sachin did with **Dhoomdhadaka** (1985), a free-wheeling adaptation of the original Tamil hit **Kadhalika Narammillai** (C.V. Sridhar/1964), which was remade in Hindi in 1966 as *Pyar Kiya Jaa* (C.V. Sridhar). The

success of his very first established him and a series of superhits followed: **De Danadan** (1987), which blended a crime track with the comedy; **Thartharat** (1989), which tells of a hoaxer who pretends to be a much-feared dacoit till the dacoit actually arrives; and a woman who rediscovers her self-confidence after the death of her husband.

Mahesh Kothare made his debut as a director a year after Sachin did with **Dhoomdhadaka** (1985), a free-wheeling adaptation of the Original Tamil hit **Kadhilika Nerammillai** (C.V. Sridhar/1964), which was remade in Hindi in 1966 as **Pyar Kiya Jaa** (C.V. Sridhar). The success of his very first established him and a series of superhits followed: **De Danadan** (1987), which blended a crime track with the comedy; **Thartharat** (1989), which tells of a hoaxer who pretends to be a much-feared dacoit till the dacoit actually arrives; and **Dhadakebaaz** (1990), a spectacle in Cinemascope (the first Marathi film to be shot in that process) which combines comedy with magic and fantasy by rehashing the Alladin legend. Kothare's more recent films have not been as much of successes: **Jiwalaga** (1992), repeats *The Taming Of The Shrew* ambience with the romance between a city girl and village boy; **Jhapatlela** which shows Kothare at his technical best is about a voodoo doll which comes alive to wreak a horrible vengeance; and **Mazha Chakula** (1994), which has the second generation (Kothare's son) making his acting debut..

Probably the lukewarm response to this film turned Ghanekar away from serious themes for all his remaining films were in the comic vein: **Rajane Wajavila Baja** (1989), fantasy about a man and his talking dog who avenge a crime; **Balache Baap Brahmachari** (1989), a reworking of the Hollywood film **Three Men And A Baby**; **Aflatoon** (1991), a farce about a Village boy substituting for a dreaded criminal who is dead; and **Wajva Re Wajva** (1993), about two confirmed enemies whose children intermarry thus bringing the two reluctant families together.

Other contemporary directors who have made films within the genre of situational comedy include Bipin Warty and P.R. Berde. Bipin Warty was an experienced production man who turned to direction with **Khara Warasdar** (1986), inspired from several Hindi film sources tells the story of an heir who pretends to be mad in order to win back his inheritance. Though Ashok Saraf, in one of his rare serious roles gives a tremendous performance which is the mainstay of the film there is no denying Warty's excellence as a director. After this successful debut Warty turned to comedy with **Changu Mangu**, a rehash of the 1973 Hindi film **Do Phool** (S. Ramanathan); **Ek Gaadi Baki Anadi** (1990), derived from the Hollywood film **Love Bug**; and **Fekafeki** (1990) and **Doctor Doctor** (1991). Of his comedy films only **Ek Gaadi Baki Anadi** has been a success. The others have coasted along.

P. R. Berde is a graduate of the J. J. School of Arts and a product of Bombay's experimental theatre who turned to the cinema in 1987 and assisted Rajdutt and Girish Ghanekar before making his debut with **Hamaal De Dhamal** (1989), a Pygmalin in reverse wherein a railway porter is picked up and turned into a high society gentleman. In spite of its familiar theme, the film was a success but his next two comedies **Ek Full Char Half** (1991) and **Shame To Shame** (1991) failed to appeal. He turned to serious family drama with **Haach Soonbaicha Bhau** (1992) and **Ghayal** (1993) but with scant success. His latest **Bhasma** (1994) sees him tickle the off-beat theme of masanjogi (a lowcaste cemetery worker) working towards improving the future of his sons.

There were many other filmmakers who worked in this genre with less spectacular results. Many of them merely relied on the magic combination of Ashok Saraf and Laxmikant Berde to do wonder at the box office little realising that an actor, however good he may be, cannot rise above the script. Some short-sighted ones even thought that merely a similar sounding title was enough: Kothare's **Dhadakebaaz** alone inspiring **De Dhadak Bedhadak** (Rajiv

Barve) and **Dhadaka** (Dr. Malik Pawar) in the same year (1990). Of course, a few good films did emerge: **Ek Daav Bhutacha** (Ravi Nemade/1982), **Dharle Tar Chavtai** (Shriniwas Bhangre/1991) and **Lapandaav** (Shravani Deodhar/1993).

Once again, the very first year of the 1990s saw a major shift in audience taste. Comedies ceased to do well. Even major comedy trendsetters like Sachin (**Atmavishwas, Kunku**) and Mahesh Kothare (**Jiwalaga, Mazha Chakula**) saw the writing on the wall and began to shift towards more emotional family films. Evidence that Marathi film themes had come a full cricle was available in the stupendous success of Vijay Kondke's **Maherchi Saadi** (1991). At first, observers of the film scene shrugged it off and attributed it to the "Kondke luck" but as the film continued its amazing march towards a seemingly eternal run the same observers began to examine "the phenomenon": a film costing a mere Rs. 25 lakhs and less had brought in a return running into crores and was still going strong wherever it was released. Other films in the same genre followed but with somewhat less spectacular results: **Nagesh Darak's Halad Rusali Kunku Hasale** (1991) and Pitambar Kale's **Mahercha Aaher** (1993). It seemed as if emotion-dreanched family films were back in fashion.

3.1.12 MARATHI FILMS POST THE YEAR 2000

In past few years, the Marathi cinema industry has produced many films that are not only critically acclaimed but commercially successful as well. It has brought fresh ideas, untouched subjects and deeper human sensitivity on the celluloid.

Acclaimed director Dr Jabbar Patel explains the reasons behind the change, "The kind of Marathi cinema that is being made today is very fresh and different. This is thanks to directors and writers getting exposed to world cinema via television, film festivals etc. They are coming up with new storylines and innovative concepts."

Actor Mrunal Kulkarni remarks, "There is a lot of content and variety in Marathi films. A lot of bold subjects have been handled well by them. They carry a lot of substance." But, she adds, "We need to start watching a lot more Marathi films. Until we see the films ourselves, we will never be able to appreciate them when they are sent to the Oscars."

With outstanding contribution and efforts from different producers and directors of Mumbai Film Industry, Marathi cinema relatively outshined other Indian Film Industries such as Bollywood in the first quarter of 2010 in terms of box office collections and critical appreciation.

Marathi Cinema received critical acclaim in the year 2004 with the film *Shwaas* bagging the Golden Lotus National Award. It was also India's official entry to the 77th Academy Awards and it also won the President's medal for best film, beating Bollywood's prolific output with quality. *Shwaas*, after *Shyamchi Aai* (1950) is only Marathi film to win the President's Medal.

The Maharashtra state government has begun to issue grants to Marathi film (between 1.5-3.0 million rupees). After the success of "*Shwaas*", Indian media players like Shringar Films and Zee Telefilms are exhibiting a re-emerging interest in Marathi cinema. The growing popularity of Marathi television (notably Zee Marathi and ETV Marathi) has also helped to popularize older Marathi cinema and promote the genre. Zee Talkies, a 24 hour channel dedicated to Marathi movies has been introduced. Movies like *Agabaiareccha*, *Khabardar*, *Dombivali fast*, *Anaahat*, *Sarivar sari*, *Yanda kartavya aahe*, *Uttarayan*, *Tingya*, *Valu* - The

Wild Bull, "SAAWALI", 'De Dhakka, Maati Maay, Kadachit, Me Shivajiraje Bhosale Boltoy SAAVARIYAA.COM", Samaantar, Rita, Restaurant, Nirop, Vihir, Vartul, Gabhiricha Paus, Harishchandrachi Factory, Natarang, Jogwa have received commercial and/or critical success. This decade has seen the emergence of stars like, Makrand Anaspure, Sunil Barve, Shreyas Talpade, Sandeep Kulkarni, Sadashiv Amrapurkar, Sonali Kulkarni, Amruta Subhash, Ashwini Bhawe, Sanjay Narvekar, Atul Kulkarni, Sachin Khedekar, and Bharat Jadhav. Film-makers like Kedar Shinde, Gautam Joglekar, Gajendra Ahire, Bipin Nadkarni, Mahesh Manjrekar, Prashant Pethe, Sanjay Surkar, Chandrakant Kulkarni, Nishikant Kamath, Paresh Mokashi, Umesh Kulkarni, Mangesh Hadawale, Avdhoot Gupte, Nitin Nandan, Yogesh Dattatraya Gosavi, Sachin Kundalkar are new entrants with veterans like Mahesh Kothare, Chitra Palekar (Maati Maay), Sumitra Bhawe (Devrai, Vaastupurush, Doghi, Nital, Badha) Smita Talwalkar, Amol Palekar (Anaahat, Samaantar, Bangarwadi), Renuka Shahane (Rita).

In 2009, Marathi film Harishchandrachi Factory, depicting the struggle of Dadasaheb Phalke in making Raja Harishchandra in 1913, India's first feature film, directed by theatre-veteran Paresh Mokashi was selected as India's official entry to Academy Award in the Best Foreign Language Film Category, making it the second Marathi film, after *Shwaas*, to receive this honour.

In the year 2009 released the blockbuster musical movie Natarang which got both commercial and critical applause and has served as a path-breaking movie for Marathi cinema in many ways. The direction, concept, acting performances and music of this film are well superb and well received by both critics and general audience.

In the year 2010 released Vihir (Umesh Kulkarni), Zenda (Avdhoot Gupte), Jhing Chik Jhing (Nitin Nandan), PRATISAAD - The Responce (Yogesh Dattatraya Gosavi), Mumbai - Pune - Mumbai (Satish Rajwade), Paaradh (Gajendra Ahire) had given different direction to marathi films.

Coming this November (2010) is probably the first complete Marathi film on sports. This film is titled Manyaa - History will be made. The film is produced by Artha Motion Pictures, directed by Sangramsinh Gaikwad and written by Harish Nayar. The film stars Rajesh Shringarpure (Sarkar Raj and Zenda), Amitriyaan, Mayuri Waugh (Star Pravah) and Madhvi Zuikar. Music is by Nilesh and lyrics by Ashwini Shende. MANYAA was extensively shot in Kankauli (Sindudurg district, Konkan) and Balewadi Sports Complex, Pune. This film was shot on Red Digital Film cameras. The first teaser is available for viewing on youtube.com

TABLE NO 3.1 ACHIEVEMENTS FOR THE MARATHI FILM INDUSTRY

Production Year	Film	Director	Actor	Actress	Music
1963	Maza Hoshil Ka	L.B.Thakur			
1964	Sant Nivrutti Gyande	Vinayak Sarasvate & Bal Chavan			
1965	Lakshmi Aali Ghara	Madhav Shinde			

1966	Gurukilli	Raja Paranjpe			
1967	Pawnakanthcha Dhondi	Vinayak Thakur			
1968	Ekti	G. Chaugule			
1969	Jiwhala	Atmaram			
1970	Apradh	Sharad Pilgaonkar			
1971	Shantata! Court Chaloo Ahe	Satyadev Dubey & Govind Nihalani			
1972	Kunku Mazhe Bhagyache	Shamrao Mane			
1973	Andhala Marto Dola	Dada Kondke			
1974	Sugandhi Katta	Not Awarded	Shreeram Lagoo (Sugandhi Katta)	Sarla Yevlekar (Sugandhi Katta)	
1975	Samna	Jabbar Patel (Samna)	Shreeram Lagoo (Samna)	Sandhya (Chandanachi Choli Ang Ang Jali)	
1976	Aaram Haram Aahe	Vasant Joglekar (Ha Khel Saavlyancha)	Ravindra Mahajani (Zunj)	Asha Kale (Ha Khel Saavlyancha)	
1977	Naon Mothan Lakshan Khotan	Murlidhar Kapdi (Naon Mothan Lakshan Khotan)	Shreeram Lagoo (Bhingree)	Usha Chavan (Naon Mothan Lakshan Khotan)	
1978	Devki Nandan Gopala	Jabbar Patel (Jait Re Jait)	Yashwant Dutt (Bhairu Pahilwan Ki Jai)	Smita Patil (Jait Re Jait)	
1979	Sinhasan	Jabbar Patel (Sinhasan)	Sachin (Ashtavinayak)	Ranjana (Sushila)	
1980	22 June 1897	Jayu & Nachiket Patwardhan (22 June 1897)	Nilu Phule (Sahkar Samrat)	Usha Chavan (Ran Pakhre)	
1981	Umbartha	Jabbar Patel (Umbartha)	Girish Karnad (Akriet)	Smita Patil (Umbartha)	
1982	Shapit	Raj Dutt & Arvind Deshpande	Ashok Saraf (Gondhalat Gondhal)	Madhu Kambikar (Shapit)	

		(Shapit)			
1983	Gupchup Gupchup	V. K. Naik (Gupchup Gupchup)	Ashok Saraf (Goshta Dhamal Namyachi)	Ranjana (Savitri)	
1984	Lek Chalali Saasarla	N. S. Vaidya (Lek Chalali Saasarla)	Ashok Saraf (Sage Soyre)	Supriya Sabnis (Navri Mile Navryala)	
1987	Dhoom Dhadaka	Mahesh Kothare (Dhoom Dhadaka)	Laxmikant Berde		
1994	Vazir	Sanjay Rawal (Vazir)	Vikram Gokhale (Vazir)	Sukanya Kulkarni (Varsa Laxmicha)	Shridhar Phadke (Varsa Laxmicha)
1995	Aai	Mahesh Manjrekar (Aai)	Sayaji Shinde (Aboli)	Renuka Shahane (Aboli)	Anand Modak (Mukta)
1996	Putravati	Nichiket & Jayoo Patwardhan (Limited Manuski)	Ashok Saraf (Soona Yeti Ghara)	Sonali Kulkarni (Doghi)	Shridhar Phadke (Putravati)
1997	Bangarwadi	Amol Palekar (Bangarwadi)	Mohan Joshi (Rao Saheb)	Sukanya Kulkarni (Sarkarnama)	Anand Modak (Sarkarnama)
1998	Tu Tithe Mee	Sanjay Soorkar (Tu Tithe Mee)	Mohan Joshi (Tu Tithe Mee)	Suhas Joshi (Tu Tithe Mee)	Anand Modak (Tu Tithe Mee)
1999	Bindhast	Chandrakant Kulkarni (Bindhast)	Dilip Prabhavalkar (Ratra Aarambh)	Sharvari Jamenis (Bindhast)	Shridhar Phadke (Lekru)

TABLE NO 3.2 MAHARASHTRA STATE AWARDS

Production Year	Best Film 1	Best Film 2	Best Film 3
1962	Prapanch (Madhukar Pathak)	Suvaasini (Raja Paranjpe)	Shaahir Parshuraam (Anant Mane)
1963	Ranglyaa Raatri Ashyaa (Raja Thakur)	Ha Maazaa Marg Ekla (Raja Paranjpe)	Phakir (Chandrashekhar)
1964	Chhotaa Jawaan,	Pahu Re Kiti Vaat (Raja	Thoraataanchi Kamalaa

	Paathlaag (Raja Gabale, Raja Paranjpye)	Thakur)	(Madhu Shinde)
1965	Vaawtal (Shantaram Aathavale)	Sawaal Maazaa Aikaa (Anant Mane)	Third award not given
1966	Saadhi Maanse (Bhalji Pendharkar)	Kelaa Ishara Jaataa Jaataa (Anant Mane)	Shewatchaa Maalusaraa (Vasant Joglekar)
1967	Santh Vaahate Krushnaamaai (Madhukar Pathak)	Kaakaa Malaa Waachwaa (Raja Paranjpe)	Swapna Tech Lochani (Chandrawadan)
1968	Gharchi Raani (Rajdatt)	Aamhi Jaato Aamuchyaa Gaawaa (Kamalakar Torne)	Ekti (Raja Thakur)
1969	Apraadh (Rajdatt)	Mukkaam Post Dhebewaadi (Madhukar Paathak)	Dharmkanyaa (Maadhav Shinde)
1970	Mumbaicha Jawai (Raja Thakur)	Warnecha Wagh (Vasant Painter)	Laxmanresha (Manshav Shinde)
1971	Gharkul (Raja Thakur)	Shantata Court Chalu Aahe (Satyadev Dubey)	Dohni Gharcha Pahuna, Songadya (Garjanan Jagirdar, Govind Kulkarni)
1972	Jawai Vikat Ghene Aahe (Raja Thakur)	Bholibhabdi (Rajdutt)	Aandla Marto Dola (Dinesh)
1973	Sugandhi Katha (Vasant Painter)	Kartiki (Datta Mane)	Ashi Hi Sataryadi (Murlidhar Kapadi)
1974	Pandu Hawaldar (Dada Kondke)	Saamna (Dr. Jabbar Patel)	Bayanno Naure Sambhala (Dattatry Kulkarni)
1975	Charicha Mamla (Babsaheb Phattelal)	Tumch Aamch Jamle (Dada Kondke)	Pahuni (Anant Mane)
1976	Phrari (V. Ravindra)	Bala Gau Kashi Aangai (Kamlakar Torne)	Naav Motha Lakshan Khota (Murlidhar Kapadi)
1977	Devkinandan Gopala (Rajdutt)	Bhairu Phehelwan Ki Jai (Kamlakar Torne)	Jait Re Jait (Dr. Jabbar Patel)
1978	Janki (Vasant Joglekar)	Ashtavinayak (Rajdutt)	Bot Lavin Tithe Gudgulaya (Dada Kondke)
1979	22 June 1897 (Nechiket and Jayu Patwardhan)	Sinhasan (Dr. Jabbar Patel)	Paij (Babasaheb Phattelal)
1980	Umbartha (Dr. Jabbar Patel)	Gondhlat Gondhal (V.K. Naik)	Aakrit (Amol Palekar)
1981	Shapit (Rajdutt and Arvind Deshpande)	Ek Dav Bhootacha (Ravi Namade)	Aali Angawar (Dada Kondke)
1982	Raghu-Maina (Rajdutt)	Goopchoop Goopchoop (V.K. Naik)	Thorli Jau (Kamlakar Torne)

1983	Hech Mazhe Maher (Rajdutt)	Thkas Mahathak (Raja Bargir), Mumbaicha Phoujdar (Rajdutt) (Divided)	Bahurupi (Satish Randive)
1984	Ardhangi (Rajadutt)	Deva Shapath Kharan Sangen (Bhaskar Jadhav)	Stridhan (Babasaheb Phattalal)
1985	Pudhcha Paul (Rajdutt)	Tuzhyavdachun Karmena (Damu Kenkare)	Aaj Zale Mukht Me (Rajdutt)
1986	Prem Karuyaa Khullam Khullaa (Girish Ghanekar)	Gammatt Jammatt (Sachin)	Khatyaal Saasoo Naathaal Soon (N.S. Vaidya)
1987	Ashi Hi Banwaa Banwi (Sachin)	Nashibwaan (N.S. Vaidya)	Rangat Sangat (Girish Ghanekar)
1988	Kalat Nakalat (Kanchan Nayak)	Aatmavishwaas (Sachin)	Hamaal De Dhamaal (Purushottam Berde)
1989	Aaghat (Ramakant Kavthekar)	Ekaapekshaa Ek (Sachin)	Kooldeepak (N.S. Vaidya)
1990	Chaukat Raja (Sanjay Surkar)	Vedh (Pradip Berlekar)	Anapekshit (Sanjiv Naik)
1991	Ek Hotaa Vidushak (Dr. Jabbar Patel)	Aapli Maanasa (Sanjay Surkar)	Wajwaa Re Wajwaa (Girish Ghanekar)
1992	Vajir (Sanjay Rawal)	Sawat Maazi Laadki (Smita Talwalkar)	Lapandaaw (Shravani Devdhar)
1993	Muktaa (Dr. Jabbar Patel)	Waarsaa Lakshmichaa (Madhukar Pathak)	Maazaa Chhakulaa (Mahesh Kothare)
1994	Doghi (Sumitra Bhavé)	Baangarwaadi (Amol Palekar)	Aboleé (Amol Shedge)
1995	Raosaahab (Sanjay Surkar)	Putrawati (Bhaskar Jadhav)	Sunaa Yeti Gharaa (A. Radhaswani)
1999	Gaabhaaraa (N.F.D)	Gharaabaahar (Suyog Chitra)	Bindhaast (Devyani Movies)

TABLE NO 3.3 NATIONAL FILM AWARDS

Production Year	Best Feature Film in Marathi	Director
1954	Shyamchi Aai	Acharya Pralhad Keshav Atre
1955	Mahatma Phule	Aacharya Atre
1956	Mee Tulas Tuzhya Angani	Raja Thakur
1957	Shirdiche Saibaba	Kumarsen Samarth
1958	Gruhdevta	Madhav Shinde
1959	Dhakti jau	Anant Mane
1961	Kanyadan	deepak

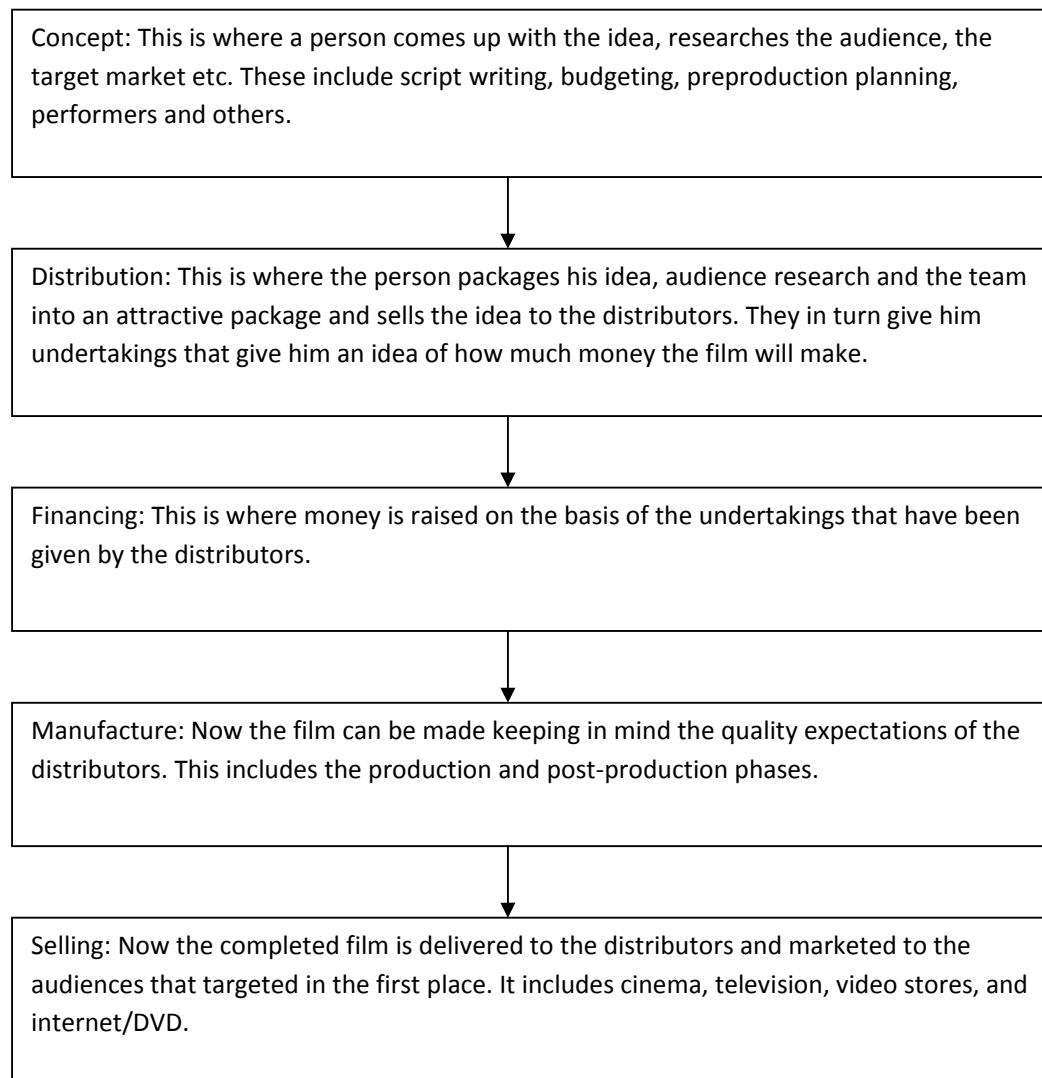
1962	Prapanch	Madhukar Pathak
1962	Manini	Anant Mane
1962	Vaijyanta	Gajanan Jagirdar
1963	Ranglya Ratri Asha	Raja Thakur
1963	Gariba Gharchi Lek	Kamlakar Torne
1963	Jawai Mazha Bhala	Neelkanth Magdum
1964	Ha Mazha Marg Ekla	Raja Paranjpe
1964	Te Mazhe Ghar	Ganesh Bhatt
1965	Pathlag	Raja Paranjpe
1966	Sadhi Manasa	Bhalji Pendharkar
1967	Pavana Kathcha Dhondi	Anant Thakur
1968	Santh Wahate Krishnamai	Madhukar Pathak
1969	Ekti	Raja Thakur
1970	Tambdi Mati	Bhalji Pendharkar
1971	Mumbaicha Jawai	Raja Thakur
1972	Shantata! Court Chalu Aahe	Satyadev Dubey
1972	Ajab Tuzhe Sarkar	Raja Thakur
1973	Pinjra	V. Shantaram
1976	Saamna	Dr. Jabbar Patel
1978	Jait Re Jait	Dr. Jabbar Patel
1979	Sinhasan	Dr. Jabbar Patel
1980	22 June 1897	Nachiket and Jayu Patwardhan
1982	Umbartha	Dr. Jabbar Patel
1983	Shaapit	Arvind Deshpande-Rajdutt
1984	Smruti Chitre	Vijaya Mehta
1985	Mahananda	K.G.Korgaokar
1986	Pudhcha Paool	Rajdutta
1987	Sarja	Rajdutt
1989	Kalat Nakalat	Kanchan Nayak
1992	Ek Hota Vidushak	Dr. Jabbar Patel
1993	Lapandav	Shravani Devdhar
1994	Mukta	Dr. Jabbar Patel
1995	Bangarwadi	Amol Palekar
1996	Doghi	Sumitra Bhavé
2000	GharaBaher	Sanjay Surkar
2001	Astitva	Mahesh Manjrekar
2003	Vaastuprush	Sumitra Bhavé/Sunil Sukthankar
2004	Not Only Mrs. Raut	Gajendra Ahire

2005	Uttarayan	Bipin Nadkarni
2006	Dombivali Fast	Nishikant Kamat
2006-2007	Shevri	Gajendra Ahire
2008	Nirop	Sachin Kundalkar
2009	Harishchandrachi Factory	Paresh Mokashi

3.2 MARKETING OF A MARATHI MOVIE

3.2.1 FILM INDUSTRY CHAIN

FIGURE: 2. 1 FLOW CHART



Marketing is undertaken at every step of this chain. From the time the story is thought and the cast is selected, the marketing process begins. Directly or indirectly, the news that is spread about the movie tells the customers about it thus promoting the movie.

Marketing teams consist of strategists, negotiators, publicists, photographers, graphic designers, sales reps, writers, media producers and announcers, editors, and many more specialists who move the product from a script through the industry system into the consumer system. Marketing a movie involves a roll-out calendar that first reaches out to industry channels: distributors, theatrical exhibitors, sales reps, producers' reps, and the industry media.

3.2.2 MARATHI MOVIE MARKETING

Marketing is a broad category encompassing a broad range of services that are based on scientific approach and artistic creativity. While the act of marketing may include everything from personal networking to full blown ad campaigns, there are elements which are common to both, which include effective and clairvoyant presentation of ideas and messages and the necessity to elicit a favourable response. To achieve 100% favourable response towards the product, brand and the company behind, Rajat Jain, MD, Walt Disney came up with the 4 Es – emotions, engagement, experience and enhancement. If these Es are satisfied by the product or service offered, the product will be said to have got a good response. This stands true especially in marketing of services like travel and tourism and entertainment.

Entertainment is an amusement or diversion intended to hold the attention of an audience or its participants. The entertainment industry consists of a large number of sub-industries devoted to entertainment. However, the term is often used in the mass media to describe the mass media companies that control the distribution and manufacture of mass media entertainment. It includes movies, television, radio, theatre, sports, and many such services. Film is a field that encompasses motion pictures as an art form or as part of the entertainment industry. They are a popular form of entertainment, and a business produced by recording "real" people and objects (including played-out fantasy and fakes) with cameras, and/or by animation.

Success in digital cinema is built upon several critical ingredients: content, technology and people. The people factor is where marketing comes in. Finding their itch and supplying a solution is the process of marketing. Today's marketing is about design as much as it is about product life cycle. A marketing attitude of connecting people with people through a product and/or service is at the heart of every decision and process in business – An attitude of identifying the audience/customers, an attitude of giving them more bang for their buck, an attitude of getting their attention in a world of media clutter, an attitude of building value for your company through smart business negotiations. All those choices and skills are elements of marketing.

The main objective of movie marketing is to reach as many targeted consumers as possible at the lowest cost. This is accomplished by creating innovative messages that engage moviegoers in a highly effective manner. Movie marketing can take months of planning and organizing and its success can make or break a film. Movie marketing can be expensive and is often a significant part of the entire movie cost. Certain elements of film marketing do differ from conventional efforts, as films can utilize the cachet surrounding the actors

themselves. Often, big names sell the film more effectively than other marketing efforts. Reviews by top critics are also an extremely important element of film & movie marketing.

Effective movie marketing goes beyond traditional media and reaches consumers in unique and creative ways. This can include alternative advertising, one-to-one promotions, partnering with events, sponsorships, etc. Movie theatre advertising can be handled at the venues themselves, with marketing teams promoting a variety of products to consumers as they are waiting in line or approaching the theatre.

A movie can be rightly termed as a service of mass consumption, a service to be rendered to the mass based audience. In the West, movies have been long looked upon as products which have to be marketed and as an occasion offering a fantastic opportunity to cut through communication clutter, create excitement in the market place and reach the consumer. In India it has been only in the past few years that marketers have begun to take movie business seriously.

3.2.3 STAGES OF MARKETING A MARATHI FILM

Marketing of a Marathi movie can thus be divided into following stages:

Pre-production and development stage marketing consists of research to identify the best niche markets, genre and cross-over strategies, product placements, star recruitment, and of course a refined, marketable script. The gathering and evaluation of data regarding the preference of consumers for products and services, market research and market surveys enable a business to make informed decisions based on actual customer needs. Market research and market surveys can help develop and implement successful marketing campaigns that are more focused and targeted toward a desired audience. It also helps the producers know about the favourable distributors for their film.

During production, marketing activities include on-set activities including the taking of production still photography for upcoming packaging, posters and media illustrations, as well as set visits and promotion for the media who work way ahead of the release of the film to get the story out to the industry and the ultimate consumers. This is also called 'unpaid publicity' as the media may not be paid for the publicity done. However, they press may charge about 50%, to the producers for the publicity once the film is ready to release. One or two prints ready are shown to the distributors in trial cinemas/ halls who are also provided with the posters, show cards, etc. made for promotions along with some prints. Distributors like to get into the movie marketing picture early so they can work with the producer in getting adequate coverage shots for their various niche markets, make sure they have quality images and stories for their marketing materials, and have adequate time to distribute the promotional energy throughout their market niches. In addition, teaser trailers are shown on televisions and theatres to create buzz among the audience.

Post production isn't left in the marketing dust. During the last couple months of editing, there are private screenings that test for audience feedback to hone the story into its finest, most marketable form. There are also screenings in the trial halls for the distributors and media. The media is provided with a psychostyle (a film industry jargon; a review written by the producer and given to the pres telling about the shooting, making, story, etc.) report given by the telling about) by the producers to get a favourable review. There's no direct payment

made for this and thus the results are not sure to be positive all the time. Positive reviews can generate sales as much as conventional advertisements. And similarly a negative response from the media can completely drown the movie. This is a kind of 'Silent marketing'. Length, cover shots, story elements and even colour correction can be refined for greater marketability.

Launch of a film is considered the high point of marketing, but it is really a culmination of months of behind the scenes marketing work. The message has been crafted, the visuals assembled, the stars put into the public spotlight, and the distribution channel negotiated into a seamless flow of product flowing into the various channels that take the product into the service and product markets. The launch of music of the movie is also a marketing activity. Indian movies that are still recognised by their songs and dances use them as promotional tool.

After the launch, the working of a Marathi movie depends on the word of mouth. It is all in the hands of the audience. Publicity can be controlled until the audiences see it. That is why not many producers think much can be done after that. But this view is changing gradually. Even if the image that is portrayed in the minds of the people who have already seen the movie cannot be changed, at least bad publicity can be curbed. Post release promotions are taken place by the stars themselves attending the launch of the movie in different regions. Other promotion activities like contests keep going at least till 1 month (or 4 weeks) after the release of the movie. Also the film festivals add to the promotion. Production houses like Ashtavinayak production believe more in the post launch marketing.

3.2.4 MARATHI MOVIE MARKETING TRIANGLE

The Marathi movie marketing has the producer, distributors and the customers at the 3 different ends of the service marketing triangle. Thus marketing takes place in three ways:

1. Selling the movie to the distributors,
2. Marketing the movie to the masses by the producers,
3. Marketing to the masses by the distributors/ exhibitors.

Selling the Marathi movie to the distributors is as important as selling it to the final customer. Only if the distributor is satisfied and understands the message the producer wants to convey through his movie, will he (the distributor) market it well to the final audience. The exhibitors themselves take up activities like tying up with corporate, announcing contests, etc. to attract customers.

The main marketing done for the movies is by the producers for their customers directly. This might be done in conjunction with the distributors. It includes T. V. trailers, Theatre trailers, press conferences, arrangement of star interviews, star premieres, in-film advertising, merchandising, and all the marketing strategies undertaken directly by the producers. In addition, the posters and billboards/ hoardings are also prepared by the producers and then supplied to the various distributors; hence it becomes an indirect marketing by the producers.

3.2.5 MARATHI MOVIE COMMUNICATION MIX

In order to make a profit on movies they release, movie studios usually engage in a sometimes expensive marketing campaign to ensure that people will actually attend the movie.

Several different techniques serve this end. Trailers - assemblies of excerpts from the movie - screen prior to other movie showings. Advertisements in newspapers, on television, and movie-oriented websites can also help. More questionable practices include movie junkets, reliance on so-called quote whores and (allegedly) fake movie fan websites.

The marketing communications mix can be divided in the following parts:

A: ADVERTISING

The various mediums of advertising are:-

1. TV
2. Radio
3. Print (newspaper and magazine)
4. Billboards (mobile advertising)
5. Trailers (television and theatre)

Television is the favoured and probably the most effective form of advertising films to people who are not regular cinemagoers. The advertising message can be made visually appealing and delivered to target audiences. It is also the most expensive. However, because film is a cultural product, publicity can be generated for virtually nothing. The publicity circus generates much free media coverage. Most stars will be contracted to do interviews with television, radio, newspapers and magazines; they spend a day in a hotel seeing a different interviewer every few minutes and say positive things about the film. A press pack will disseminate information to every relevant publication and will include images and sequences from the film that can be used. Nowadays television is being used more effectively. The making of the movie to be released is shown a day prior to the release. Then there also shows hosted to tell more about the movie. For example, the movie 'Zenda' directed and produced by Avdhoot Gupte aired a show on television telling the audience more about the movie.

Radio advertising is used less often, but its popularity is increasing day by day especially for people who are on travel whole day. Through this medium not only the songs and star interviews but also contests are being carried out and hence it is very useful.

Print advertising i.e. newspaper and magazine; include movie reviews, star interviews, stills from the movie, et al. It has been declining, but the independent distributors tend to spend proportionally more on this medium. But sometimes these mediums are cheaper compared to the others as most of the cost is covered by the independent press reports.

Billboards are an effective medium to advertise the movie. They show stills from the movie, brand associations, etc. in addition to the normal billboards now digital billboards are being used which are more attractive. They seem to be still from far and when approached a small clipping of about 10 seconds is seen and then it turns back to a simple billboard for some time. This repeats after few minutes (as per the time set). Normal billboards are also rapidly being replaced by Mobile Advertising.

Mobile advertising uses platforms such as cars, trucks, moving vans, public transportation, trolleys, etc. which are taken on rounds in high-traffic locations. This mobile advertising placement can include magnetic signs, bumper stickers, window decals, and advertisements painted directly onto the vehicle. While it may compete with numerous other ads in these locations, mobile advertising is different enough from conventional advertising that it creates interest. A classic example is of the Balaji Telefilms movies which use their own vans, used for shooting purposes, as billboard location. This method is not so expensive also.

The other important form of advertising is Trailers are short (90 seconds or less) advertisements for films and are probably the most cost-effective selling tool for films. They can be shown on television and in theatres to a captive audience. They are very likely to be reaching the target audience. They can convey a feel for the story, which is important to the potential audience.

Theatrical trailers are 2-3 minute advertisements for movies that play in cinemas before another movie, or during the interval. Trailers are placed by the film's distributor, not the cinema. Thus trailers almost always advertise another film from the same firm. This makes a hit film even more valuable as means more people will see ads for the company's other films. This ability can also affect when films are released. If a studio has a guaranteed hit they will schedule similar films for release soon after so that the audience who saw the trailer before the first film will see the second. This advertising is especially valuable as it can be carefully targeted. Movies appealing to one age group or demographic will have trailers for films targeting that same group. Trailers tend to appeal to specific markets, and if different trailers are compared for the same movie, it can be seen that they also portray specific themes depending on their intended market.

The most common technique is to show some of the highlights of the film. Thus for an action movie some of the most elaborate special effects shots will be cut into the trailer.

For a comedy two or three of the funniest jokes will be put in the trailer. All trailers also emphasize what high profile stars are in the film, sometimes listing some of the awards these actors have achieved. Noted directors and producers are also listed, but since few directors and producers have name recognition among the general populace far more common is to mention a previous successful film the director or producer released in the same genre. As well as highlights from the film, another ubiquitous feature of the trailer is a voice over. The voiceover is usually essential to inform the audience about the plot of the film, as brief disconnected scenes rarely can do this. The trailer also shows briefly a shot of a list of the main cast and production team. This list normally contains dozens of names and is impossible to read in the brief period it is on the screen. It is still insisted upon by union contracts, however. How much to give away in a trailer is a controversial question. Most filmmakers believe that some surprise is necessary and that a trailer should show no more than is needed to convince the audience to see a film.

A Teaser Trailer is a truncated version of a Theatrical Trailer intended to entice the audience about an upcoming movie and to begin hype on big name titles. Teaser Trailers unlike the typical long trailers are usually very short in length, usually under 30 seconds. The purpose of the teaser trailer is not to show a bunch of out-of-context clips in order to give the audience an understanding about the movie's plot or theme, but rather to let them know that the movie is coming up in the near future, and to add to the hype of the upcoming movie event. Recent examples of major motion picture events that used teaser trailers to gain hype are 'Guldasta'

and 'Vihir'. Teaser Trailers usually appear months before the longer and more detailed trailers do.

B: PUBLICITY

1. posters in cinemas
2. website
3. press (tabloids & broadsheet) articles and reviews
4. magazines
5. tie-ins (including single, music video, script, book, the making of documentary)
6. music launch, premieres
7. festivals
8. stunts

Distributors specifically target community 'opinion leaders' for their advance screenings to assist in speeding word-of-mouth promotion. Influential journalists that write about the arts or an association that embodies the target audience may be invited to a special screening.

Posters and displays adorn the foyers of cinemas. Posters also appear in appropriate magazines.

The Internet is regarded as an essential medium. It's very rare these days to not have a movie hit the theatres without a website promoting it. In the last few years, web sites have increasingly become part of the marketing mix for movie companies. They inform about the various places the movie is being shown, and other details like the cast, crew and also they have the trailers put up on the websites. It mainly helps when the movie is to be released overseas. For example, 'Kass' an Akruti Productions movie used their website very effectively for promotion.

Media opportunities are a low-cost method for promotion. The mere mention of a film and its details in newspapers, magazines, television, or radio may produce more word-of-mouth awareness than an advertising campaign. This may be related to the fact that the public accepts news stories more than advertising messages because of their so-called authenticity. For example, when a movie is released the stars travel across all over the country where it is being released and give interviews promoting the movie.

The movie junket is another commonly used method of movie marketing. The studio that produces a movie (or its marketing partner) invites several journalists/entertainment writers to see a movie before its release, then gives them the opportunity to interview its stars. The studio usually expects the journalists to give favourable press to the movie after returning home. A negative review is likely to inhibit the studio from inviting its author to more junkets. Some consider movie junkets a kind of practice where journalism and marketing merge to a dangerous point.

Mobile downloads are also help in the publicity of the movie. Various songs, ring tones, wallpapers, games and many such downloads for the mobile are growing in demand. They too add to the promotion of the movie to a large extent.

Corporate Sponsorship is the ability to attract a national sponsor. It usually requires the film to have a wide-release pattern in a major market. For example, trailers, posters, micro sites

and hoardings aside, tied up with The Times of India, Sony Entertainment's, music channel MTV etc to promote the movie.

Premieres are also used to garner coverage, often as a news item. These are often designated 'for charity' to help news editors justify the coverage and if a famous personality can be persuaded to attend then the 'photo opportunity' is very likely to be taken up. Previews, usually start up to a week before the film's release, and are used to generate 'word of mouth'.

The release of songs associated with the movie has become de rigueur and extracts from the film are likely to be included within the pop video. Songs and music are the integral part of an Indian movie. Even if songs are not included in the movie, an album of the movie songs is sure to be made. Any time the song is played on the radio the movie is likely to be mentioned. Some films get nominated at the film festivals & get recognition and thus create hype among the audience to watch it. These events can maximize exposure for the film. These are straightforward ways of promoting a film however there are a multitude of other ways of getting a film noticed.

C: SALES PROMOTION

Another tactic that many movie makers rely on is the use of retail tie-ins (such as contests and point-of-purchase displays) in related media outlets, such as book and record stores. These efforts can help build awareness with modest investments in time and labour.

Sampling is the technique by which tickets to sneak previews and premieres are given away. A film distributor would make a deal with a radio station (selected for its demographics to deliver the film's target audience) to provide a determined number of announcements inviting listeners to phone or write in to win tickets to a special advance screening (the distributor pays for the theatre rental and invitations, but not the air time). These contests are also initiated by the theatres (exhibitors).

D: PERSONAL COMMUNICATIONS

Personal communications is the communications done on the face to face level with the customers. It is either through the sellers or through word of mouth. Sellers include the helpline services of the theatres, and the VCD and DVD sellers. The way the movies are sold by them, help the customers decide about the movie to a certain extent. These sellers take up certain marketing efforts themselves promoting the movie. Word-of-mouth publicity is the most powerful form of promotion for films, particularly the upscale film. Word of mouth is a communication between the customers themselves. It originates from outside the organisation and thus can have a negative effect. As it is rightly said bad news spreads faster than good news, if a person likes something he tells it to four people, otherwise he tells it to 17 people. Thus more care is to be taken to curb bad word of mouth situation. Negative publicity also should be fought during the post-release phase.

3.2.6 MARKETING COST DISTRIBUTION FOR A MARATHI FILM

The following table shows a break-up of the money invested in advertising through various different mediums. From the table we can see that amount invested in TV is reducing and that in internet, posters, etc. is gaining importance.

TABLE3.4. MARKETING COSTS OF A MARATHI FILM

The Divide	2001	2004	2009
Average marketing cost (Rs.)	1.2mn	2.8mn	5mn
Print (%)	5-7	7-10	12-15
Terrestrial TV (%)	2-5	Negligible	Negligible
C&S TV (%)	80	75	60-65
Internet/Online, Trailers, Radio (%)	Negligible	<2	5-7
Hoardings, Publicity, Design and Posters (%)	8-10	10-12	12-15
Events (%)	Negligible	<2	3-5

Source: Industry estimates, Yes Bank research

3.2.7 DISTRIBUTION OF MARATHI FILMS

In the value chain of film making, Production, Distribution and Exhibition are the three key segments, of which, the distributor is the key stake holder. It includes distribution to the theatres, to homes through VCD, DVD, and satellite.

The flow of product in the distribution industry is as follows: a film property is produced by the production company, which then sells the distribution rights to the distributor. These rights are often bid for by distributors through film markets or through sales agents. Often, the distributor will bid for the distribution rights before production is finished and the distributor pays an advance to the production company. The rights to show the film property are then bid for by exhibitors.

The distribution people down the line (in remote parts of India) play a very big role in the film hits and misses. These distributors have an uncanny ability to 'smell what is right' and the money-making opportunities therein.

In the initial stages of a distribution deal, sometimes even before production has started, the distributor will assign a project director to the film to determine promotional materials required and to develop marketing ideas and events. A unit publicist (who is responsible for the promotional campaign during production and for preparation of publicity materials and press coverage during the production) and unit photographer (responsible for publicity stills) will be selected.

Promotional materials developed by the distributor during the production phase include the press kit (which contains a synopsis of the film, production information, production stills, interviews with cast and crew, advertising copy, etc.-- this kit is sent to all major media to provide background and 'clips' for reporting), trailers (short advertisements to build interest and awareness of the film in both the theatres and television), advertising copy (for hardcopy advertisements in printed media), product reels and samples (to promote sales to exhibitors), bid brochures (also to promote sales to exhibitors), and press mailings.

During pre-release, the distributor would commit to producing all advertising materials for the mass media, buying the advertising space, and conducting test marketing if necessary. A media plan would be generated, usually by the advertising agency representing the distributor, outlining the objectives/strategies of the advertising campaign, the release, the target audience, the media mix, reach and frequency objectives, the costs associated with it, the activities of the media plan, and schedules of all media advertising.

Film distribution in India has traditionally been a regional business and each territory has its own set of competitors. Very few Indian distribution houses have a cross-regional presence on a large scale. The Indian territories are divided into six distinct markets: West (Bombay/Mumbai), South (Madras), East (Calcutta), North, North East and Central India. The largest territory is the West followed by the South which is also known as 'Tollywood' because of the Tamil language. The large number of cash-rich Non-Resident Indians (estimated at 20 million) is considered to be India's seventh territory. The USA, Canada and UK are the major export destinations. Other territories such as Japan, South Africa, Mauritius, Australia, New Zealand and the Middle East are fast becoming important markets for Indian films.

Yash Raj Films, Rajshri Films and Shringar films are three Indian distributors, who have developed a large presence outside their traditional stronghold in the Mumbai territory through physical presence and/or alliances / joint ventures with strong distribution houses in other territories. Foreign distributors like Columbia Tristar, Warner Brothers, 20th Century Fox and Paramount have been present in India for quite some time, but their operations have been limited to releasing their respective US products to select Indian markets and audiences.

After the distributors come the exhibitors. Exhibitors have always had a significant role to play in show business. In the olden days there were only a handful of decent theatres even in the film capital Mumbai and many movies waiting in queue. Metro and Liberty were the only theatres in town to screen select Hindi films. If they couldn't screen their films in these two theatres, producers fought to release them at Minerva, Roxy, Opera House, Novelty, Imperial, Krishna (Dreamland), Maratha Mandir, Badal, Bijli, Super, Alankar and as a last resort, Swastik. The fierce in-fighting lead to exhibitors throwing attitude, dictating terms and cutting sweetheart deals for themselves.

3.2.8 MARATHI FILM VALUE CHAIN

Below is a simplified business system for the typical film value chain, illustrating how a fictional Rs.100 (excluding tax amount) spent by the consumer is divided up between the various players in the theatrical market,

Producer → Distributor → Exhibitor → Consumer
Rs.25 + Rs.65 + Rs.10 = Rs.100

And home-video market for films:

Producer → Distributor → Duplicator → Wholesaler → Retailer → Consumer
Rs.10 + Rs.20 + Rs.25 + Rs.25 + Rs.25 = Rs.100

6.3 Pay TV/ Direct To Home (DTH)

TV is a very effective medium for showcasing a movie as not all can afford to go to a theatre or buy a VCD/ DVD. The producer sells the movie rights to the TV channel who can air the movie on his channel for a particular period. They are a long lasting channel for showing the movie. Even after the movie is removed from the theatres, TV can take over. But the producers prefer to show the movie on the TV after a long time of release (except when the movie doesn't work so well in the theatres) so that people have the craze to go to the theatres and watch it which gives them better returns compared to TV.

6.4 Risk Sharing between Producers and various Distributing agents

Risk sharing between distributors and exhibitors is cyclical and is a function of either the type of the demand supply mismatch of films in specific time periods.

6.4.1 Minimum Guarantee (MG) Distribution Deals:

Producers demand and get MGs from distributors for big budget or big star cast film, thus de-risking their business model and also getting finance for their movie. The amount earned over and above the minimum amount decided, is shared between the distributors and the producers in a pre-decided ratio. Thus in this method the Theatrical, Overseas, Music, and Pay TV Distributors are at a risk. Also when supply of film is limited due to specific time period or general lack of content, distributors demand MGs from exhibitors, who generally pay upfront MGs in order to block films for their screens.

6.4.2 Revenue Sharing/ Commission Deals:

For films without a big star cast, distributors & exhibitors usually work on revenue sharing arrangement wherein they share total box office revenue (net of entertainment tax) in the ratio of 50:50. Thus, here the producer is at a high risk. Even the VCD/ DVD, and Pay TV Distributors have a high risk whereas; Theatrical, Overseas DVD, and Music Distributors are at a lower risk.

3.2.9 FINANCE FOR MARKETING OF MARATHI FILMS

Marathi movie industry is a great sector for foreign investment by corporative entertainment companies. Though risks are high on a per-movie basis, the risk spreads out across a number of films. However, the domestic Marathi film-making industry, despite its profligacy, is yet to acquire the character of professionalism on a large scale. It still remains highly informal, privately-held, personality-oriented and family-dominated by film production companies which rely on traditional financing through a network of 'friends' and 'private financiers'.

They produce on average 1-2 films every year. Some disturbing trends in Marathi film industry seem to have set in since the 1960s. Until the 1960s, film producers would get loans

from film distributors against a minimum guarantee. This meant that the distributors had to ensure that the film was screened in cinemas for a fixed minimum period. If this minimum guarantee was fulfilled, the producers had no further liability. Profit or loss would be the destiny of the distributors.

There are some exceptions, however. For instance, India's most celebrated film-maker, the late Satyajit Ray, is known to have pawned his wife's jewellery to part-finance his first film. The financing pattern, centred on distributors, is suspected to have changed since the 1960s when the studio system collapsed and 'freelance' performers emerged. This gave rise to the 'star system' in which actors and actresses ceased to have long-term contractual obligations towards any studio or film production firm, such as the now defunct Bombay Talkies, New Theatres and Prabhat Studios. Rather, they began to operate as freelancers commanding fees in proportion to the box office performance of their recent films. This increased costs of film production since the more successful actors and actresses hogged major proportions of the producers' budget.

In the changed system, distributors would pay 50 per cent of the film-making cost leaving it to the producer to get the rest from other sources. The 'other' sources are:

- Conventional moneylenders who lend at an interest rate of 36-40 per cent annually;
- Non-conventional but corporate resources,
- Promissory note system, known as 'hundi' system: this is the most widely prevalent source, and
- Underworld money: about 5 per cent of the movies are suspected to be financed by these sources which are illegal

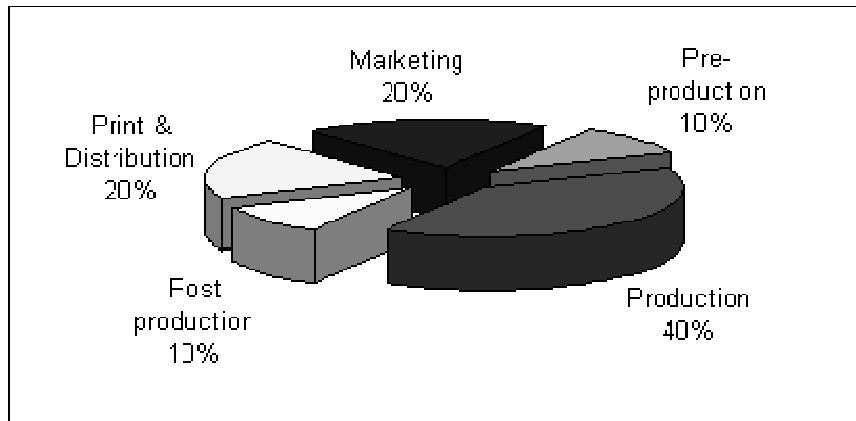
Film production thus became a risky business and the relationship with usurious moneylenders strengthened over the years. Surprisingly, however, the oft-murky world of film industry's finances has not tainted the film industry's perception in the general public eye or in the government's attitude.

The overall cost of the Marathi movies movie can be divided into the phases discussed below:

- Pre-production – In this phase the story and script writing, research work carried out for the story, for a suitable location, fees for technical cast and crew, the star cast fee, and other such activities require certain amount of cost to be incurred.
- Production – This is a phase where the actual making i.e. shooting of the movie takes place. Cost incurred during this phase is also very high.
- Post production – This is an important phase of making of a movie. Editing, colour correction, dubbing, et al are required for preparing the recorded scenes i.e. films into an entertainment package. Though this phase involves less cost compared to that of the other phases.
- Print and Distribution – This is the next phase in which the final prints are made and distributed as per the requirements by the distributors. Here the major cost is for selling the distributor.

The above mentioned phases (marketing is carried out in every phase) have different importance for different film-makers and the budgets are decided on the basis of their importance. The graph below shows a general pattern of cost distribution in Indian films on an average:

FIGURE 3.2 COST OF DISRIBUTION (Figures are approximate)



At the start of 2001, a reasonable budget film in Marathi movies would be 30-40 lakhs of rupees .Until the late 1990s, Indian cinema was in the unorganised sector and it was not even recognised as an industry by the Government, meaning it was not available for concessions and incentives. Even though it has since been recognised as an industry, banks and other financial institutions continue to avoid the industry due to the enormous risks involved in the business. Two banks, Canara Bank and Indian Bank, have reportedly lost heavily by financing films. However, the prospects of bank financing and risk insurance are becoming brighter, albeit at a slow rate. As a result, the financing of films in India often remains shrouded in mystery.

One has to remember that 95 per cent of the producers need bank finance. What most producers have been demanding is that the banks should finance the industry with the negatives and distribution rights, including overseas and copyright such as music and satellite being construed as collateral security, rather than the traditional immovable property. The Marathi industry is not asking for the moon. But considering the high risk factors, banks will have to adopt a different strategy for the film industry which will serve as a guideline. There is no denying the fact that the film producers will have to be a lot more organised and transparent in all their dealings.

It is herein the agglomeration of the single screens into an integrated theatre chain holds significance as it will negate the investment barrier / knowledge barrier / negotiation barrier present in the current individual owned and individually managed single screen theatres.

3.3 MARKETING MIX OF 7 P'S FOR MARATHI FILMS

FIGURE 3.3



A combination of marketing elements used in the sale of a particular product, the marketing mix is centred on combining elements of the four P's of marketing: product, price, place, and promotion. These marketing mix components must be combined in an optimal manner depending on the nature of the products and services. In determining the marketing mix of a

Marathi film which is a combination of product and service, one should carefully define the marketplace, the product positioning, and the unique selling proposition. The target market and market requirements have to be decided too based on the Test Marketing analysis. A plan is made looking at the sets of audiences whom the film appeals the most, & accordingly marketing budgets are allocated & publicity campaign is planned and launched, e.g. according to test data, the film is intended to appeal to Hindi-speaking, college-going groups, then marketing & publicity campaigns are focused on such segments. The objective is to target the right audience & to derive maximum mileage from promoting & exploiting the product. For example, the film 'Bindhast' was targeted towards the young generation of a metropolitan city so all its marketing was centred on that same market.

"Marketing attitude" behind each of these critical elements of engaging people in the exchange of entertainment and enlightenment for the greenback is discussed below.

A.PRODUCT MIX

A Marathi movie product consists of intellectual property than can be ported to a variety of deliverables: theatrical exhibit, non-theatrical exhibit, video tapes, DVDs, CDs of the soundtrack, collectible editions, television and cable broadcast, Internet-served, and then there is the split dimensions of domestic, foreign, and niche markets. Not to mention ancillary products such as clothing, toys, games, posters and even restaurants for successful franchises. And then there are the franchise rights, endorsements, product placements and a host of offshoots that are bought and sold, leased and rented.

The digital cinema product is also a service. It's a product that can be a valued collectible or a gift. It's also entertainment opportunities in a theatre or in someone's home. The movie is one of the most complex businesses in the communications industry because of its creativity, its diversity and its continual explosions of technological delivery options.

Production value is a nice global term in product marketing of Marathi movies. Included in this catch-all basket are:

- Strength of the story
- Star power – promotional quality of actor, director and maybe, director of photography
- Visual quality
- Sound and Music quality
- Deliverability: quality, on-budget, on-time and marketing materials

B.PROMOTION MIX FOR MARATHI FILMS

This part of the Marathi marketing mix is the most important in determining whether a film is successful or not. For most movies aimed at a mass audience the opening weekend is crucial to its box office performance, if it does not open well (Friday to Sunday) then it is likely to be a flop. Therefore most of film promotion is designed to open a movie big and then hope that positive word of mouth will kick in afterwards.

Promotion involves advertising, publicity and sales promotion techniques. Advertising consists of paid for space (in a magazine for instance) or time (on television and radio). Publicity includes the reviews of the movies but as it can be negative also it cannot be considered as publicity completely. It also includes interviews and profiles on a film's stars and, sometimes, the director. This would also be 'free of charge' to the film's distributors (who are responsible for the marketing) and will be positive. In addition, newspapers, magazines, radio and television programmes may carry stories about the making of the film;

most of which would be positive. Distributors can be confident that coverage will be positive because of the nature of the 'publicity circus'. For instance, film magazines know if they are critical of a film star they are not likely to get to interview them in future. As stars are important selling points for the magazines this would be detrimental to their sales. Hence most non-review coverage accentuates the positive. Similarly stars and celebrities only appear on chat shows if they have an opportunity to plug their new film. Promotion also includes the film premieres, corporate sponsorships, and contests.

The promotion must be affective in two ways: (a) it must give the right impression about the film (b) to the appropriate audience. For this reason, promotion has to be well planned and should begin as early as possible.

C: PRICING MIX FOR MARATHI FILMS

Marathi Movie making is an art. Producers, Directors, Stars and other all involved in creating the movies are nothing less than the artists. Artists should treat their art as art and take the process of making it as seriously as anyone takes their chosen profession. Great skill and insight are required in order to create truly original art (movie). Transforming an idea or concept into technically and thought-provoking or emotion-arousing or even a simple entertaining work of art is a talent that few people possess.

Each movie-maker perceives his product (movie) as an excellent piece of work but has an extremely difficult time convincing the distributors (his buyers) and justifying the amount he wants to get for it. Pricing of the movie should be done realistically, understanding and respecting the movie business. A large number of players exist in the distribution segment, each operating in one or two territories. Since there are only a few national players, a producer generally sells his film to more than one distributor, who bears the marketing, publicity and print costs. Differential pricing of rights for different territories is the general norm as the revenue earning potential of different territories varies widely due to diverse consumer preferences. The distributors almost always compare the work with the others. Thus pricing of movies is cost as well as market based. Music of the Marathi movie is sold differently to music companies on the basis of the stars in the movie, technical cast, and other such criteria.

D: PLACE MIX FOR MARATHI FILMS

The Marathi film industry mainly undertakes multilevel marketing (mlm) wherein the product (movie) is sold through distributors. Other names for mlm are network and matrix marketing. The mlm concept is based on a promise from a company that if a person signs up to sell their products, they will pay a commission on all sales generated by that person as well as other distributors the person recruits. It is either sold at a fixed price where the distributors have to bear all the loss and in case of profit they don't have to share with the producers; or it is at MG (minimum guarantee) basis. In MG basis risks are shared by both, the producer as well as the distributor. Nowadays MG method is prevalent.

Decisions regarding the number of prints required in each territory and the number of languages it needs to be dubbed is also needed to be taken on time so that distribution can take place smoothly. Also the various other mediums through which the movie can be released, satellite, video CDs, and other such mediums are to be considered.

The release pattern of the movie affects the movie market. A wide release is preferred. With a wide release, the producers and distributors can realise revenues to recoup their investment in a shorter time period (provided that the film is successful). Due to reduction in the time lapse between the theatrical release and that of video cassettes to 6-8 weeks, revenues can be

realised faster. Abhi Roy of Siddhivinayak Pictures said that considering the short shelf life of films, the fate of any film is often decided on the first weekend itself. This makes it harder for any distribution company to market the film and ensure its success. Thus a timely distribution of the movie plays a very important role in its success.

E: PEOPLE MIX FOR MARATHI FILMS

‘People’ includes the service provider and the customers. The service providers i.e. the director, producer, artists, story writer, editor, etc. all affect the decisions of the customers watching the Marathi movie. Also the distributors, exhibitors, the front line staff at the theatres, all of them have a different impact on the customers and their experience in watching the movie. The people element has become most important today since the consumers not only look for the product but they are more interested in the service component. Thus the role of human resource becomes extremely critical. The people element involves the Management which is responsible for the functioning of the activity. The training and development of the human element in the Marathi film industry is most crucial to survive in the long run.

F: PHYSICAL EVIDENCE FOR MARATHI FILMS

Physical evidence is the environment in which the service is delivered and where customers and firms interact. Any tangible commodities that facilitate performance or communicate the service are also physical evidence. Physical Evidence for a movie consists of the theatre, film city, copyright, tickets, hoardings, television, merchandise, and other such things that tangibilise the movies.

G: PROCESS

Process is the way of undertaking transactions, supplying information and providing services in a way that is acceptable to the consumers and effective to the organisations. Since service is inseparable, it is the process through which consumers get into interaction with the service provider. Process of movie marketing includes the various marketing techniques used. Marathi Movie marketing is a yet a simple process (step involved are numerous), and but there is immense divergence (variability in each step) in it. Movies have a short term contact with the customers since it's just for a particular movie.

H: PRODUCTIVITY AND QUALITY

Productivity is how inputs are transformed into outputs: The Transformation Process. It involves financing, screenplay, scripting, casting, directing, stunts, music, acting, animation, editing, dubbing, printing, and developing.

Quality is the degree of satisfaction a customer gets from a service, by meeting their needs, wants and expectations. In movie, service is provided regardless of any individual purchase. More the number of advantages customers get from a movie will be appreciated more i.e. a movie that is comedy, horror, romantic, as well as emotional will be more accepted by the customers. Production companies are challenged with establishing a well-balanced marketing mix. There are many options available which make it imperative to choose components of the marketing mix that provide the highest return on investment.

CHAPTER 4: RESEARCH METHODOLOGY

Research Methodology

RESEARCH PROCESS / PROCEDURE

Research process consists of series of actions or steps that are effectively performed in a specific order, necessary to effectively carry out research. These actions or activities usually overlap each other than pursuing specific sequence. RP is a systematic process, which is undertaken in order to study the research problem and to arrive at certain firm conclusion. RP specifies how a research is conducted (through various steps). These steps are interwoven into each other. Thus research process provides us with the sequence of the steps to initiate and complete the entire research project.

1. Characteristics of present research

Type of research

In the study the researcher has used the descriptive type of research. Descriptive research is also called Statistical Research. The main goal of this type of research is to describe the data and characteristics about what is being studied. The idea behind this type of research is to study frequencies, averages, and other statistical calculations. Descriptive research is has been done by the researcher to gain a better understanding of a topic. It is quantitative and uses questionnaire, surveys, sampling, etc.

Use of descriptive research in the study:

- It is useful to collect demographic information of cinegoers in Mumbai city
- The data has been used to find out views and attitudes of cinegoers for Marathi films in the city of Mumbai. It has also been applied to understand the Producers, Distributors and exhibitors approach in terms of film delivery to the cinegoers in Mumbai.
- Data has been used to make predictions about future marketing trends for Marathi film business in Mumbai and elsewhere and to understand the cinegoers needs, and expectations. It has been used to determine or possible sales in the coming years.
- It discovers the relationship between certain variables.

4. Basic steps

The researcher studied the reports pertaining to the Marathi film industry and tried to understand the history of the Marathi film industry since its inception to the recent times. An outline was prepared on the basis of the material derived. People in the industry made the researcher understand the dynamics of the film trade and the pertaining issues affecting. The role of the film analysts was critical in the formulation of the exact research problem and the possible way to achieve the findings.

3. Preparation of secondary data

The researcher surveyed the existing books available in the field and also reviewed the other published literature like film articles, journals, consultant report, conference proceedings etc. The articles in the film magazines and film related talk shows on various TV channels really helped to understand the status of the Marathi film industry.

4. Selection of sample

Data acts as the foundation of research work. Sample is a small representative group selected from the total population for intensive study purpose. The researcher collected 300 samples for cinegoers, 30 samples for producers, 30 samples for distributors and 20 samples for exhibitors. The purpose of the study was to find out the impact of effective marketing strategies on the cinegoers in the city of Mumbai. The data collected was on the basis of questionnaires, interactions with people in the Marathi film industry, discussions with people in the industry, journalists and film critics. Data was collected in between Jan 2010- Aug 2010.

5. Survey

The research problem was made very specific to the impact on the cinegoers who are the people visiting single screen theatres or multiplexes. The entire research work was applied to the Marathi film business leaving out the other forms regional cinema. Since the geographical area of research was only the city of Mumbai, it was feasible to conduct the research work.

6. Data analysis

Out of the questionnaires collected for cinegoers, filtration was done to do away with unreliable samples collected. In the case of cinegoers samples the dependant variable was taken as watching a Marathi movie or not watching a Marathi movie and it was related to 23 independent factors. In the case of producers the performance of the last film was taken as dependant variable and it was related to 9 independent factors. In the case of distributors number of films distributed was taken as the dependant variable and it was related to 6 independent variables. In terms of exhibitors revenue generated was considered as dependant variable and it was related to 5 independent factors. Processing of data and logical arrangement of data is very important for the conclusions. For the research work such processing included coding, editing, tabulation and then drawing statistical inferences. SPSS software- the draft which was ready was put in the SPSS software using Step wise and Enter method. A linear regression model was applied to do the statistical analysis. Conclusions were drawn after the analysis and interpretations had been given accordingly.

CHAPTER 5: ANALYSIS OF THE DATA AND INTERPRETATION

5.1 ANALYSIS FOR THE CINEGOERS

Primary Data were collected from 300 Cinegoers in an around Mumbai in Western India. Taking into consideration that the selected responses should be valid, 31 responses were found to be unsatisfactory. 269 responses were satisfactory for the purpose of the study. As such these 269 responses were finally taken for the analysis.

STEP 1: WATCHING MARATHI MOVIES

Table 5.1.1: DESCRIPTIVE STATISTICS FOR CINEGOERS

	N	Minimum	Maximum	Mean	Std. Deviation
Age Group	6	15	65	40.00	18.708
Y	6	75.00	100.00	86.7050	10.76551
Valid N (listwise)	6				

The Mean for Age Group is 40. The data is taken from the age group between 10 years to 65 years. It is also seen that average positive response (Y) is 86.7050% with a standard deviation of 10.76551.

STEP 2: MULTIPLE REGRESSION ANALYSIS

The general purpose of multiple regressions (the term was first used by Pearson, 1908) is to learn more about the relationship between several independent or predictor variables and a dependent or criterion variable.

The mean and standard deviation data of 69 respondents is summarized in Table No. 2. Based on Regression Data twenty-four Variables are taken which can be the best orientation of cinegoers watching Marathi movies.

Table 5.1.2: REGRESSION FOR CINEGOERS

SN		Mean	Std.	N	Factors definition
1	Watch	.81	.394	69	Watching A Marathi Movie
2	Age Group	31.96	12.982	69	Age Group
3	M	1.39	.492	69	Male Or Female
4	Mah	.81	.394	69	Maharashtrian Or Non-Maharshtrain
5	F	2.81	1.204	69	Frequency Of Watching Marathi Films
6	HoW	2.196	.6372	69	How Do They Watch
7	Spending	2.13	.954	69	Average Spending Per Movie
8	WhW	2.645	.9591	69	Where Do They Watch
9	Piracy	.46	.502	69	Does Piracy Has Any Effect
10	Multiplex	.67	.475	69	Single Screen Or Multiplex
11	Attraction	2.687	1.1350	69	Important Criteria In Choice Of A Film
12	Ad	.88	.323	69	Did They Seen Advertisement
13	WhenW	1.59	.649	69	When Did They See
14	Media	2.572	1.0228	69	Which Media
15	Rem. Ad.	.59	.495	69	Did The Ad Is Remembered
16	Rem. Film	.62	.488	69	Did The Name Of The Film Is Recalled
17	FYL	3.584	1.0182	69	Type Of The Films Liked
18	WTS	3.029	1.3253	69	Willingness To Spend
19	NPR	2.440821	.850689532	69	Newspaper They Read
20	SW	.62	.488	69	What Serial They Watch
21	YTW	.28	.450	69	Weather They Watch Youtube
22	SN	.55	.501	69	Are They Active On Social Networking
23	Specify	1.522	.7197	69	Name Of The SNW Site
24	WoB	.19	.394	69	Weather They Follow Any Blog

The highest ranking of these Independent Variables is for Type of the Film they Like (FYL) i.e. 3.584 followed by Newspaper They Read (NPR) i.e. 3.029 and others. The minimum scoring variable is Whether They Follow Any Blog (WoB) i.e. 0.19.

This reveals that according to most of the respondents, type of the movie is the first and most important factor that has the highest impact on viewership of the Marathi movies. Hence the highest correlation which is established from the above data with Watching a Marathi Movie (S) is with Type of the Movie (FYL). Therefore, in the further analysis, this Independent Variable has not been included.

The Correlation Matrix, i.e. correlation between the Dependent Variable and the 23 Independent Variables is covered under Table No. 3 (A) and 3 (B).

Table 5.1.3(A): CORRELATION: PEARSON CORRELATION FOR CINEGOERS

	Watch	Age	M	Mah	F	HoW	Spending	WhW	
Pearson Correlation	Watch	1.000	.030	.234	-.043	-.293	.061	.106	-.043
	Age	.030	1.000	-.018	.174	-.178	-.238	.163	-.177
	M	.234	-.018	1.000	-.145	-.221	-.178	.078	.283
	Mah	-.043	.174	-.145	1.000	.110	-.027	.027	.015
	F	-.293	-.178	-.221	.110	1.000	.240	-.183	-.103
	HoW	.061	-.238	-.178	-.027	.240	1.000	.066	.121
	Spending	.106	.163	.078	.027	-.183	.066	1.000	-.117
	WhW	-.043	-.177	.283	.015	-.103	.121	-.117	1.000
	Piracy	.076	-.006	-.091	.151	.098	.057	.179	-.126
	Multiplex	.052	.024	-.252	.052	.300	.365	-.032	-.038
	Attraction	-.035	.181	.141	.244	-.115	-.003	.045	-.135
	Ad	.289	.125	.198	.057	-.171	.005	.241	.055
	WhenW	.214	-.009	-.232	.157	-.080	-.036	.111	-.105
	Media	.144	.067	-.057	.053	-.096	-.062	.111	-.018
	Rem. Ad.	.281	.057	-.063	.206	-.204	.209	.083	.234
	Rem.	.161	.025	.194	-.069	-.223	-.161	.234	.024
	FYL	.209	.022	.236	.022	-.238	-.223	.035	-.136
	WTS	.123	.103	-.300	.025	.165	.281	.305	-.067
	NPR	-.012	.325	-.161	.303	.020	-.033	.037	-.037
	SW	.008	-.207	-.173	-.069	.078	.170	-.051	-.007
	YTW	-.118	-.106	.237	-.035	-.174	-.114	.121	.145
	SN	.012	-.372	.127	.012	-.069	.187	.063	.183
	Specify	.170	-.103	.204	.041	-.216	.031	.146	.113
	WoB	-.242	-.116	-.234	.043	.324	.115	-.066	-.112

Table 5.1.3(A) Continued

		Piracy	Multiplex	Attraction	Ad	WhenW	Media	Rem.	Rem.
Pearson Correlation	Watch	.076	.052	-.035	.289	.214	.144	.281	.161
	Age	-.006	.024	.181	.125	-.009	.067	.057	.025
	M	-.091	-.252	.141	.198	-.232	-.057	-.063	.194
	Mah	.151	.052	.244	.057	.157	.053	.206	-.069
	F	.098	.300	-.115	-.171	-.080	-.096	-.204	-.223
	HoW	.057	.365	-.003	.005	-.036	-.062	.209	-.161
	Spending	.179	-.032	.045	.241	.111	.111	.083	.234
	WhW	-.126	-.038	-.135	.055	-.105	-.018	.234	.024
	Piracy	1.000	-.144	.011	-.117	.180	.163	.177	.183
	Multiplex	-.144	1.000	.076	-.064	.032	.005	.104	-.296
	Attraction	.011	.076	1.000	.020	-.015	-.064	.137	.026
	Ad	-.117	-.064	.020	1.000	.264	.093	.069	-.001
	WhenW	.180	.032	-.015	.264	1.000	.156	.029	.207
	Media	.163	.005	-.064	.093	.156	1.000	.146	.159
	Rem. Ad.	.177	.104	.137	.069	.029	.146	1.000	.088
	Rem.	.183	-.296	.026	-.001	.207	.159	.088	1.000
	FYL	-.077	-.166	.116	.102	.112	.216	-.033	.278
	WTS	.013	.203	-.006	.111	.065	-.140	.175	-.074
	NPR	.117	-.062	.144	-.177	.120	.141	.064	-.134
	SW	.003	-.042	-.070	.092	.253	.011	.027	-.111
	YTW	-.053	.023	-.105	.021	-.015	.036	.113	.011
	SN	.139	.103	-.122	.037	.109	-.093	.262	-.161
	Specify	.155	-.129	.098	.011	.066	-.072	.004	.296
	WoB	.072	.026	.002	-.173	.016	.130	-.281	-.008

Table 5.1.3(A) Continued

		FYL	WTS	NPR	SW	YTW	SN	Specify	WoB
Pearson Correlation	Watch	.209	.123	-.012	.008	-.118	.012	.170	-.242
	Age Group	.022	.103	.325	-.207	-.106	-.372	-.103	-.116
	M	.236	-.300	-.161	-.173	.237	.127	.204	-.234
	Mah	.022	.025	.303	-.069	-.035	.012	.041	.043
	F	-.238	.165	.020	.078	-.174	-.069	-.216	.324
	HoW	-.223	.281	-.033	.170	-.114	.187	.031	.115
	Spending	.035	.305	.037	-.051	.121	.063	.146	-.066
	WhW	-.136	-.067	-.037	-.007	.145	.183	.113	-.112
	Piracy	-.077	.013	.117	.003	-.053	.139	.155	.072
	Multiplex	-.166	.203	-.062	-.042	.023	.103	-.129	.026
	Attraction	.116	-.006	.144	-.070	-.105	-.122	.098	.002
	Ad	.102	.111	-.177	.092	.021	.037	.011	-.173
	WhenW	.112	.065	.120	.253	-.015	.109	.066	.016
	Media	.216	-.140	.141	.011	.036	-.093	-.072	.130
	Rem. Ad.	-.033	.175	.064	.027	.113	.262	.004	-.281
	Rem. Film	.278	-.074	-.134	-.111	.011	-.161	.296	-.008
	FYL	1.000	-.041	.008	-.166	-.003	-.092	.095	-.110
	WTS	-.041	1.000	-.017	-.097	-.248	-.002	.022	-.081
	NPR	.008	-.017	1.000	.052	-.178	-.184	.022	-.032
	SW	-.166	-.097	.052	1.000	-.056	.079	.045	.145
	YTW	-.003	-.248	-.178	-.056	1.000	.492	.072	-.214
	SN	-.092	-.002	-.184	.079	.492	1.000	.211	-.235
	Specify	.095	.022	.022	.045	.072	.211	1.000	-.274
	WoB	-.110	-.081	-.032	.145	-.214	-.235	-.274	1.000

The term “Independent Variables” identifies those variables that influence “Dependent Variable”. In this study it is used as the term “predictor variables” for those variables that may be useful in predicting the scores on Watching a Marathi Movie that is, “Criterion Variable”.

Thus, in the study twenty four variables emerge as significant Predictor Variables, which allow us to estimate the Criterion Variable – Watching a Marathi Movie.

As seen in the table, watching a Marathi Movie is more dependent on Advertisement of a Movie (Ad), Remembering the Ad (Rem.Ad), and Type of the Films Liked (FYL). Therefore it is not possible to produce totally accurate predictions. But multiple regressions allow us to identify a set of Predictor Variables which together provide a useful estimate of a participant's likely score on a Criterion Variable.

Also the table signifies following observations:

Pearson Correlation between each of the Dependent Variable and Independent Variables shows maximum correlation between the pairs –

YTW and SW	0.492
Multiplex and How	0.365
NPR and M	0.325
WoB and F	0.324
WTS and Spending	0.305
Multiplex and F	0.300

Also there is high negative correlation between

SN and Age Group	- 0.372
Rem Film and Multiplex	- 0.296
F and Watch	- 0.293
WoB and Rem. Film	- 0.281
WoB and Specify	- 0.274
Multiplex and M	- 0.234

It is observed that there is a mix of negative and positive correlations in the Independent Variables. Many correlations are found negative.

Table 5.1.4 (B): SIGNIFICANCE (1-tailed)

		Watch	Age Group	M	Mah	F	HoW	Spendin g	WhW
Sig. (1-tailed)	Watch	.	.403	.026	.364	.007	.309	.194	.362
	Age Group	.403	.	.442	.077	.071	.024	.090	.073
	M	.026	.442	.	.117	.034	.072	.263	.009
	Mah	.364	.077	.117	.	.184	.414	.412	.451
	F	.007	.071	.034	.184	.	.023	.066	.199
	HoW	.309	.024	.072	.414	.023	.	.294	.160
	Spending	.194	.090	.263	.412	.066	.294	.	.168
	WhW	.362	.073	.009	.451	.199	.160	.168	.
	Piracy	.266	.481	.230	.108	.212	.321	.071	.151
	Multiplex	.334	.423	.018	.334	.006	.001	.396	.379
	Attraction	.387	.068	.124	.021	.174	.492	.357	.135
	Ad	.008	.153	.052	.321	.080	.485	.023	.326
	WhenW	.039	.470	.027	.099	.255	.383	.183	.195
	Media	.119	.293	.320	.334	.216	.308	.182	.440
	Rem. Ad.	.010	.322	.303	.045	.046	.042	.250	.026
	Rem. Film	.094	.419	.055	.287	.033	.093	.027	.422
	FYL	.043	.429	.025	.430	.025	.033	.386	.132
	WTS	.156	.199	.006	.420	.088	.010	.005	.292
	NPR	.462	.003	.094	.006	.435	.395	.382	.382
	SW	.475	.044	.077	.287	.263	.082	.339	.476
	YTW	.167	.193	.025	.388	.076	.176	.162	.118
	SN	.461	.001	.149	.461	.286	.062	.304	.066
	Specify	.081	.200	.046	.370	.037	.401	.116	.179
	WoB	.023	.171	.026	.364	.003	.174	.294	.179

Table 5.1.4(B) Continued

		Piracy	Multiplex	Attraction	Ad	WhenW	Media	Rem. Ad.	Rem. Film
Sig. (1-tailed)	Watch	.266	.334	.387	.008	.039	.119	.010	.094
	Age Group	.481	.423	.068	.153	.470	.293	.322	.419
	M	.230	.018	.124	.052	.027	.320	.303	.055
	Mah	.108	.334	.021	.321	.099	.334	.045	.287
	F	.212	.006	.174	.080	.255	.216	.046	.033
	HoW	.321	.001	.492	.485	.383	.308	.042	.093
	Spending	.071	.396	.357	.023	.183	.182	.250	.027
	WhW	.151	.379	.135	.326	.195	.440	.026	.422
	Piracy	.	.119	.465	.169	.070	.091	.073	.066
	Multiplex	.119	.	.266	.301	.398	.484	.197	.007
	Attraction	.465	.266	.	.435	.450	.300	.131	.418
	Ad	.169	.301	.435	.	.014	.224	.285	.496
	WhenW	.070	.398	.450	.014	.	.101	.406	.044
	Media	.091	.484	.300	.224	.101	.	.115	.097
	Rem. Ad.	.073	.197	.131	.285	.406	.115	.	.235
	Rem. Film	.066	.007	.418	.496	.044	.097	.235	.
	FYL	.264	.086	.171	.203	.179	.037	.392	.010
	WTS	.459	.048	.480	.182	.297	.126	.075	.273
	NPR	.170	.307	.118	.073	.163	.124	.300	.136
	SW	.489	.365	.284	.226	.018	.463	.412	.182
	YTW	.333	.426	.195	.433	.453	.385	.178	.465
	SN	.128	.200	.160	.382	.185	.223	.015	.093
	Specify	.102	.145	.210	.464	.294	.278	.485	.007
	WoB	.278	.415	.493	.078	.449	.144	.010	.475

Table 5.1.4(B) Continued

		FYL	WTS	NPR	SW	YTW	SN	Specify	WoB
Sig. (1-tailed)	Watch	.043	.156	.462	.475	.167	.461	.081	.023
	Age	.429	.199	.003	.044	.193	.001	.200	.171
	M	.025	.006	.094	.077	.025	.149	.046	.026
	Mah	.430	.420	.006	.287	.388	.461	.370	.364
	F	.025	.088	.435	.263	.076	.286	.037	.003
	HoW	.033	.010	.395	.082	.176	.062	.401	.174
	Spending	.386	.005	.382	.339	.162	.304	.116	.294
	WhW	.132	.292	.382	.476	.118	.066	.179	.179
	Piracy	.264	.459	.170	.489	.333	.128	.102	.278
	Multiplex	.086	.048	.307	.365	.426	.200	.145	.415
	Attraction	.171	.480	.118	.284	.195	.160	.210	.493
	Ad	.203	.182	.073	.226	.433	.382	.464	.078
	WhenW	.179	.297	.163	.018	.453	.185	.294	.449
	Media	.037	.126	.124	.463	.385	.223	.278	.144
	Rem. Ad.	.392	.075	.300	.412	.178	.015	.485	.010
	Rem.	.010	.273	.136	.182	.465	.093	.007	.475
	FYL	.	.370	.473	.086	.490	.226	.219	.185
	WTS	.370	.	.445	.215	.020	.493	.427	.254
	NPR	.473	.445	.	.336	.072	.065	.428	.397
	SW	.086	.215	.336	.	.323	.259	.358	.117
	YTW	.490	.020	.072	.323	.	.000	.278	.039
	SN	.226	.493	.065	.259	.000	.	.041	.026
	Specify	.219	.427	.428	.358	.278	.041	.	.011
	WoB	.185	.254	.397	.117	.039	.026	.011	.

Significance (1-tailed) reveals best significance of Watching a Marathi Movie with(F), (Ad), and (Rem.Ad).

5.1.5 VARIABLES ENTERED/REMOVED FOR THE CINEGOERS

Model	Variables Entered	Variables Removed	Method
1	F	.	Stepwise (Criteria: Probability-of-F-to-enter $\leq$.050, Probability-of-F-to-remove $\geq$.100).
2	Ad	.	Stepwise (Criteria: Probability-of-F-to-enter $\leq$.050, Probability-of-F-to-remove $\geq$.100).

a. Dependent Variable: Watch

Table No. 4 gives the Model Summary of the Regression of the Model to Watching A Marathi Movie. The coefficient of R Square is 0.086. Generally R Square will be taken into account when the sample size is large. But as the sample size is 69 only, we take Adjusted R Square Values.

Table 5.1.6: MODEL SUMMARY FOR THE CINEGOERS

Model	R	R Square	Adjusted Square	Std. Error of the Estimate	Change Statistics				
					R Square	F Change	df1	df2	Sig. F Change
1	.293a	.086	.072	.379	.086	6.294	1	67	.015
2	.380b	.144	.119	.370	.059	4.522	1	66	.037

a. Predictors: (Constant), F

b. Predictors: (Constant), F, Ad

c. Dependent Variable: Watch

R is a measure of the correlation between the observed value and the predicted value of the Criterion Variable. In this study this would be the correlation between Watch to our Predictor Variables.

R Square (R²) is the square of this measure of correlation and indicates the proportion of the variance in the criterion variable which is accounted for by our model – in this study. The proportion of the variance for Watching a Marathi Movie by our set of Predictor Variables are with (F), (Ad), and (Rem.Ad).

In essence, this is a measure of how good a prediction of the criterion variable we can make by knowing the predictor variables. However, R square tends to be somewhat over-estimate the success of the model when applied to the real world, so an Adjusted R Square value is calculated which takes into account the number of variables in the model and the number of observations (participants) our model is based on. This Adjusted R Square value gives the most useful measure of the success of our model.

The Adjusted R Square Values shows the moderate significance of the Predictor Factors – towards Watching a Marathi Movie. As already concluded earlier, the most significant factor is Type of Films They like (FYL).

STEP 3: ANOVA

ANOVA uses an F test to compare the means of the groups. An F test in ANOVA can only tell if there is a relationship between two variables -- it can't tell what that relationship is. Mathematically, this means it can only tell if one of the means of the groups is different from another one. It can not tell which mean is different.

The hypotheses we test with an F-test in ANOVA are:

Null: There is no relationship between watching a Movie and the Predictor Variables – Frequency to Watch (F), Advertising (Ad), Remembering the Ad (Rem Ad).

The means are equal i.e. $F (\text{Mean} = 2.81) = \text{Ad} (\text{mean} = 0.88) = \text{Rem Ad} (\text{mean} = 0.59)$

$F = 0$.

Research: There is a relationship between Watching a Movie and the Predictor Variables – Frequency to Watch (F), advertising (Ad), Remembering the Ad (Rem Ad).

The means are not equal i.e. $F (\text{Mean} = 2.81) \neq \text{Ad} (\text{mean} = 0.88) \neq \text{Rem Ad} (\text{mean} = 0.59)$

$F \neq 0$

Table 5 below shows the ANOVA for various regression models

Table 5.1.7: ANOVA FOR THE CINEGOERS

Model		Sum of	df	Mean Square	F	Sig.
1	Regression	.906	1	.906	6.294	.015 ^a
	Residual	9.645	67	.144		
	Total	10.551	68			
2	Regression	1.524	2	.762	5.573	.006 ^b
	Residual	9.026	66	.137		
	Total	10.551	68			
a. Predictors: (Constant), F						

The p value associated with the f as compared to alpha, level of significance for 1- tailed test, which is 0.1 for the study.

As seen in the table that all the p values is lower than alpha.

Hence the null hypothesis is rejected.

Hence, there is a relationship and the order of relationship is decided on the bases of their respected means. The order of impact out of these independent variables is **first F (Mean = 2.81), Ad (mean = 0.88), Rem Ad (mean = 0.59)**

Table 5.7 indicates the Coefficients

Table 5.1.8: COEFFICIENT FOR THE CINEGOERS

Model		Unstandardized		Standardized	t	Sig.	Co-linearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.081	.117		9.260	.000		
	F	-.096	.038	-.293	-2.509	.015	1.000	1.000
2	(Constant)	.777	.183		4.255	.000		
	F	-.082	.038	-.251	-2.173	.033	.971	1.030
	Ad	.300	.141	.246	2.126	.037	.971	1.030

Dependent variable: Watch

The beta value is a measure of how strongly each predictor variable influences the criterion variable. The beta is measured in units of standard deviation. Since in the study, there were more than one predictor variable, beta regression coefficient is computed which allows to make comparisons and to assess the strength of the relationship between each predictor variable to the criterion variable.

Model 1

Adjusted R square = 0.072; $F_{0.96} = 6.294$, $p < 0.0005$ (using the stepwise method).

Significant variables are shown below.

Predictor Variable	Beta	p
Frequency	-.293	$p = 0.00$

Model 2

Adjusted R square = 0.119; $F_{1.524} = 5.573$, $p < 0.0005$ (using the stepwise method).

Significant variables are shown below.

Predictor Variable	Beta	p
Marketing Techniques	-.251	$p=0.00$
PM	-.246	$p=0.00$

The multi-collinearity equations are:

$$\text{Model 1} \quad (F) \quad X_{11} = 1.081 - 0.096X_1$$

$$\text{Model 2} \quad (Ad) \quad X_{12} = 0.777 - 0.82X_1 + 0.300X_2$$

FIGURE:5.1

NORMAL DISTRIBUTION CURVEFOR CINEGOERS

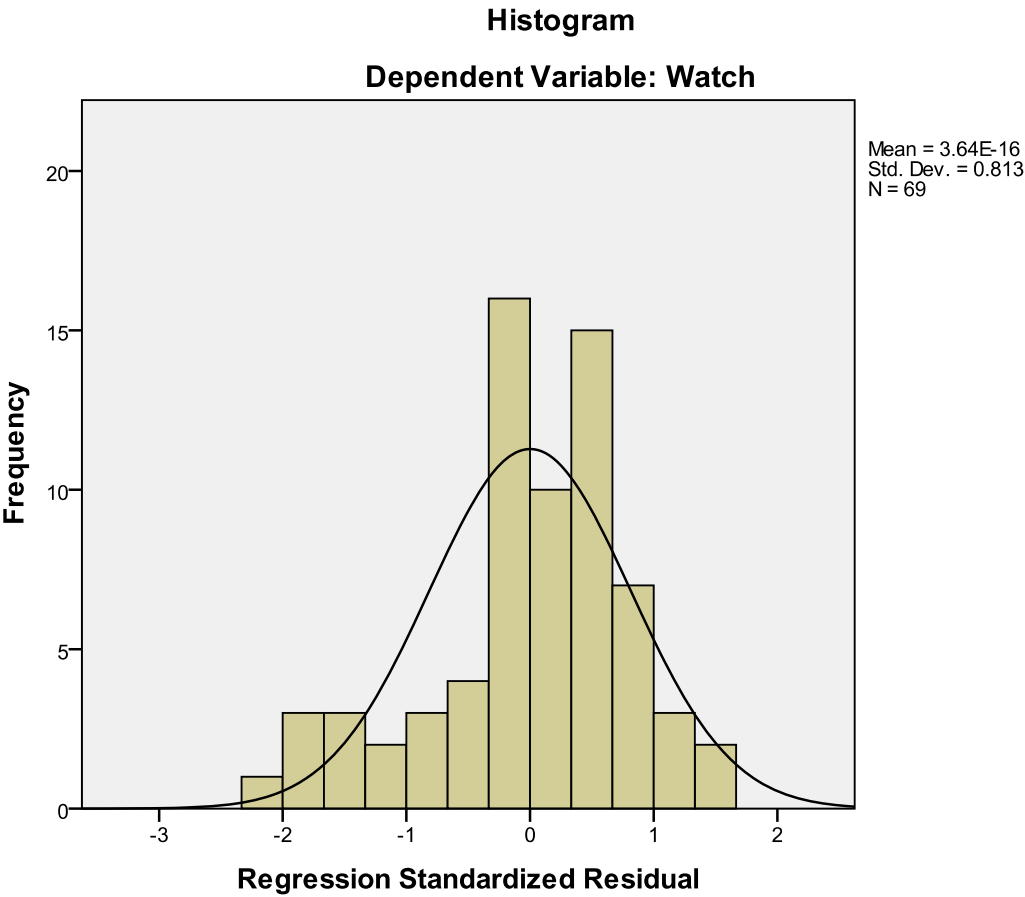
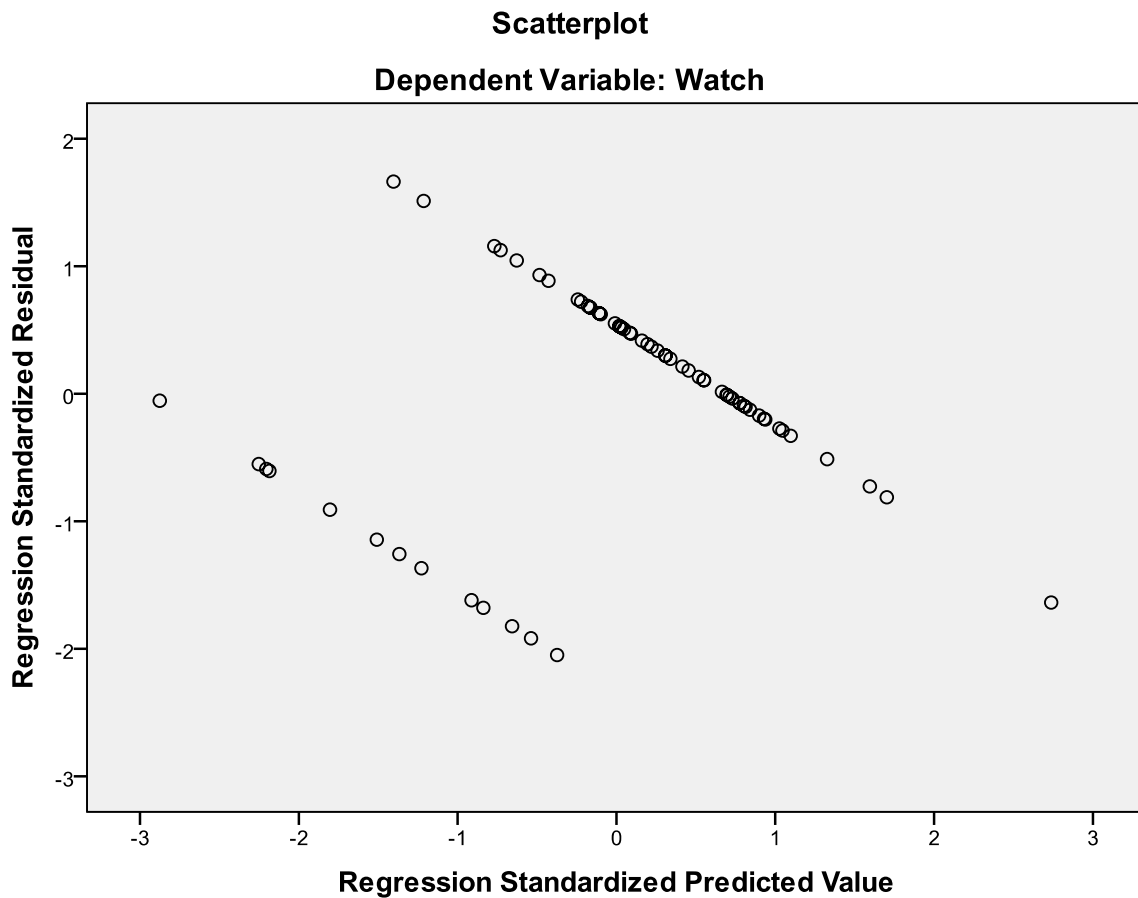


FIGURE:5.2 LINEAR REGRESSION FOR CINEGOERS



Analysis for the Cinegoers

Watching a Marathi film is positively correlated with the newspaper they read followed by advertising of a Marathi movie and the remembrance of the advertisement. There seems to be a negative correlation between the frequency to watch a Marathi movie and the viewership. Males are the preferred gender for the viewership. The age group is highly related to how they watch and the relation is negative in nature. How they watch a Marathi movie is positively correlated to the age group. Age group is also proportional to Newspaper reading by the cinegoers. There is a negative correlation between age group and how active they are on social networking. Males are less found to be willing to spend on movies showing a negative correlation. Maharashtrians look for important factors while deciding on a Marathi movie choice. They also look into newspapers while deciding on a choice of the movie.

Frequency to watch depends on the choice of Multiplex and the blog. It also depends upon the kind of films they like. The spending on the movie ticket has a positive correlation to remembering of the Marathi film. Willingness to spend is negatively correlated to the frequency of watching a Marathi movie.

Where to watch a Marathi movie has a negative correlation to being active on social networking and the spending on a Marathi movie has a negative correlation to the frequency of watching Piracy has some correlation with how active they are on the Internet.

Multiplex decision is based on how they watch a Marathi movie and the frequency of watching. The male population has a negative correlation to multiplex watching. There is a negative correlation In between watching a movie in a Multiplex and remembering the film In terms of attraction of important factors there is a negative correlation with being active on social networking sites. Advertising has a negative correlation with following blogs. It's seen that the male population does not follow advertising. Most of the males have a positive correlation with watching a Marathi film and remembering the advertisement. In the choice of media has a positive correlation with the all the factors except the willingness to spend. Remember the advertisement has a positive correlation with all the factors. Remember the advertisement has a negative correlation with the newspapers read. Type of films they like has a positive correlation on remembering a film and watching a movie. It has a negative correlation with how they watch a Marathi movie

Newspaper they read has a negative correlation to watching Marathi videos on youtube.com and also on the advertising of a Marathi movie Watching a serial has a negative correlation with age group and when they watch it. YouTube.com has a negative correlation with willingness to spend and reading information on Marathi websites and blogs. Active on social networking sites has a negative correlation with age group and following blogs or websites. There is no correlation between social networking and watching a Marathi movie.

Important factors to ascertain the Viewership are Box office collections and reviews. But the Intangible Attributes play an important role. These are – Types of the Movies Liked, Frequency of going to a Movie, Advertisement of Movie and Remembering the Advertisement. Most Significant Factor for Viewership is the Type of the Movie People Like also there is a significant impact on the Newspaper they Read. It can also be concluded that Marathi Viewers generally does not follow any Celebrity Blog. Other two most significant Factors for Viewership are Frequency and Advertisement. In general the magnitude of effect of these Independent factors is different on Viewership. The trend of Marathi Cinema Viewership is found to be highly heterogeneous as the correlations do not follow a particular trend, since it is evident that some as positive and some as negative.

5.2 ANALYSIS FOR PRODUCERS

STEP 1: DESCRIPTIVE STUDIES

The general purpose of multiple regressions (the term was first used by Pearson, 1908) is to learn more about the relationship between several independent or predictor variables and a dependent or criterion variable.

The mean and standard deviation data of 16 respondents is summarized in Table No. 1. Based on Regression Data 9 Variables are taken which can be the best orientation of Performance Marathi movies.

TABLE 5.2.1: DESCRIPTIVE STATISTICS FOR THE PRODUCERS

	Mean	Std. Deviation	N	
PER	2.44	.814	16	PERFORMANCE OF THE LAST FILM
IMP	9.4063	1.84136	16	IMPORTANTANT FACTORS
DEC	.88	.342	16	MARKET DECISION
SRL	.75	.447	16	SELF RELEASED / DISTRIBUTOR
PED	1.250	.5164	16	PERIOD OF BOOKING
HIR	.875	.4655	16	HOW TO HIRE
DIS	.94	.250	16	DISTRIBUTORS
STR	.94	.250	16	STAR CAST FOR PROMOTION
HOW	3.000	.7071	16	HOW IT EFFECTS
AD	6.2913	8.55531	16	ADVERTISEMENT

The highest ranking of these Independent Variables is for IMP i.e. 9.4063 followed by AD i.e. 6.2913 and others. The minimum scoring variable is SRL i.e. 0.75.

This reveals that according to most of the PRODUCERS, Important Factor of the movie is the first and most important factor.

The Correlation Matrix, i.e. correlation between the Dependent Variable and the 9 Independent Variables is covered under Table No. 2.

The term “Independent Variables” identifies those variables that influence “Dependent Variable”. In this study it is used as the term “predictor variables” for those variables that may be useful in predicting the scores on Performance that is, “Criterion Variable”.

As seen in the table, Performance of a Marathi Movie is more dependent on SRL, HIR and DEC. Therefore it is not possible to produce totally accurate predictions. But multiple regressions allow us to identify a set of Predictor Variables which together provide a useful estimate of a participant's likely score on a Criterion Variable.

TABLE 5.2.2: CORRELATIONS FOR THE PRODUCERS

		PER	IMP	DEC	SRL	PED	HIR	DIS	STR	HOW	AD
Pearson Correlation	PER	1.000	-.438	.210	.321	-.040	.418	.143	.143	-.290	.017
	IMP	-.438	1.000	-.020	.091	-.167	.083	-.303	-.303	.160	.098
	DEC	.210	-.020	1.000	.655	.378	.314	-.098	-.098	-.276	.120
	SRL	.321	.091	.655	1.000	.577	.801	.447	.447	-.316	.250
	PED	-.040	-.167	.378	.577	1.000	.277	.645	.645	-.228	.233
	HIR	.418	.083	.314	.801	.277	1.000	.501	.501	-.101	.163
	DIS	.143	-.303	-.098	.447	.645	.501	1.000	1.000	-.189	.196
	STR	.143	-.303	-.098	.447	.645	.501	1.000	1.000	-.189	.196
	HOW	-.290	.160	-.276	-.316	-.228	-.101	-.189	-.189	1.000	-.084
	AD	.017	.098	.120	.250	.233	.163	.196	.196	-.084	1.000
Sig. (1-tailed)	PER	.	.045	.218	.113	.442	.054	.298	.298	.138	.475
	IMP	.045	.	.471	.369	.269	.380	.127	.127	.277	.359
	DEC	.218	.471	.	.003	.074	.118	.360	.360	.150	.329
	SRL	.113	.369	.003	.	.010	.000	.041	.041	.116	.175
	PER	.442	.269	.074	.010	.	.149	.003	.003	.198	.193
	HIR	.054	.380	.118	.000	.149	.	.024	.024	.355	.273
	DIS	.298	.127	.360	.041	.003	.024	.	.000	.242	.233
	STR	.298	.127	.360	.041	.003	.024	.000	.	.242	.233
	HOW	.138	.277	.150	.116	.198	.355	.242	.242	.	.379
	AD	.475	.359	.329	.175	.193	.273	.233	.233	.379	.

TABLE 5.2.3: VARIABLES ENTERED/REMOVED FOR THE PRODUCERS

Model	Variables Entered	Variables Removed	Method
1	AD, HOW, HIR, IMP, DEC, PER, STR, SRL		Enter
a. Tolerance = .000 limits reached.			
b. Dependent Variable: PER			

Also the table signifies following observations:

Pearson Correlation between each of the Dependent Variable and Independent Variables shows maximum correlation between the pairs –

SRL and HIRE 0.801

SRL and DEC 0.655

PED and DIS 0.645

PED and STR 0.645

PED and SRL 0.577

It is observed that there is a mix of negative and positive correlations in the Independent Variables. Many correlations are found negative.

Significance (1-tailed) reveals best significance of PED and DIS and PED and SRL.

Table No. 4 gives the Model Summary of the Regression of the Model to Watching a Marathi Movie. The coefficient of R Square is 0.086. Generally R Square will be taken into account when the sample size is large. But as the sample size is 69 only, we take Adjusted R Square Values.

TABLE 5.2.4: MODEL SUMMARY FOR THE PRODUCERS

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.746 ^a	.557	.051	.793	.557	1.101	8	7	.456
a. Predictors: (Constant), AD, HOW, HIR, IMP, DEC, PER, STR, SRL									
b. Dependent Variable: PER									

R is a measure of the correlation between the observed value and the predicted value of the Criterion Variable. In this study this would be the correlation between Watch to our Predictor Variables.

R Square (R²) is the square of this measure of correlation and indicates the proportion of the variance in the criterion variable which is accounted for by our model in this study. The proportion of the variance for Performance of a Marathi Movie by our set of Predictor Variables.

STEP 3: ANOVA

ANOVA uses an F test to compare the means of the groups. An F test in ANOVA can only tell if there is a relationship between two variables -- it can't tell what that relationship is. Mathematically, this means it can only tell if one of the means of the groups is different from another one. It can not tell which mean is different.

The hypotheses we test with an F-test in ANOVA are:

Null: There is no relationship between Performance of a Movie and the Predictor Variables.

The means are equal and $F = 0$.

Research: There is a relationship between Performance and the Predictor Variables.

The means are not equal and $F \neq 0$.

Table 5.2.5 below shows the ANOVA for various regression models

TABLE 5.2.5: ANOVA FOR THE PRODUCERS

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.536	8	.692	1.101	.456 ^a
	Residual	4.402	7	.629		
	Total	9.938	15			

a. Predictors: (Constant), AD, HOW, HIR, IMP, DEC, PER, STR, SRL

b. Dependent Variable: PER

The p value associated with the f as compared to alpha, level of significance for 1- tailed test, which is 0.1 for the study.

As seen in the table that all the p values is lower than alpha.

Hence the null hypothesis is rejected.

Hence, there is a relationship and the order of relationship is decided on the bases of their respected means. The order of impact out of these independent variables is **first IMP (Mean = 9.40) , AD (mean = 6.2913) and HOW (mean = 3.00)**

TABLE 5.2.6: COEFFICIENTS FOR PRODUCERS

Model		Unstandardized		Standardized	t	Sig.	Collinearity	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	6.345	2.701		2.349	.051		
	IMP	-.275	.138	-.621	-1.986	.087	.647	1.546
	DEC	-.382	1.222	-.160	-.313	.764	.241	4.154
	SRL	.575	1.488	.316	.386	.711	.095	10.568
	PER	-.375	.796	-.238	-.471	.652	.248	4.035
	HIR	.824	1.064	.471	.774	.464	.171	5.855
	STR	-1.078	1.884	-.331	-.572	.585	.189	5.290
	HOW	-.230	.332	-.200	-.694	.510	.762	1.312
	AD	.004	.025	.045	.170	.870	.902	1.108

The beta value is a measure of how strongly each predictor variable influences the criterion variable. The beta is measured in units of standard deviation. Since in the study, there were more than one predictor variable, beta regression coefficient is computed which allows to

make comparisons and to assess the strength of the relationship between each predictor variable to the criterion variable.

Model 1

Adjusted R square = 0.051; $F = 1.101$., $p < 0.0005$ (using the stepwise method).

Significant variables are shown in the table

FIGURE:5.3 NORMAL DISTRIBUTION CURVEFOR PRODUCERS

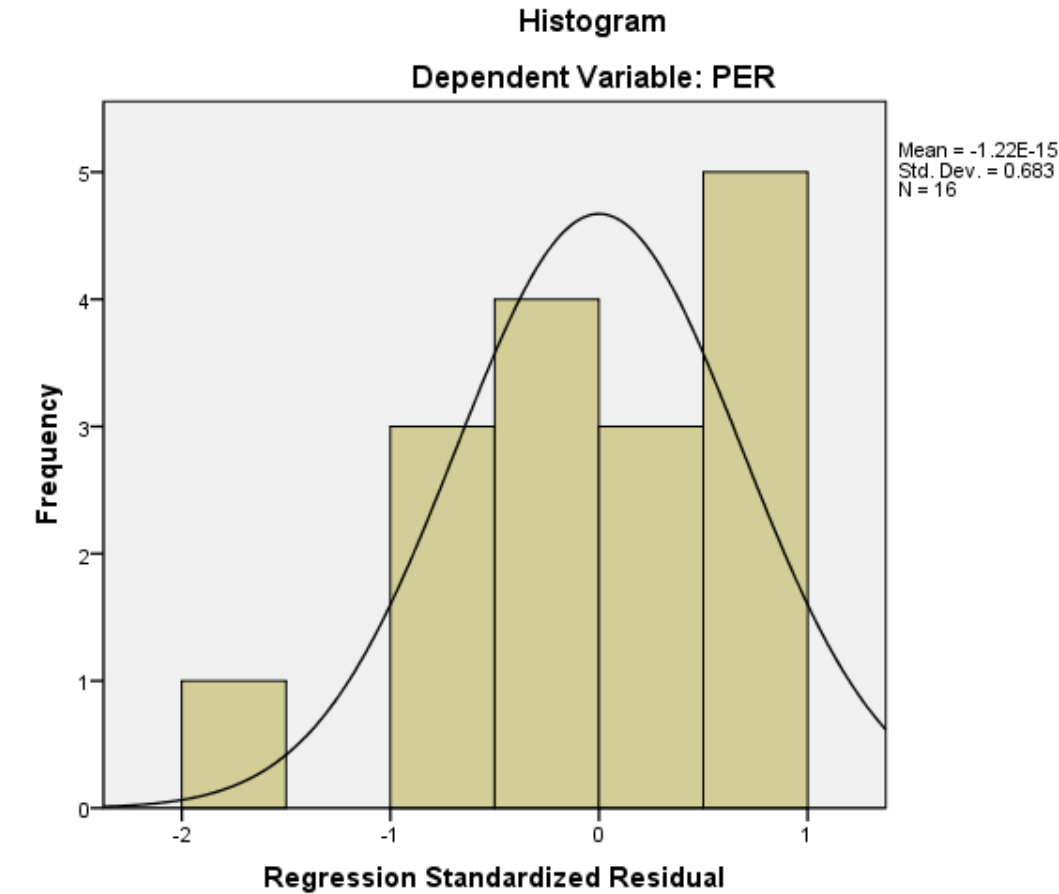
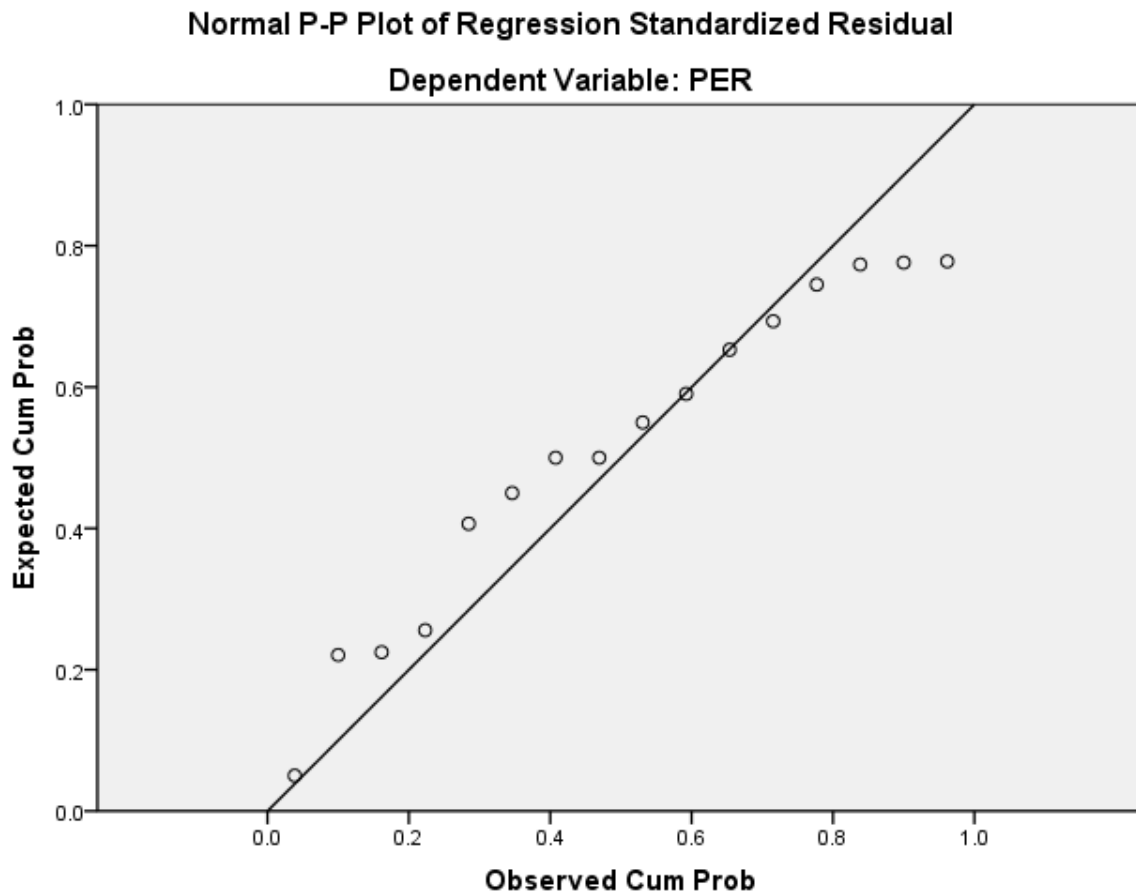


FIGURE:5.4 LINEAR REGRESSION FOR PRODUCERS



Analysis for the Producers

Performance of a Marathi movie has a positive correlation with how to hire a theatre and whether the decision is to release it themselves. There is a negative correlation with the important factors in a Marathi movie and the effects on the Marathi producer. Important factors have a negative correlation with the distributors and the choice of the starcast.

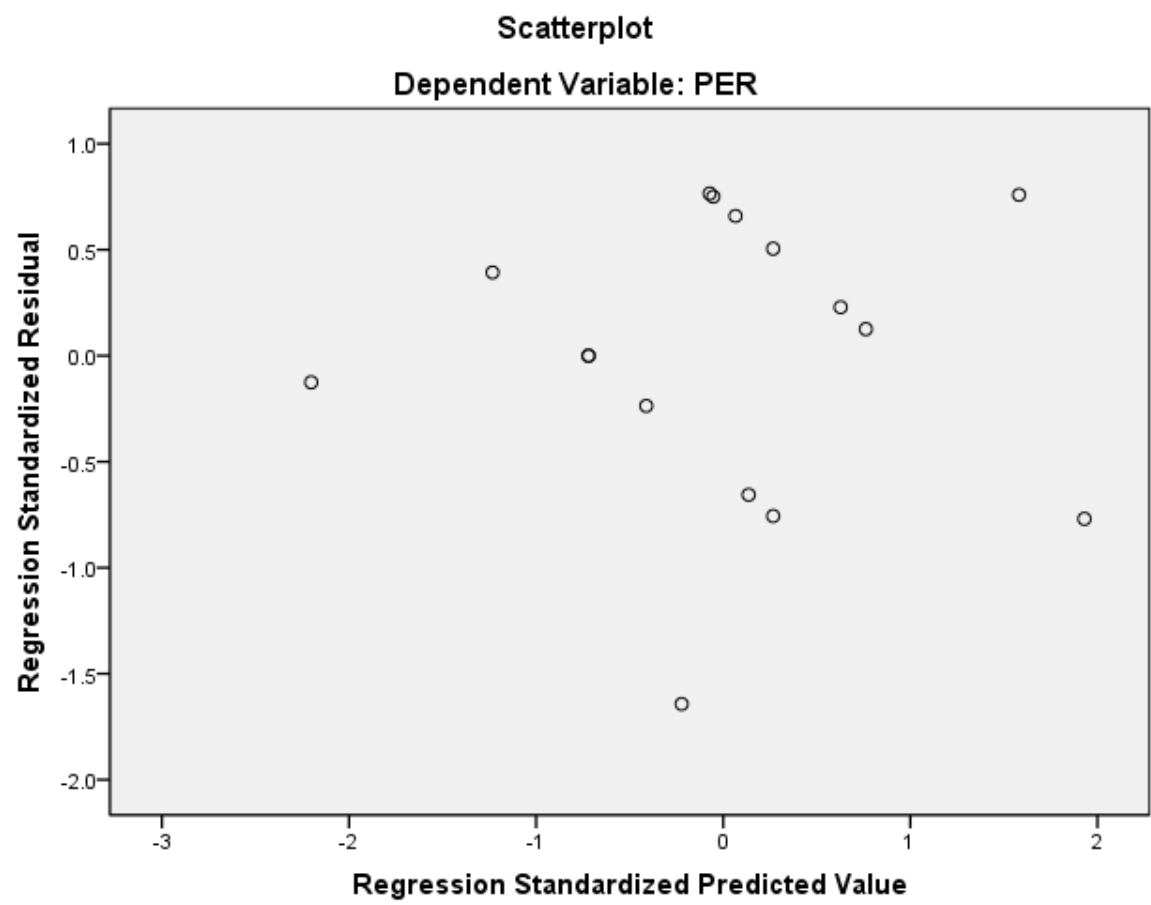
Marketing decision has a positive correlation with the choice of self release, the period of booking and how to hire a theater. While it has a negative correlation with how it affects.

The period of booking has a positive correlation with the distributors and the starcast. It has a moderate correlation with market decision and has a negative correlation with the effects. How to hire has a positive correlation with the distributor decision, self release, starcast and the performance of the movie.

Starcast of the Marathi movie has a positive correlation with how to hire a theater and has a negative correlation with important factors. The performance of the movie is dependent upon factors of production.

Advertisement of the movie plays an important role in performance of the movie.

FIGURE:5.5 SCATTERPLOT FOR PRODUCERS



5.3 ANALYSIS FOR THE DISTRIBUTORS

MULTIPLE REGRESSION ANALYSIS

STEP1: DESCRIPTIVE STUDIES FOR THE DISTRIBUTORS

The mean and standard deviations of 12 distributors are studied to see the trend followed by Marathi Movie distributors. The Number of Films is taken as Criterion variable whereas others are taken as Predictor variables.

Table 5.3.1: DESCRIPTIVE STATISTICS

	Mean	Std. Deviation	N	Description
NOF	15.50	9.886	12	NUMBER OF FILMS
DID	1.9725	.70323	12	DISTRIBUTION DECISION
DUR	1.333	.2462	12	DURATION
IMP	9.211083	4.1455781	12	IMPORTANT FACTORS
PRO	3.024167	.3888552	12	HOW DO THEY PROMOTE
RENT	1.167	.2462	12	RENT
WHSE	3.5692	.23960	12	WHAT SELLS A FILM

The highest ranking of these Independent Variables is for IMP (Important Factors) i.e. 9.211 followed by What Sells a Film (WHSE) i.e. 3.5692 and others. The minimum scoring variables are Duration (DUR) i.e. 1.333 and Rent (RENT) i.e. 1.167.

This reveals that according to most of the distributors, Important Factors of a Movie is the first and most important attribute that has the highest impact on Number of the Marathi movies they distribute. Hence the highest correlation which is established from the above data with Number of Films (NOF) is with Important Factors (IMP). Therefore, in the further analysis, this Independent Variable has not been included.

STEP2: CORRELATION AND REGRESSION

The Correlation Matrix, i.e. correlation between the Dependent Variable and the 6 Independent Variables is covered under Table 2

TABLE 5.3.2: CORRELATIONS FOR THE DISTRIBUTORS

		NOF	IMP	PRO	RENT	WHSE
Pearson Correlation	NOF	1.000	.642	-.458	.560	.398
	DID	.240	.858	-.257	.205	-.212
	DUR	-.093	-.239	.122	.500	-.426
	IMP	.642	1.000	-.573	.479	-.107
	PRO	-.458	-.573	1.000	-.426	.385
	RENT	.560	.479	-.426	1.000	-.213
	WHSE	.398	-.107	.385	-.213	1.000
Sig. (1-tailed)	NOF	.	.012	.067	.029	.100
	DID	.227	.000	.210	.262	.255
	DUR	.386	.228	.353	.049	.083
	IMP	.012	.	.026	.058	.370
	PRO	.067	.026	.	.084	.108
	RENT	.029	.058	.084	.	.253
	WHSE	.100	.370	.108	.253	.

Model	Variables	Variables	Method
1	IMP	.	Stepwise (Criteria: Probability-
2	DID	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050,
3	WHSE	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050,

In the study SIX variables emerge as significant Predictor Variables, which allow us to estimate the Criterion Variable – Number of Films.

As seen in the table, NOF is more dependent on IMP, RENT and WHSE. Therefore it is not possible to produce totally accurate predictions. But multiple regressions allow us to identify a set of Predictor Variables which together provide a useful estimate of a participant's likely score on a Criterion Variable.

Also the table signifies following observations:

Pearson Correlation between each of the Dependent Variable and Independent Variables shows maximum correlation between the pairs –

DID AND IMP 0.858

NOF AND IMP 0.642

RENT AND NOF 0.560

DUR AND RENT 0.500

It is observed that there is a mix of negative and positive correlations in the Independent Variables. Many correlations are found negative.

Significance (1-tailed) reveals best significance of IMP and DID.

Table No. 4 gives the Model Summary of the Regression of the Model to Number of Movies. The coefficient of R Square is 0.642, 0.882 and 0.945. Generally R Square will be taken into account when the sample size is large. But as the sample size is 12 only, we take Adjusted R Square Values.

TABLE 5.3.4: MODEL SUMMARY FOR THE DISTRIBUTORS

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					RSquare	F Change	df1	df2	Sig. F
1	.642	.412	.353	7.951	.412	7.005	1	10	.024
2	.883	.779	.730	5.139	.367	14.934	1	9	.004
3	.945	.893	.852	3.800	.114	8.466	1	8	.020
a. Predictors: (Constant), IMP									

R is a measure of the correlation between the observed value and the predicted value of the Criterion Variable. In this study this would be the correlation between NOF to our Predictor Variables. R Square (R²) is the square of this measure of correlation and indicates the proportion of the variance in the criterion variable which is accounted for by our model in this study. The proportion of the variance for Number of Marathi Movie by our set of Predictor Variables are with IMP, DID and WHSE. In essence, this is a measure of how good a prediction of the criterion variable we can make by knowing the predictor variables. However, R square tends to be somewhat over-estimate the success of the model when applied to the real world, so an Adjusted R Square value is calculated which takes into account the number of variables in the model and the number of observations (participants) our model is based on. This Adjusted R Square value gives the most useful measure of the success of our model.

The Adjusted R Square Values shows the moderate significance of the Predictor Factors – towards Number of Marathi Movie. As already concluded earlier, the most significant factor is Important Factors (IMP).

STEP 3: ANOVA

ANOVA uses an F test to compare the means of the groups. An F test in ANOVA can only tell if there is a relationship between two variables -- it can't tell what that relationship is. Mathematically, this means it can only tell if one of the means of the groups is different from another one. It cannot tell which mean is different. The hypotheses we test with an F-test in ANOVA are:

Null: There is no relationship between NOF and the Predictor Variables –IMP, DID and WHSE

The means are equal i.e. IMP (Mean = 9.211) = DID (mean = 1.9725) = WHSE (mean = 3.5692)

F = 0.

Research: There is a relationship between NOF and the Predictor Variables –IMP, DID and WHSE

The means are not equal i.e. IMP (Mean = 9.211) $\neq$ DID (mean = 1.9725) $\neq$ WHSE (mean = 3.5692)

F $\neq$ 0.

Table 5 below shows the ANOVA for various regression models

TABLE 5.3.5: ANOVA FOR THE DISTRIBUTORS

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	442.840	1	442.840	7.005	.024 ^a
	Residual	632.160	10	63.216		
	Total	1075.000	11			
2	Regression	837.291	2	418.645	15.850	.001 ^b
	Residual	237.709	9	26.412		
	Total	1075.000	11			
3	Regression	959.508	3	319.836	22.155	.000 ^c
	Residual	115.492	8	14.436		
	Total	1075.000	11			
a. Predictors: (Constant), IMP						

The p value associated with the f as compared to alpha, level of significance for 1- tailed test, which is 0.1 for the study. As seen in the table that all the p values is lower than alpha. Hence the null hypothesis is rejected.

Hence, there is a relationship and the order of relationship is decided on the bases of their respected means. The order of impact out of these independent variables is first **IMP (Mean = 9.211)**, **WHSE (mean = 3.5692)** and **DID (mean = 1.9725)**

TABLE5.3.6: COEFFICIENTS FOR DISTRIBUTORS

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Co linearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	1.402	5.800		.242	.814		
	IMP	1.531	.578	.642	2.647	.024	1.000	1.000
2	(Constant)	11.878	4.626		2.567	.030		
	IMP	3.944	.728	1.654	5.419	.000	.264	3.792
	DID	-16.581	4.291	-1.180	-3.865	.004	.264	3.792
3	(Constant)	-41.719	18.736		-2.227	.057		
	IMP	3.709	.544	1.556	6.818	.000	.258	3.877
	DID	-14.357	3.263	-1.021	-4.400	.002	.249	4.012
	WHSE	14.393	4.947	.349	2.910	.020	.934	1.070

The beta value is a measure of how strongly each predictor variable influences the criterion variable. The beta is measured in units of standard deviation. Since in the study, there were more than one predictor variable, beta regression coefficient is computed which allows to make comparisons and to assess the strength of the relationship between each predictor variable to the criterion variable.

Model 1

Adjusted R square = 0.353; $F = 7.005$., $p < 0.0005$ (using the stepwise method).

Significant variables are shown below.

Predictor Variable	Beta	p
IMP	0.642	$p = 0.00$

Model 2

Adjusted R square = 0.730; $F = 15.850$., $p < 0.0005$ (using the stepwise method).

Significant variables are shown below.

Predictor Variable	Beta	p
--------------------	------	-----

IMP 1.654 $p = 0.00$

DID -1.180 $p = 0.00$

Model 3

Adjusted R square = 0.852; $F = 22.145$, $p < 0.0005$ (using the stepwise method).

Significant variables are shown below.

Predictor Variable	Beta	p
--------------------	------	-----

IMP	1.556	$p=0.00$
-----	-------	----------

DID	-1.021	$p=0.00$
-----	--------	----------

WHSE	0.349	$p = 0.00$
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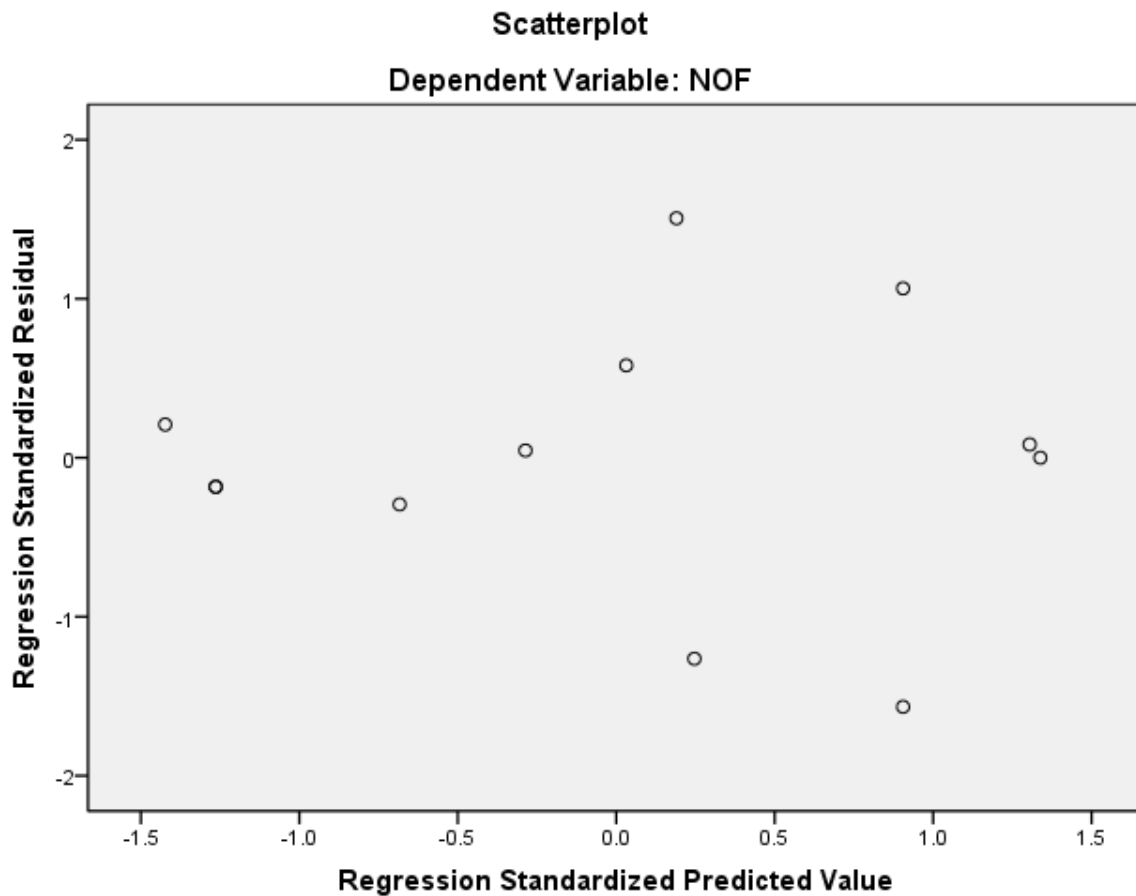
The multi-co linearity equations are:

Model 1 (IMP) $X_{11} = 1.402 + 1.531X_1$

Model 2 (DID) $X_{12} = 11.878 + 3.944X_1 - 16.581X_2$

Model 3 (WHSE) $X_{13} = -41.719 + 3.709 X_1 - 14.375 X_2 + 14.393X_3$ Charts

FIGURE:5.6 LINEAR REGRESSION FOR DISTRIBUTORS



Analysis for the Distributors

NOF has a positive correlation with the rent and the important factors and has a negative correlation with the promotion of a Marathi movie. Distribution decision has positive correlation with the important factors and has a negative correlation with the duration. Duration has a positive correlation with the rent. Important factors have a negative correlation with promotion while it has a positive correlation with Rent. The Rent has a negative correlation with promotion. The distribution of Marathi movies is dependent on so many different factors. The most important factor is the important factors of production in the movie. So the distribution is hugely dependent on the better produced movie. They also look for what sells when taking a distribution decision.

5.4 ANALYSIS FOR THE EXHIBITORS

Primary Data were collected from 25 Cinegoers in an around Mumbai in Western India. Taking into consideration that the selected responses should be valid, 5 responses were found to be unsatisfactory. 20 responses were finally taken for the analysis.

STEP I: THE EXHIBITORS TURNOVER

TABLE 5.4.1: STATISTICS

		SCR	NMF	BOS	RGL	AVR	RAR
N	Valid	20	20	20	20	20	20
	Missing	0	0	0	0	0	1
Mean		.15	29.50	2.2320	14.92675	1.850	1.600
Std. Deviation		.366	8.256	.41642	6.309322	.5871	.2052

The Mean and standard deviations are studied for the sample size of 20. It is found that the average number of films exhibited is 30 and the average turnover is Rs. 14.93 lakhs. The highest variation is seen in both the factors.

STEP 2: MULTIPLE REGRESSION ANALYSIS

The general purpose of multiple regressions is to learn more about the relationship between several independent or predictor variables and a dependent or criterion variable. Here, taking Average Revenue (AVR) as the Criterion Variable and the other Variables as Predictor Variable.

The mean and standard deviation data of 20 respondents is summarized in Table No. 2. Based on Regression Data,

TABLE 5.4.2: REGRESSION ANALYSIS: DESCRIPTIVE STUDIES

	Mean	Std. Deviation	N	Description
RGL	14.92675	6.309344	20	REVENUE GENERATED IN LAKHS
SCR	.15	.366	20	SINGLE SCREEN OR MULTIPLEX
NMF	29.50	8.256	20	NUMBER OF FILMS EXHIBITED
BOS	2.2320	.41642	20	BASIS OF SELECTION
AVR	1.850	.5871	20	AVERAGE RUNING
RAR	1.600	.2052	20	REVENUE ARRANGEMENT

The descriptive studies shows that the general purpose of multiple regressions (the term was first used by Pearson, 1908) is to learn more about the relationship between several independent or predictor variables and a dependent or criterion variable.

The mean and standard deviation data of 20 Exhibitors is summarized in Table.

The highest ranking of these Independent Variables is for Number of Films Exhibited (NMF) i.e. 29.50 followed by Basis of Selection (BOS) i.e. 2.2320 And others. There is a huge gap between the two factors.

This reveals that according to most of the exhibitors, Number of Movies Exhibited has the highest impact on Average Revenues. Hence the highest correlation which is established from the above data with Average Revenues (AVR) is with Number of Movies Exhibited (NMF). Therefore, in the further analysis, this Independent Variable has not been included.

The Correlation Matrix, i.e. correlation between the Dependent Variable and the 5 Independent Variables is covered under

TABLE 5.4.3: CORRELATIONS FOR THE EXHIBITORS

		RGL	SCR	NMF	BOS	AVR	RAR
Pearson Correlation	RGL	1.000	-.337	.244	.304	.294	.336
	SCR	-.337	1.000	-.757	-.126	-.379	-.210
	NMF	.244	-.757	1.000	.112	.472	.031
	BOS	.304	-.126	.112	1.000	.079	.225
	AVR	.294	-.379	.472	.079	1.000	.022
	RAR	.336	-.210	.031	.225	.022	1.000
Sig. (1-tailed)	RGL	.	.073	.149	.096	.104	.074
	SCR	.073	.	.000	.298	.050	.187
	NMF	.149	.000	.	.319	.018	.448
	BOS	.096	.298	.319	.	.371	.170
	AVR	.104	.050	.018	.371	.	.464
	RAR	.074	.187	.448	.170	.464	.

As seen in the table, Average Revenues is more dependent on Revenue Arrangement (RAR) and Average Running (AVR). The trend again seems heterogeneous as there is a mix of positive and negative correlations.

Also the table signifies following observations:

Pearson Correlation between each of the Dependent Variable and Independent Variables shows maximum correlation between the pairs –

AVR and NMF 0.472

RAR and RGL 0.336

BOS and RGL 0.304

Also there is very high negative correlation is found between Number of Films (NMF) and Basis of Selection (BOS). Which also indicates the best fit in the Significance Fit(1-tailed)

Variables Entered/Removed

Model	Variables Entered	Variables Removed	Method
1	NMF	.	Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).
a. Dependent Variable: AVR			

Table 4 gives the Model summary of Regression of the Average Revenue. The coefficient of R square is 0.223. Since the sample size is small adjusted R square values are considered.

TABLE 5.4.4: MODEL SUMMARY FOR THE EXHIBITORS

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square	F Change	df1	df2	Sig. F
1	.472 ^a	.223	.180	.5317	.223	5.169	1	18	.035
a. Predictors: (Constant), NMF									

R is a measure of the correlation between the observed value and the predicted value of the Criterion Variable. In this study this would be the correlation between Watch to our Predictor Variables.

R Square (R²) is the square of this measure of correlation and indicates the proportion of the variance in the criterion variable which is accounted for by our model – in this study. The proportion of the variance for ARG by Predictor Variables NMF.

In essence, this is a measure of how good a prediction of the criterion variable we can make by knowing the predictor variable. However, R square tends to be somewhat over-estimate the success of the model when applied to the real world, so an Adjusted R Square value is calculated which takes into account the number of variables in the model and the number of observations (participants) our model is based on. This Adjusted R Square value gives the most useful measure of the success of our model.

The Adjusted R Square Values shows the moderate significance of the Predictor Factors – towards Average Revenue.

STEP 3: ANOVA

ANOVA uses an F test to compare the means of the groups. An F test in ANOVA can only tell if there is a relationship between two variables it can't tell what that relationship is. Mathematically, this means it can only tell if one of the means of the groups is different from another one. It cannot tell which mean is different.

The hypotheses we test with an F-test in ANOVA are:

Null: There is no relationship between Average Revenue and the Predictor Variable Number of Marathi Films

$F = 0$.

Research: There is a relationship between Average Revenue and the Predictor Variable – Number of Marathi Films

$F \neq 0$.

Table 5 below shows the ANOVA for regression models

Table 5.4.5: ANOVA FOR EXHIBITORS

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.461	1	1.461	5.169	.035 ^a
	Residual	5.089	18	.283		
	Total	6.550	19			
a. Predictors: (Constant), NMF						
b. Dependent Variable: AVR						

It is evident from the ANOVA table that $F = 5.169$

Hence Null Hypothesis is rejected.

TABLE 5.4.6: COEFFICIENTS FOR EXHIBITORS

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Colinearity Statistics	
		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	.859	.452		1.901	.073		
	NMF	.034	.015	.472	2.273	.035	1.000	1.000

The beta value is a measure of how strongly each predictor variable influences the criterion variable. The beta is measured in units of standard deviation.

Adjusted R square = 0.003; $F = 5.169$., $p < 0.0005$ (using the stepwise method).

Predictor Variable	Beta	p
NMF	0.472	$p = 0.00$

The multi-co linearity equations is

$$\text{NMF } X_{11} = 0.859 + 0.034X_1$$

FIGURE:5.7
NORMAL DISTRIBUTION CURVE FOR EXHIBITORS

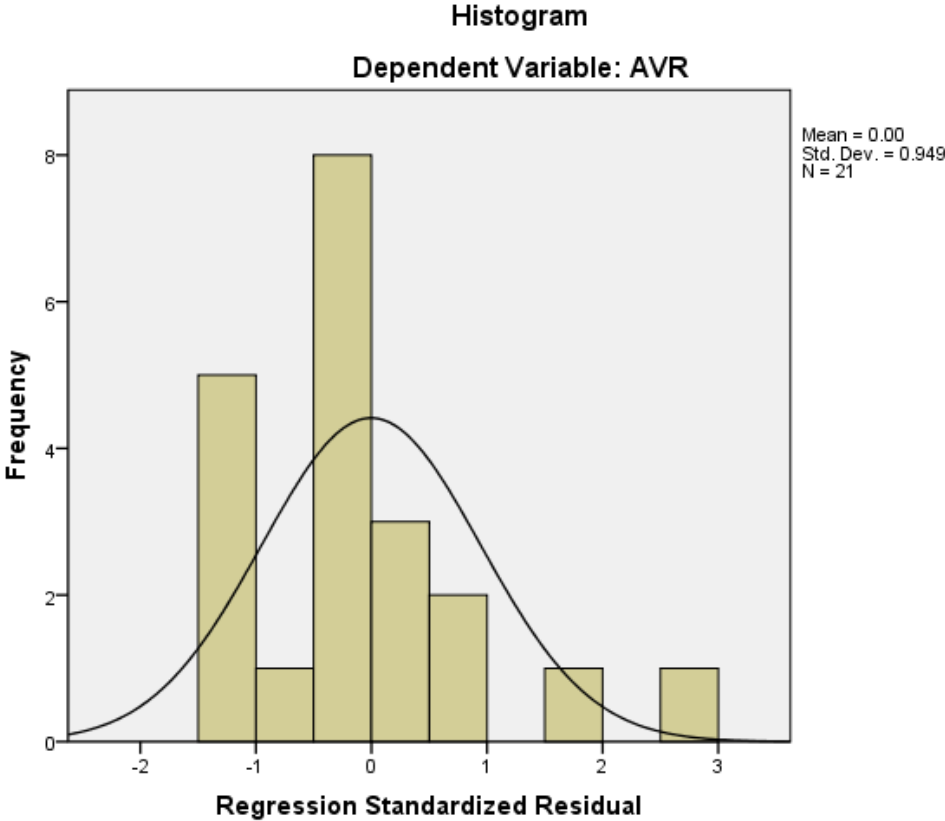


FIGURE:5.7 LINEAR REGRESSION FOR EXHIBITORS

Normal P-P Plot of Regression Standardized Residual

Dependent Variable: AVR

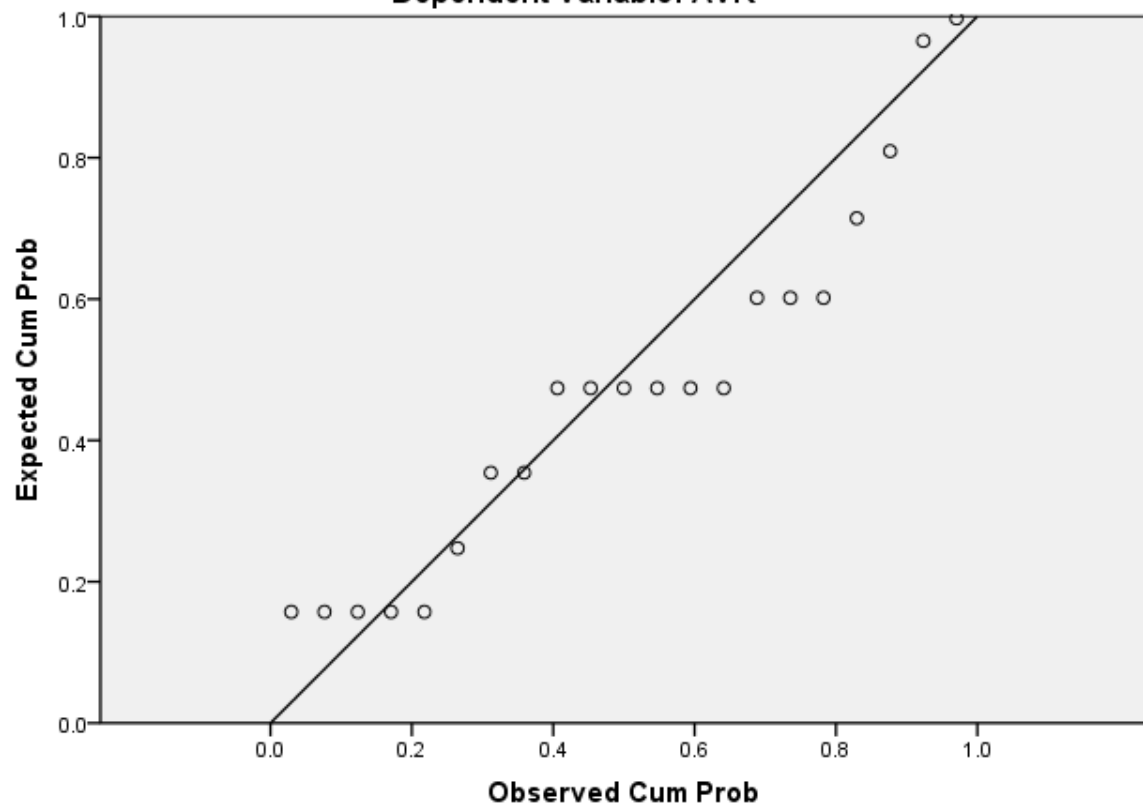
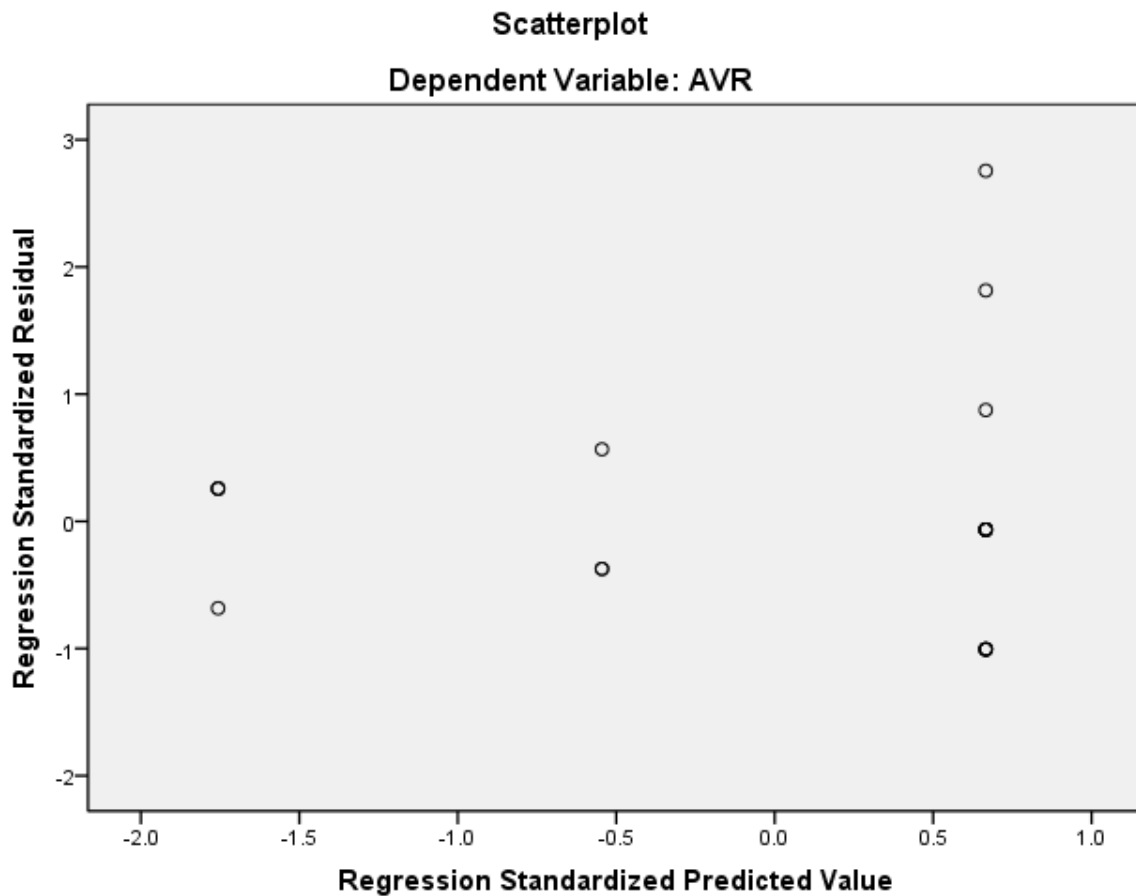


FIGURE:5.8SCATTERPLOT FOR EXHIBITORS



Analysis for the Exhibitors

RGL has a negative correlation with the single screen exhibition and has a positive correlation with the revenue arrangement, basis of selection and the average running time. Single screen has negative correlation with the revenue generation and the average running time. Single screens exhibit lesser Marathi movies Number of films has a positive correlation with the average running of a Marathi film and revenue generation. Basis of selection has a positive correlation with revenue generation and has a negative correlation with the single screens. Average running has a negative correlation with the single screens. The most important factor that is evident from the study in revenue generation is the Number of Films that are exhibited. It is also highly dependent on basis of selection of a movie It is least correlated with type of theater. The number of films running and basis of the selection is inversely related. Hence, it can be concluded that the exhibitors usually do not pay too much attention to the type of films they are running.

CHAPTER 6: FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.1 SWOT ANALYSIS OF THE MARATHI FILM INDUSTRY

For developing a sound strategic plan for the film industry mainly for the marketing of movies, first a detailed analysis is required to be done. For this reason, a SWOT analysis of the Marathi film industry is done below:

6.1.1 STRENGTH

1. Good quality of content in Marathi films

Marathi films have good quality of content which includes various aspects such as a logical script and a rational explanation. The Marathi films such as Shwaas, Vihir, Harishchandrachi factory, Vaalu etc have proved that the Marathi films are extremely strong on the content quality. The Marathi film makers have consistently created a balance between creativity and commercial pursuits. There has been never a compromise for content in relation to commercial success.

2. Support from the Government agencies in the form of subsidies provided

The Government of Maharashtra has been a very strong support for the Marathi film industry and the film fraternity. The application of the subsidies system is a strong motivation for the industry to survive in stiff competition. The government has a cultural department which has been very active in the past few years to give bureaucratic help to the industry to expand in a positive way.

3. Reservation of shows in Multiplexes in Mumbai as per High court order

The High court order has come as a strong legal backing for the Marathi film industry to sustain itself in the competition. Since Mumbai is a battleground for Hindi and various different regional cinemas like Bhojpuri, Gujarati, Tamil, Malayalam, Punjabi etc the support derived from the High court order removes the hurdles for exhibition since the legal verdict gives reservation for exhibition of the shows in Multiplexes.

4. Good quality actors and actresses/technicians

Marathi film industry has been blessed with amazing talent in technical and non-technical area of movie production. There are so many talented actors who have made it big not only in Marathi films but in Hindi industry too. We can find most of the supporting star cast of Hindi films coming from Maharashtra on the basis of pure talent. The creation of award winning films in the recent decade has been credited to outstanding talents of the actors in the industry. The technicians who are the backbone of any production process are also in abundance in Marathi film industry.

5. Music component

Music component is vital for the success of a commercial venture in the entertainment field. Music adds lot of charm to a film thereby portraying the creativity in better perspective. Marathi film industry has been having musicians, music directors, singers etc of high standard. The recent decade has seen so many talented music directors creating a strong presence on the national scene. The movie 'Natrang' of this year has created lot of excitement in the masses due to a interesting subject of rural Maharashtra art form called 'Tamasha'

6. National awards and recognitions

Marathi film industry has been in the fore front of awards and recognitions due to its quality standards. In the national awards given for various categories such as best film, best actor/actress, Music and in different categories, Marathi films have shined on the national and international scene. The industry was revived due to an amazing film 'Shwaas' which was nominated for the Oscar awards in the best film international category. This was a simple film on a subject of a grandfather and a grandson who is to be operated for some fatal eye operation. The film caught the imagination of people who appreciated the simplicity of the subject.

7. Number of Marathi channels

Marathi audience has today an option of a host of channels on the television scene. We have Doordarshan Sahyadri, Zee Marathi, Star Pravah, Mi Marathi, ETV Marathi, and SAAM as the main channels show casing Marathi films, serials, songs and shows. While on the news front we have Star Maaza, IBN lokmat, etc. These channels have created a huge market for the marketing of Marathi films at different levels. The presence of so many channels has led to increase in the production of Marathi films who after a considerable time of release can be released on the television medium by the way of sale of satellite rights. The fact that Zee Marathi started a separate channel named Zee Talkies to show Marathi movies displays the growing importance of Marathi films on the television business.

8. Start of Marathi songs on FM channels

The recent times have seen the rise of the radio industry which was stagnated for some time. The start of the FM channels has cultivated an audience which likes to hear songs on the radio medium giving them the mobility to work or do travelling and also indulge in listening activity. The FM channels are like Radio Mirchi, FM Gold, and Red FM which have decided to give proper time to play Marathi songs and to promote Marathi culture on the radio. This gives lot of strength for the Marathi music which is composed of film and non-film content. The playing of songs on the FM channels reinforces the Marathi film brand value and sustains its utility in the long run.

9. Bollywood supporting the Marathi causes

Bollywood is the big brother of the Marathi film industry. The Hindi film industry is dominant in India and commands lot of attention worldwide due to catering to global Indian Diaspora. Bollywood is based in Mumbai which is the capital of the state of Maharashtra, thus the support of Bollywood is crucial for the Marathi film industry. We find that Bollywood superstars such as Amitabh Bachan, Amir Khan, Shahrukh Khan, and Salman Khan have been supporting the cause of the Marathi film industry by an active role.

10. Government assistance

For any industry to sustain and function effectively, the role of the Government is critical. The Government of Maharashtra has been actively involved to help the Marathi film industry sustain itself in the competitive environment. Since the revival and sustenance of the industry has been equated to the cause of the sons of the soil theory, it has become important for the government functionary to support the Marathi film industry.

11. Foreign Investment:

The growing importance of Mumbai as the commercial destination has led to inflow of lot of capital in the state of Maharashtra. There are various international inflows in capital investments which are being utilized for infrastructure development of the city and the state, this acts as a strong indicator for the industry to grow at a fast pace. The Marathi film industry also has a support various Maharashtra mandals across the globe that would be willing to invest in the industry since they have an affinity for the language.

12. Legacy:

The Marathi film industry has a legacy of the stalwarts like Dadasaheb Phalke who have given birth to the cinema movement in India. Industry people like Bhalji Pendharkar, V.Shantaram, Sriram Lagoo, and Baburao Painter have contributed immensely not only to the Marathi film industry but to the mainstream industry popularly called as Bollywood. The strong foundation of the industry has with stood the various phases of depression for the Marathi films in the last few decades. The historical foundation of the Marathi film industry gives it the necessary credibility in the market.

13. Digital Technology:

We are living in the Digital age where the differentiation is based on the digital medium. The advancement of the digital medium is extremely critical for the Marathi film industry since the entertainment industry has to compete with the pace of digital growth in order to keep the audience interest intact Marathi film business has shown lot of advancement in the use of digital medium for the film business purpose.

14. Educated Marathi middle class who are techno savvy and having surplus income

Maharashtra is a leading state in India in terms of growth and development. The emerging middle class of Maharashtra has characteristics of being educated, techno savvy and having surplus income at disposal. This forms a very strong consumer base which acts as a ready market for the Marathi film industry as a source of entertainment.

15. Rise of the young Turks

Marathi film industry has seen in the recent decade a rise of the young Turks in the way of fresh blood being injected into the system. An effort of stalwarts like Mr Mahesh Manjerekar who has been instrumental in the formation of MIFTA shows the emergence of fresh ideas which have lot of potential in the future. In the Marathi film music field we have dynamic people like Ajay-Atul, Avdhoot Gupte who have made a remarkable impact on the way songs have been composed and arranged. This ultimately reflects in the raising of the standard of the Marathi film industry.

16. Acceptance for innovative themes among masses

Marathi audience is very receptive to topics which are different from the mainstream areas. There have been movies like 'Shwaas' 'Tingya' 'Jogwa' etc which are all very different topics from the point of view of commercial cinema. The fact that the audience has accepted them shows the maturity of the Marathi audience. There is widespread appreciation for the maturity of the Marathi people to accept diverse issues and even controversial thought provoking topics.

6.1.2 WEAKNESSES OF THE MARATHI FILM INDUSTRY

1. Quality of films.

Marathi films have shown degradation of content which has led to its downfall comparison with other regional cinema variations. The focus of most of the films is the stereotype masala formula for commercial gains. This has led to abundance Marathi films which do not rank in high order on the scale of content. The quality of the films is weak from the point of view of all the production aspects of film making.

2. Dependence on Box Office Sales mainly

The success or failure of any industry depends on its capacity to grow and sustain itself in the long run. Since Marathi films commercial success is mostly based on the box office revenue collections, they become gullible to manipulation in case the movie does not do well on the theatre sales. The credibility is lost making the product difficult to sell on the basis of any future satellite rights deals with various channels. Dependence on one aspect of profitability makes it a major weakness from commercial angle. Various new areas for revenue generation like DVD, video sales, video rentals are still not explored. Most of them depend only on box office sales

3. Number and Quality of Theatres:

The quality and availability of theatres for screening is a major weakness experienced by the Marathi film industry. The theatres are divided into the single screens and the multiplexes. The single screen theatres are mostly not of good quality standards which makes it difficult for the uptown audience to have a visual experience. The prices in these theatres are low but the standards are also of poor value. The multiplexes are of a better standard with lots of amenities and services being provided. But the problem is the affordability of the audience which makes it unviable for many to have a visual experience. The quantity of the theatres is limited and the release dates of many Marathi movies at the same time compound the problem. In Mumbai since the regional cinema competes with the mainstream film business the Marathi films find it difficult to get screen availability at their affordable costs.

4. No access to Indian Diasporaexcluding Marathi people

The major weakness of the Marathi film industry is its regional character which makes it difficult for the non Marathi people to understand. There can be critical acclaim for the film but there cannot be a massive appreciation in terms of commercial gains if the language is not understood. The overseas market which has lots of potential is therefore completely untapped for the Marathi films.

5. Marathi industry centred in Mumbai than Kolhapur

The existence of the Marathi film industry is based in Mumbai which has its major weaknesses. The fact that Bollywood is based in Mumbai makes it very difficult for small regional players to operate. The competition from Bollywood for resources makes it very difficult for Marathi film industry. The Marathi film industry was earlier based in Kolhapur which had its own benefits. The people from the industry were close to the rural markets thus making the communication between the audience and the producers easy and mutually beneficial. The fact that Mumbai is the centre for both industries has an adverse effect on the Marathi film industry which has to experience the concept of Bollywood hangover on the Marathi film production process.

6. Dominance of Bollywood as a competitor in release venues

The dominance of the Bollywood industry has a negative impact on the release process for a Marathi movie. It has to compete all on fronts with the Hindi film releases which are given preference due to the massive scale of Hindi film promotion. The availability of screens becomes a problem since major prime locations are secured by the Hindi films. Thus the Marathi films then are left with the venues which are not commercially viable; this leads to huge losses for the producers who find it difficult to recover their investments,

7. Difficulty with exhibitors on venues

The weakness of the Marathi film industry is its bargaining power with the exhibitors who prefer Bollywood films more than the regional cinema. The exhibitors go for the lucrative offers from Hindi films since the response to the Bollywood movies is any time more than the regional cinema variations. This leads to problems of exhibition deals between the distributors and the exhibitors.

8. Low margins in distribution negotiation

Since the exhibitors give first preference to Bollywood movies, the Marathi film producers and distributors are prone to a raw deal on the distribution front. The major strategy FSS (Friday Saturday Sunday) fails to click since the exhibition deal does not allow the mobility for the Marathi film exhibited. A low margin ultimately drives the distributor away from the potential venues leading to losses.

9. Lack of proper analysis and estimation of box office records

Marathi films suffer due to lack of market analysis study. There is no scientific methodology derived to have an assessment of the market or the success potential of the product. The utter lack of any authentic methodology makes it a game of chance. The revenue generation becomes a matter of luck than any well calculated plan of action.

10. Alteration of released schedules/many releases on the same date

The release dates are not scientifically derived on the basis of any calculation making it very difficult. There is no method to calculate the timing of the release, this leads to problems such as multiple Marathi movies releasing on the same day, thereby eating into each other's revenue. This is highly undesirable as the final loss is of the Marathi film industry rather than any particular film.

11. Piracy and Leakages

Piracy has become a major problem for the Marathi film industry. Piracy is a theft of the product which leads to massive damage to the commercial viability of the movie. The act of piracy literally kills the hard work put by the entire team involved in the production process. Piracy leakages has been highly damaging for the Marathi industry due to leaks on the internet making the access very easy for any internet user. This leads to loss for huge amounts to the producers and making the product lose its charm before the release. Pirated DVD's, CD's, MP3's have made the Marathi industry lose lot of money which ethically and legally is theirs.

12. Risk Sharing Issues

Risk sharing is a problem in the Marathi film industry since there is no coordinated effort from the various stakeholders in the production process. The producers, financiers, distributors and the exhibitors work in contradiction creating problems in the value chain.

13. Lack of transparency in financial matters

There is very less transparency in financial dealings making the industry less reliable from financial point of view. The box office disclosures are not authentic thus creating discord between the producers and the financiers. There are no official interactions on financial matters creating conflict situations for the people involved in the management process of film making. The existence of unaccountable capital makes it more difficult to track the flow of money in the industry.

14. Lack of market research and pre market survey

Market research is fundamental for the survival and growth of any business today. Absence of market research is a major weakness of the Marathi film industry which believes in decision making by chance than on scientific basis. There is no planned approach during the conceptualisation of a film or during the initial process of a film. The audience interest is not taken in to consideration using a proper consumer study or buying behaviour analysis.

15. Absence of documented contracts with stake holders

The Marathi film industry mostly works on the word of mouth and the basis of trust is most important than any documentation. These concepts lead to lots of issues and conflicts between various parties involved in the business. The absence of documentation makes it difficult for applying any legal process in terms of any conflict situation. This leads to situation where illegal elements play a role of peace maker than the legal process.

16. Producers are first timers

The major weakness for the Marathi film industry is the situation where most of the producers are first timers who have entered the film business for variety of reasons. One reason is the glamour component of the industry in which people want to be associated with celebrities. These producers make one or two movies and then quit the film making business, this leads to problems where the industry faces lots of ups and downs with people coming and going. There are also various people like builders/construction magnets, Bureaucrats, people in illegal activities having lots of black money, these elements enter the industry for their own reasons such as gaining respect in the society , converting black money to white money, glamour, subsidies from the government etc They quit after a short span creating a vacuum.

17. Producers have a subsidy centric attitude

Many producers look towards film production from only the commercial point of view and not as a creative reflection. These producers get in to the production process to extract the subsidy from the government. They thus create a sub standard product which is not feasible to be marketed due to its poor standard. This attitude of being subsidy centric actually makes the industry poor in content.

18. Films are rural based and do not deal with urban sensitivities

Most of the Marathi movies are based on rural subjects. This trend has been going for many years in the Marathi film industry. But, with the urbanisation there is an urgent need to create Marathi films which address the urban topics and matters of concern or interest. The lack of urban based movies makes the urban audience lose interest and thus move towards Bollywood or other forms of entertainment.

19. Events are low key in comparison with Bollywood

Marathi film industry has very low focus on event marketing as a mode of promotion. There are very less events in comparison to the Hindi film industry. Event marketing is usually low key in the Marathi film business. This makes the film business appear less glamorous for the audience who takes the glamour quotient of the entertainment industry very seriously. The government sponsored events are also low key where we find political overtones much prominent than promotion of Marathi movies. The award ceremonies also reflect the hegemony of Bollywood business over the Marathi film business.

20. Negligence or secondary treatment to Marathi film fraternity

Despite the fact that the Marathi film industry is based in Mumbai which is the capital of Maharashtra, we find that there is a secondary treatment being given to the Marathi film industry in comparison with the mainstream Bollywood industry. While the various film industries in south India such as Tamil, Kannada, Malayalam, and Telugu enjoy a prime importance in their respective states, the Marathi film industry is subject to negligent treatment in the hands of the government and also the film trade associations and groups.

21. Low Finance

The Marathi film industry suffers from problems of low finance. The overall value chain of the business suffers due to the problem of inadequate financial support. All the functions suffer due to problem of low capital. The various departments have to cut down their inputs due to low fiancé which mars the quality standards of the output.

22. Low glamour quotient of celebrities:

Marathi film personalities do not command the aura and glamour of a Bollywood celebrity. This fact depreciates the glamour quotient of the industry. The Marathi film celebrities do not enjoy the brand value which can be realised in the form of advertisement assignments or promotional campaigns. This is because they do not consider themselves as stars or they do not create the aura around them of stardom.

6.1.3 OPPORTUNITIES

1. New ventures

Marathi film industry is poised for lots of new ventures for the future. We find that lot of shooting schedules are being planned and executed abroad at exclusive locations. Film releases are being planned at various locations in Singapore, USA, and Europe. This opens up new untapped markets to promote the Marathi cinema.

2. Events abroad to target the Marathi Diaspora

Various events are being organized to boost the Marathi film industry at international levels. Marathi films are being showcased at different film festivals across the world. This would ultimately generate interest about Marathi films abroad. The latest event of MIFTA in Dubai is an example of globalisation of the Marathi film industry where we have events to celebrate Marathi culture and films. The fact that the event was opened by Mr Amitabh Bachaan was a highlight of the potential of Marathi films for the future.

3. Growing middle class with surplus income to spend

The middle class growth in Maharashtra has a huge potential for the rise of Marathi film industry. The middle class has a sizable strength and commands huge resources at disposal. The emergence of Information Technology avenues have created consumer hubs at various locations in Maharashtra which can be tapped for the entertainment industry. The effect of globalization and the percolation of the positive effects of it to the masses have created lots of spending opportunities in the form of services industry. The entertainment industry which is a part of the services sector is witnessing a rapid growth. The middle class belong to a group of strong linguistic attachment to the Marathi language. This opens up a huge demand for Marathi linguistic films in the future.

4. Funds from Non-Resident Indians

The Diaspora of Marathi people abroad have been taking lot of interest in Marathi film promotion abroad. The holding of Marathi cultural assembly in the USA has generated lot of hype about the potential of Marathi films. The NRI's have been taking lot of interest in financing of Marathi movies which is a very encouraging sign. The exchange rates calculations are so much favourable for the NRI's that they can do a lot of change with smaller investments in dollars or pounds. The NRI's also heavily contribute in the ticket sale of Marathi movies in the developed countries, thus making the involvement of NRI's very profitable in the long run for the Marathi film industry.

5. Corporatisation

The involvement of the corporate world in the Marathi film industry has a huge potential. Mr Amitabh Bachan's company ABCL private limited supported the Marathi movie 'Vihir' which was critically acclaimed in the Berlin film festival and also did good business in the theatres. Many companies like Reliance group have been taking lot of interest in Marathi movies. UTV productions have been very supportive for new scripts dealing with contemporary issues.

6. Tax Incentives to Multiplexes:

In metro cities the rise of multiplexes has changed the overall commercial dynamics of the entertainment industry. The government has been very supportive about the multiplex revolution and is encouraging the growth at the cost of single screen theatres in the state. The multiplexes are being utilized as a overall shopping experience and thus making the customer enjoy a host of services under one roof. The rise of multiplexes will eventually boost the Marathi films as the revenue generated at the multiplexes is very high as compared to the single screens. The tax structure is being made more reasonable for the multiplex owners who have been demanding more incentives and tax cuts.

7. Music component

Music component is being converted in to the digital medium thus opening up of a lot of opportunities in the future. The rise of web sharing sites which deal with entertainment business will help the progress of the Marathi film music. Websites like www.tunecore.com, www.youtube.com, www.itune.com, have made remarkable changes in the way Marathi music is being marketed. The growth of 3G services in the coming days would revolutionize the way Marathi music has been heard.

8. New Channels in Marathi TV and Radio

Technology enabled viewing has made lots of channels to operate in the way of different viewing mediums. Many Marathi channels on air make the viability of the Marathi movies much more feasible, The Marathi film industry gets various options to market it and this helps in promotion of a Marathi movie. Awareness is generated about the product and this makes the sales process more simplified.

9. Events Marketing in Maharashtra

Event marketing has become very important for the marketing process in the Marathi film making process. Different agencies are today starting lots of events which are strategically used to market a movie. BIG FM started the event to promote the Marathi film music this year, these kind of events make the industry profile to rise and the overall development of the industry is appreciated by the fraternity and the masses leading to overall growth.

10. Changes in Regulatory Environment

The growth in the Indian economic structure has created lots of changes in the regulatory system of the country. The stringent regulations for the services industry are being phased out, making it more conducive for the business fraternity to function. The government has become much more sensitive to the needs of the Marathi film industry due the granting of the industry status to it since the year 2002. The changing global situation will also facilitate the movement of the Marathi film industry in a positive direction.

11. Changing Distribution Scenario

Changing distribution scenario is strength for the Marathi film industry since the new systems created on the basis of digital medium have made things conducive for the Marathi film producers, distributors and the exhibitors of Marathi films. The changed distribution system is cost effective and based on professional management systems. The professional management systems have contributed to a better understanding between the producers, the distributors and the exhibitors in relation to the distribution business. The various channels of

distribution are becoming streamlined for a smooth delivery from the producer to the consumer.

12. Animation

Animation industry has emerged as a strong industry in the entertainment arena. Many movies are being produced by using the animation medium. This is happening due to the changes in the digital creativity practised by professionals. This has lots of opportunities for Marathi film makers who can use their talent to bridge the language gap and venture in to untapped terrains. The fact that Marathi films have a very strong talent pool and logical base of a script opens up huge opportunities for Marathi films in the future.

13. Vertical integration

In order to achieve economies of scale and scope of large scale operations it is inevitable to have consolidation in both the distribution and the content segments in the Marathi film business. This will lead to management of costs in an effective manner. This would eventually lead to weaker players weeding out of the business and result in formations of large media conglomerates as the trend prevalent globally.

14. The IMAX experience

IMAX experience has created a revolution in terms of viewing habits of the masses. These kinds of new systems a creative experience leads to huge potential for the future of Marathi film industry. Technology such as three dimensional visual experience leads to consumer satisfaction which is vital for any form of service today.

15. Foreign collaboration

Foreign collaboration in business ventures brings about a synergy effect. Many business groups are eying the Indian markets due to its potential and definitely the Marathi film industry would have huge benefits due to these changes. The foreign collaboration involves better technology and managerial expertise which is critical for the growth of the Marathi film industry. New horizons

16. Bundling of strategic alliances

At present the Marathi film industry is extremely fragmented with a large number of industry players providing various services across the value chain. In the long run we will find various players who would bundle their services efficiently and form strategic alliances with cross media players with complementary skills sets to connect better with the consumers and thereby with the market.

17. Creativity

Creativity is the differential factor between success and failure for a product in the entertainment industry. Content continues to be the most critical importance and there is a need across various sectors of the industry to focus on making content more appealing to the customers while striking the right balance with the commercial potential. An effective management of creativity is extremely important for the Marathi film industry to harness the talent on one side and operations and product marketing on the other.

18. Possible corporate models (studio model variance)

The way Marathi films are being created is on a significant shift since we have changing models of film production. The earlier model of production houses which had all the essential elements for the production process are reviving itself. These systems have all inbuilt equipments which make the process faster and more effective. This facilitates the speed of production and also helps in cutting down of costs to be incurred to a substantial level.

19. Increasing importance of satellite rights and home video segments

The role of satellite rights and the home video segments have increased due to massive penetration of television media in households. The product life line for a Marathi film has increased as the transition of the Marathi movie from theatre exhibition to other form of delivery platforms has become easier. This had added value to the Marathi film as a product and service in the long run.

20. Reducing dominance of the main stream Bollywood genre

The domination of Bollywood over the entertainment industry is on the wane due to changing times. The different avenues of the entertainment industry have given enough space for the consumer to experiment. The rise of the internet based entertainment options have contributed to opportunities for various media's of forms which are innovative enough to command audience attention. Bollywood no longer would remain as the only face of the Indian entertainment industry.

6.1.4 THREATS TO THE MARATHI FILM INDUSTRY

1. Threat of Rivalry

Marathi film industry suffers from internal rivalry which is highly detrimental for the overall growth of the industry. Rival factions in the industry clash for the resources which are highly scarce in the form of talent pool, technology, distribution, etc these conflicts make the stakeholders to go for unethical means.

2. Threat of Bollywood

Bollywood has such aura that it emerges as the biggest threat to the regional cinema, especially the Marathi films as both the industries are based in Mumbai. They both fight for the same consumer group who has a cosmopolitan background. The dominance of the Hindi film industry is overbearing on all the aspects of the management process. The celebrity status of the Bollywood stars have a huge negative fallout on the Marathi stars. This threat is very realistic since many regional cinemas have been wiped off due to Bollywood predominance.

3. Threat of Substitutes

Film based entertainment has a threat from the various other forms of entertainment which are as popular as film viewing. In many situations we find that emergence of any other form of entertainment eats into the share of the earlier one. For example the rise of the cricket league IPL in India has completely changed the entertainment situation in India. Today we find that during the IPL season there are no movie releases and whatever releases happening

have to face low turnout. Substitutes are fighting for the same ground making the competition stiff and very challenging. The rise of mobile telephony with its

4. Cosmopolitan environment

The imminent urbanisation and intermingling of various cultures creates a cosmopolitan environment. This situation removes the linguistic dominance and makes a consumer more acceptable to global impacts. The consumer tastes and preferences become uniformed which might not have any basis of language, religion, caste or community based. This is a threat from the point of view of a Marathi film business since the dilution of the consumer preference would affect the value of the delivery of the visual experience. This might create a situation where a consumer demands the quality standards of Bollywood or even Hollywood from Marathi film business, which might be difficult to satisfy.

5. To many films released making the consumers confused

The situation of the Marathi film industry today is unique with a large number of Marathi movies getting released in a very short duration. This upsets the demand and supply equilibrium causing the price factor to fall. The release of many films creates confusion in the minds of the audience who find it difficult to take a decision easily. The loss is ultimately of the Marathi industry since a consumer would invest his money for one movie and would not be able to watch many others due to shortage of time and money at his disposal. This impending threat can cause a lot of damage since the situation is not conducive for the Marathi film business.

6. Advent of digital medium

The advent of digital medium is a threat for the Marathi film business as it would directly affect the movement of the audience to the theatres. The Marathi film business is mostly dependant on theatre sale and this would be affected since the consumers would prefer to enjoy a movie at home on a digital pattern. The entire business suffers when the consumer takes a decision of not going to the theatre since he is not going to go alone for a Marathi movie but would be taking his family or friends along with him. The growth of digital media is an imminent threat to Marathi film theatre business.

7. Degradation of quality standards due to stagnation

Quality and quantity do not go together. The situation where we have extreme quantity of Marathi films being produced and exhibited might eventually lead to stagnation in all the fields of film making from the production to the exhibition stage. The producers would find themselves cash starved since the financiers would not support so many projects at the same time. The distributors would find it difficult to distribute many movies at the same time at the most effective price. The exhibitors would find it difficult to allocate space due to unhealthy price negotiations. This all would lead to stagnation for the film business leading the industry into a phase of depression.

8. Political issues relating to linguistic divisions

There is always an impending threat of political motives overlapping the objective of regional cinema. Maharashtra based political outfits have consistently used the concept of language as a political weapon to arouse passions in Maharashtra. The life of a political movement is always based on the prevailing political situation. Thus the fate of the Marathi film business is related to the fate of the issue of Marathi language and its natural progression in the

coming years. The changing face of the political situation can be a liability for the regional cinema industry like the Marathi film industry.

9. Actors and actresses getting into rival formations for better prospects

Marathi film business has become a profitable venture in recent times due to good commercial success achieved by few projects. This situation of profit assurance can fragment the Marathi film industry into rival formations where some group decides on the course of action on personal calculations than professional acumen. This trend is visible in the Bollywood business where we find rival camps being created who work against each other to promote their own interests. This trend in the Marathi film industry can be quite damaging considering the fragile nature of the Marathi film business.

10. Changing consumer psyche in terms of interest and preferences

Marathi film audience as a potential consumer have been showing inconsistent behaviour since many years. We have witnessed a depressive stage of business in the 1980's where the survival of the industry was at stake. After the success of few movies in the 1990's onwards we find the revival of interest and the extraordinary success of Marathi films in the 2000's generating so much enthusiasm in the audience. But this is a extremely dangerous situation considering the decline of the Marathi theatre business which was doing so well few years back. Thus taking the consumer for granted is a huge threat for the Marathi film business.

11. Language problems

Marathi film industry is based on the basis of Marathi language. The evolution of digital medium is slowly changing the way people communicate, for example many youth are found to be very fluent in typing on their mobile phones than writing in the conventional sense. The role of language has to undergo a change which is amazing to understand. In a situation of Marathi language losing its relevance we might have direct impact on the Marathi film making business. If language as a differential factor changes, then there is no exclusivity for any form of interface.

12. Movement of producers from Marathi industry to Hindi

Marathi film producers have a tendency to explore ventures in Hindi film industry after they taste success in the Marathi film business. This trend is a huge threat as the movement of the producers into the bollywood business creates a loss for the Marathi industry in terms of productivity. There have been several instances where people have migrated in to bollywood and settled there forever.

13. Entry of dubbed and crossover films/Hollywood films

Marathi films are different due to content being in Marathi language. The emergence of cross over movies or the dubbed movies from Hollywood has created a strong threat for the regional cinema producers. For example the movie Spiderman was dubbed in various Indian languages such as Gujarati, Bhojpuri, Malayalam, etc this created lot of revenue for the Hollywood movie which are created on huge investments at a high level professional expertise. There cannot be a comparison between the Marathi film industry and Hollywood industry. This is a big threat for the future of Marathi film industry.

14. Threat of animation and new technology enabled content

There are situations in new inventions on the technology front which pose as a threat for the Marathi film industry. There are possibilities of technologies which can have interface of language between different linguistic groups more feasible. If the barrier for language is removed then there can be no exclusive status of any regional film industry. If the exclusivity is lost for the Marathi film industry, then we might have the inevitable command of Bollywood over the entire film making business in India excluding the south Indian states.

15. Problem of censor board

The Marathi film business has an imminent threat from the side of the delays in the procedure of the censor board to get necessary approvals for the release of the movie. The censor board has a critical role in passing the Marathi films on the determined guidelines and suggesting necessary cuts if required. Changing socio economic considerations have a effect on the way a censor panel reacts. This is a threat since the Marathi film business is at the mercy of various political considerations before a decision is taken. The government also determines the compliance of procedures to be followed and the changes in the administrative policies of the government ultimately has a huge impact on the Marathi film business.

6.2 CONCLUSIONS OF THE STUDY

1. GROWTH OF THE MULTIPLEXES IN MUMBAI CITY

Coming up on the ranks of the single screen cinema halls and rapidly gaining in consumer preference are the glitzy multiplexes. We find these new avenues of movie screening flaunting their corporate and financial strategies. A host of services are being offered to the consumers in the form of credit card purchase, computer tickets, professional managers overseeing different aspects of the visual experience and an ambience lets you believe that you are watching your choice of a movie in a 5 star comfort. From the advent of Indian cinema, films have been made to cater to mass audiences. The audience was perceived as composed of family nits and therefore single screen large theatres had huge infrastructures having 1000-5000 seats.

The question was that whether these large cinema halls could continue to support the kind of films made for all these years, for which audience support was clearly on the decline. It was also difficult to dish out large films at a regular rate for the film industry to fill up the seating capacity in the theatres. The answer is reflected in the growing popularity of multiplexes which have been able to attract the audience by way of providing customized viewing solutions. In Mumbai city, we find that multiplexes are also gaining increased acceptance from producers and distributors. Earlier it was very difficult for the producers or distributors to verify the ticket sales or revenue collections of cinema halls. They had to rely on information from the exhibitor who might not give authentic information. This problem has been taken care of by professional systems in multiplexes where the producers, the distributors, and the exhibitors work in tandem so that the delivery mechanism is smoothly operated. A successful model for multiplexes involves setting up a chain of family entertainment centres which cater to individual demand of every member of the family. This multiplex model is

based on the concept of umbrella entertainment built around a primary anchor which is movies. The income generating channels in a multiplex revolve around box office collections and food and beverages. It is imperative that a steady stream of movies is provided with quality content so that the audience is attracted creating a steady flow of footfalls.

2. ADVENT OF DIGITAL TECHNOLOGY

In March 2002, the government of India reduced the basic duty on certain elements of studio equipment and digital projection. This was in recognition of the fact that digital cinema is an area of potential growth. Digital cinema encompasses the production, delivery and projection of full length motion pictures, trailers, advertisements and other audio –visual cinema quality programmes to theatres using digital technology. The digital cinema system uses a store and forward concept to distribute motion pictures which have been digitised, compressed, encrypted, and delivered to theatres using either physical media distribution such as DVD ROMs or through electronic transmission methods such as satellite network. Technicolor digital cinema simultaneously meets the goals of distributors, exhibitors, the creative community and movie going audiences. It has an effective interface with utilisation of existing screens and sound systems on the basis of digital transition. The benefits of digital technology are available for Marathi film producers, directors, distributors and exhibitors. By way of

- a. **Perfect copies-** films have a limited lifeline and image of the opening night will not look the same 5 weeks later. Digital copies guarantee perfect duplication offering consistent quality or multiple locations. This however requires the theatre equipment to be maintained properly taking advantage of computer and communication technologies.
- b. **Improved time to market-** the use of satellite technology effectively transfers films across the globe removing all problems of physical distribution. Thus a film could be potentially screened around the world at the same time, thus making it a wonderful marketing strategy. Digital medium also helps to tide over the cost of print which is not affordable for the mid-level producer. Care should be taken to have superior level conversion to digital format thus eliminating any damages to the quality aspect.
- c. **Reduced piracy-** use of digital technology with solution such as end to end encryption, digital finger printing have made things easier for the film fraternity since they put a significant dent into the problem of piracy. Most of the piracy issues have been related to the stage of film development from negative to positive at film laboratories. This mode of piracy has been put to an end due the use of digital formats.
- d. **Cost issues-** the economic model of the digital cinema system shifts the main theatre variable cost driver away from the cost of the print itself and towards the cost of procuring new capital equipment. The main cost component is the electronic projection equipment based on the size of the screen. As more multiplexes are built, the most popular motion picture can be shown on more screens with the reduction in the cost of prints.
- e. **Film distribution model-** the economics which drive the digital cinema are significantly different from those of the typical distribution model. The film based distribution model as it exists today is the variable cost driven that means the cost of the system is dependent on the cost of the print multiplied by the no of copies. The more the no of prints required

the more is the cost. Digital cinema changes the entire economic model where rather than having high variable cost associated with the number of prints; the primary expense in conversion to the digital format is the one time capital expense.

3. ROLE OF BRANDS IN MARATHI FILMS

Marathi films are a source of mass entertainment and hence any effective way of increasing brand visibility to capture consumer mind space. Over the last 3-4 years brand owners and advertisers have increasingly sort product placement opportunities and co-promotion associations with leading Marathi films. Product placement is a form of advertising wherein brands, products, services or names of companies are positioned in motion pictures and television programmes. Product placements can be through verbal mention, signage, actual use of the product itself or visual display of corporate logo. By virtue of its usage in a very effective and a strong visual medium such as films, product placements and related brand promotions have the potential of influencing public opinions and consumer responses to products or brands displayed in feature films or in the marketing of such films.

The producer's perspective is that since films have become more expensive to produce as both above the line and below the line cost continue to increase due to increase in cast and crew and production expenses. Cost of marketing has gone up and the need to spend on marketing is based on ever rising consumer expectations. Products placements help lower the production and marketing cost of the film. Thus it is a golden opportunity for a Marathi film producer to compensate the heavy investment put into the film business.

The brand owner's perspective is based on the ability of the visual medium to target audience at a wider scale. Use of brands in product placement is a cost effective major where brand visibility awareness reaches mass audience at an affordable price. Since the movies eventually migrate to television and home video distribution platforms in domestic and international markets, such opportunities also offer an added advantage of association with celebrities without spending on huge endorsement fees.

4. REASONS BEHIND THE DECLINE IN MARATHI CINEMA

There is more than one reason that was responsible for the decline. While Marathi theatre was doing quite well and earning recognition nationwide and state wide, Marathi cinema was consistently failing to make a mark. Firstly, the proximity to the Hindi Film Industry popularly known as 'Bollywood' was a major reason. 'Bollywood' was encroaching on the identity of Marathi Cinema. These Hindi films with their larger budgets, more known faces and larger than life screenplay were obviously the more attractive option for masses. Also, with the limited number of halls for distributing and exhibiting Marathi films, people were not being able to experience this regional cinema. Obviously, when one does not experience something he cannot demand it, and this lack of demand posed as a negative motivator for Marathi producers. Lack of marketing, minimal or no Public Relation activities, small budgets, repetitive star cast, over stressing of a particular genre (releasing a number of films of a particular genre in a short span of time resulting in the audience feeling bored of the genre and gradually shifting to other cinema) and the privatization of TV channels are other major reasons. Lobbying is said to be very important when it comes to nationalizing and promoting regional films. Marathi Cinema lacked this power unlike the Bengali Film Industry and South Indian Cinema.

Historical factors too have their contribution to make in Marathi films not doing well. As we know it, Bombay had spread its distribution territory over three language zones; the market

for Marathi films was now almost confined to western Maharashtra alone. On the flip side, costs of production of Marathi films had steadily been raised due to the advent of better-paying television jobs as also the regional cinema's geographical proximity to the more lucrative all-India Hindi film industry.

5. DISTRIBUTION OF MARATHI FILMS

Place refers to the place where the product can be finally viewed by the audiences. The place refers to firstly the single screens that run Marathi films and also the multiplexes that screen them. Single screens like Apsara, Glory and Alankaar in Mumbai and Thane have been releasing Marathi films since the last 3-4 decades and continue doing so. Multiplex culture now also entails Marathi films. PVR, Fun Cinemas, Big Cinemas and Cinemax all exhibit Marathi films for due to Government compulsion, profit motive and protection and preservation of culture. The film industry mainly undertakes multilevel marketing (mlm) wherein the product (movie) is sold through distributors. Other names for mlm are network and matrix marketing. The mlm concept is based on a promise from a company that if a person signs up to sell their products, they will pay a commission on all sales generated by that person as well as other distributors the person recruits. It is either sold at a fixed price where the distributors have to bear all the loss and in case of profit they don't have to share with the producers; or it is at MG (minimum guarantee) basis. In MG basis risks are shared by both, the producer as well as the distributor. Nowadays MG method is prevalent. Decisions regarding the number of prints required in each territory and the number of languages it needs to be dubbed is also needed to be taken on time so that distribution can take place smoothly. Also the various other mediums through which the movie can be released, satellite, video CDs, and other such mediums are to be considered. The release pattern of the movie affects the movie market. A wide release is preferred. With a wide release, the producers and distributors can realise revenues to recoup their investment in a shorter time period (provided that the film is successful). Thus a timely distribution of the movie plays a very important role in its success

6. MARATHI FILM FINANCE

Today, the Marathi Film Industry is a great sector for foreign investment by corporate entertainment companies but it has yet to be tapped. The Marathi film industry is said to be growing at 30% per annum which is commendable. But the trend is that only 5-6 films out of the 85-100 films released do well commercially. Though risks are high on a per-movie basis, the risk can be spread out by corporate houses, similar to what happens in Hindi films. The Marathi film industry to a large extent is disorganized and informal and lacks professionalism. But the positive trend is that big players like UTV Motion Pictures and Zee Talkies is investing quite heavily in Marathi films and showing confidence in them. Some of the well known production houses of Marathi films are Zee Talkies, UTV Motion Pictures, AB Corp. Limited, Ujjwala Arts, Golden Plaza and Jai Shankar Movies and Satya Ashwami Films.

Marathi Film Distributors usually pay 50 per cent of the film-making cost and leave it to the producer to get the rest of the finance from other sources. These 'other' sources are usually:-

- A. The conventional moneylenders who lend at an interest rate of 33-42 per cent annually;
- B. Non-conventional but corporate resources,

- C. Promissory note system, known as 'Hundi' system: this is the most widely prevalent source, and
- D. Underworld money: about 15 per cent of the movies are suspected to be financed by these sources.
- E. Increasingly, Marathi films are also being funded by Maharashtra politician's and political parties. For instance, there was news that Shikshanchya Aacha Gho and Lalbaug Parel produced by Mahesh Manjrekar were funded by Raj Thackeray, MNS chief.
- F. Corporate houses like BIG Entertainment (Reliance) is also looking at Marathi Films as an area of investment and has signed a multi crore, 5 film deal with Mahesh Manjrekar. According to inside sources BIG Entertainment is going to invest Rs.96 crores in Marathi films between 2010 and 2014

At the start of 2002, the average Marathi film was budgeted at approximately Rs 50 lakhs but today due to awareness of quality among the producers and consumers, the average Marathi film is budgeted at Rs 1 crore. Marathi film producers have now understood the importance of technology and are becoming quality conscious about their product. A low budget Marathi film can be made for even as low as Rs 35, 00,000. Unlike Hindi films in which 'stars' charge exorbitant sums, in Marathi films the Director charge the highest sums. Actors usually charge less than the directors and then music directors, editors and high end technologies and foreign locations are expensive in that order.

7. BOX OFFICE TRENDS IN THE RECENT YEARS

Marathi film business has seen an upward trend since the year 2000. Various factors have contributed to the dramatic rise of the box office collections for Marathi films. The revenue generated has been substantial considering the level of competition within the Marathi film industry and other related film industries, The Marathi film industry has been able to create a niche for itself in the face of threat from Bollywood which is a more dominating industry especially to Mumbai city. The recent trends for the last few years have shown considerable returns on the investments put in. We have seen Marathi movies like Natrang, Vaalu, Tingya, Shikshnaya cha aicha gho, Zenda really doing well in the theatres in Mumbai. The surprising trend has been the good response the Marathi movies have been getting at the multiplexes across the Mumbai city. The trends have been that in the last five years we find that 70 to 80 films every year have been cleared by the censor board for release. In them we find that actually around 30 to 40 films have actually witnessed a release in a theatre. This means that around 40 %to 50% of the Marathi films cleared by the censor board do not get released on professional lines. They might have a small release in a rural place or at a theatre in Kolhapur or Satara etc. This means that the Marathi movies are not actually reaching the audience in a way they should. This clearly reflects on the revenue collections of the Marathi film industry because despite having a situation where we have so many releases we find very less impact on the box office collections. Due to the problems of exhibition in the city of Mumbai due to high rates of exhibition we find that on a year basis 20 to 30 Marathi movies are released on a professional basis in the city of Mumbai. This means that on a monthly basis we have 4 to 5 Marathi films being released every month in Mumbai city which is very low on count. This has an adverse effect on the box office collections of Marathi films in the Mumbai city. The revenue collections of few movies in the last year have been pretty outstanding even surpassing many Hindi films collections at few theatres, but this trend is only visible at a limited level and does not have any mass scale.

8. THE RESURGENCE OF MARATHI FILMS

The resurgence of the Marathi film industry has been dramatic considering the fact that the Marathi industry was facing depressive trends in the 1980's and 1990's. We find during that time so many problems thereby affecting the overall quality of the Marathi movies. The Marathi film industry lost consumer loyalty since the quality was not good enough. This phase was responsible to create an image that showed the Marathi films in poor light thus forcing many talented people in the industry to migrate to more lucrative destinations. The industry lost its credibility due to lack of professionalism and trust.

The new lease of fresh air came when the movie *Shwaas* was released in the year 2000. This Marathi movie was a low budget venture and the story line was a simple one about a young boy from rural place and his grandfather. The boy is about to lose his eyesight due to some serious problem and his grandfather brings him to the city doctor for treatment. The grandfather allows the child to enjoy one day of fun and frolic since he is about to be submerged in darkness due to his failing eyesight. The Doctor in the movie talks very scientifically and the grandpa talks about sensitivity and the essence of life. This amazing story not only gave success, name and fame to the movie but it actually gave life to the Marathi film industry. The nomination of the Marathi movie for the Oscars in the best foreign film category gave the needed confidence to Marathi filmmakers to rejuvenate. The consumer confidence which was eroded due to a bad patch was reignited and the consumers felt a happy factor to again watch the Marathi films. We find the overall media giving lot of critical acclaim to the movie boosting the status of not one movie but of the entire industry. The other Marathi film makers realised that if the venture comprising of multiple producers can succeed then it was surely they have a chance to prove themselves in the field of creativity and commerce. The success of the film gave Marathi films the entry in to the multiplexes arena which was till then only reserved for Hindi film business.

We can see that post 2000 there has been a huge rise in the number of Marathi film ventures on the floor. The financiers have reignited their interest in the industry again by funding various projects. The role of corporatisation has gained entry in to the Marathi film business due to resurgence of the concept of a Marathi film to be a good product to be delivered to an eager audience.

9. MARKETING PROCESS OF A MARATHI FILM

The Marathi Film Industry on an average today churns out 90-95 films a year. Bollywood, in contrast, alone churns out around a thousand films a year, making it the second largest motion picture industry in the world. The Marathi film industry, just like the Hindi film industry does not give enough importance to marketing. Depending on the total budget of the film, budget for marketing is decided. And accordingly the time of beginning marketing is also decided. Between 2004 and 2009 the Marathi film industry spent only around Rs.18.5 crores on film and music promotions. While a producer ideally must invest 20 to 25 percent of the total production budget on marketing and promotions, which should actually have been Rs 48 crores. Much remains to be done in terms of marketing to realise their full potential. Bollywood superstar Amitabh Bachchan has said Indian film industry requires more "discipline" and needs to emulate the west to market its products and find a larger global audience".

For the longest time, Marathi producers have been inconsequential in the marketing of films to consumers. As a result, a number of good films like *Harsihchandrachi Factory* and

MeeShivajirajeBhosleBoltoyetc.due to low-profile marketing failed to pull audiences to theatres even though they were much stronger in content as compared to other Hindi movies running in the theatres at that time. Later, it was only through word of mouth that the movie got a response. Yet, there have been instances of average films doing well because of the smart marketing strategies employed by its producers and distributors just before the release of films. It is a proven fact that good marketing can even make a mediocre film do well commercially. Hindi films produced by Dharma Productions like Kaal and My Name is Khan were not very well received by the critics but they were marketed and promoted so well that they both had net revenues of Rs 18 crores and Rs 72.14 crores. Marketed well with the peg on an 'item number' by Shah Rukh Khan and Malaika Arora did the trick for Kaal and the Shiv Sena controversy (which sources say was planned) did the trick for My Name is Khan.

By this we can conclude that marketing is essential and more of the film's budget must be put into promotional activities, brand building and PR activities. Marathi films need to become more market oriented and producers must understand that only a strong product is not enough to ensure success good marketing is also a must.

10. MARKETING MIX FOR A MARATHI FILM

A combination of marketing elements used in the sale of a particular product, the marketing mix is centred on combining elements of the seven P's of marketing: product, price, place, and promotion, physical evidence, process and people. These marketing mix components must be combined in an optimal manner depending on the nature of the products and services. In determining the marketing mix, one should carefully define the marketplace, the product positioning, and the unique selling proposition. The target market and market requirements have to be decided too based on the Test Marketing analysis. A plan is made looking at the sets of audiences whom the film appeals to the most, & accordingly marketing budgets are allocated & publicity campaign is planned and launched, e.g. according to test data, the film is intended to appeal to Marathi-speaking, college-going groups, then marketing & publicity campaigns are focused on such segments. The objective is to target the right audience & to derive maximum mileage from promoting & exploiting the product. For example, director Mahesh Manjrekar's ShikshanachyaAaichaGho was targeted towards the young generation of Maharashtra so all its marketing was specific to youngsters. "Marketing attitude" behind each of these critical elements of engaging people in the exchange of entertainment and enlightenment for the greenback is discussed below. Marketing is being done consciously and unconsciously at each stage in a film's life cycle. Right from the time the story is thought and the cast is selected, the marketing process begins. Directly and indirectly, the news that is spread about the movie tells the customers about it thus promoting the movie. The marketing team is vast consisting the strategists, negotiators, publicists, photographers, graphic designers, sales representatives, film writers, media producers and announcers, editors, radio jockeys and many more specialists who move the product from a script through the industry system into the consumer system. Marketing a movie involves a roll-out calendar that first reaches out to industry channels: distributors, theatrical exhibitors, sales reps, producers' reps, and the industry media.

11. MARATHI FILM AS A PRODUCT

Product of a film mainly refers to the final film that is released in theatres or exposed to consumers in any other medium and in the condition they will watch it. The product in Marathi film needs to be very strong as we realize that due to the encroachment of Marathi films by Hindi films, the demand for Marathi films is going down and only the very strong Marathi films manage to garner profits and critical acclaim while the mediocre or poor quality films fail.

Between 2000 and 2009 approximately 850 Marathi films released out of which only about 90 did well commercially. These 90 films were the high budget, strong content films and did well as the producers had done certain primary research to gauge as to what the consumers were looking for in the respective time periods. A movie product also consists of intellectual property than can be ported to a variety of deliverables: theatrical exhibit, non-theatrical exhibit, video tapes, DVDs, CDs of the soundtrack, collectible editions, television and cable broadcast, Internet-served, and then there is the split dimensions of domestic, foreign, and niche markets. Not to mention ancillary products such as clothing, toys, games, posters and even restaurants for successful franchises. And then there are the franchise rights, endorsements, product placements and a host of offshoots that are bought and sold, leased and rented.

12. FILM DISTRIBUTION AND EXHIBITION

Distribution and exhibition are the key elements in the value chain of the film industry. The present distribution system across India is territory based system. The country is geographically divided into distribution territories and producers tend to sell the distributing rights for each territory. The distributor could then sell his rights to sub distributors who cover certain sections in a territory. The entire market for Indian films is divided into 7 physical territories, 6 in India and 1 comprising the overseas market. Not all the territories are the same, there are major territories and minor territories depending on the market size of the audience for films there. The Mumbai territory which is the most lucrative one since it has a huge market comprising of several linguistic sections of the audience who belong to a group with substantial surplus to spend.

1. Film distribution business is a relatively risky business. The nature of the business of film distribution is based on risk taking. There is no pre determined
2. Physically distribute the product
3. Reduce risk by providing minimum guarantee to producers.
4. Cash flow generation.

13. RISK PROFILE OF THE INDUSTRY

The risk profile of the film industry can be segmented into

1. Business risk
 - a. Demand projections are difficult to make and success is highly uncertain
 - b. Film making is time consuming, as the process is highly disorganised with no commitment to schedules.

- c. Cost over runs affecting project profitability.
- 2. Industry risk
 - a. Lack of corporate structure as majority of film producers are still proprietorship concern or partnership concerns.
 - b. Impact on ticket sales by alternative mediums of entertainment like T.V.
- 3. Finance risk
 - a. Lack of transparency at all levels in operations.
 - b. Reluctance to reveal exact figures.
 - c. High entertainment tax.
 - d. Problems of film insurance

6.3 RECOMMENDATIONS OF THE STUDY

A. PRE PRODUCTION

1. Finalisation of the complete script prior to commencement of filming-

On the interaction with the Marathi film fraternity the researcher feels that a professional managerial perspective is important for smooth functioning. The conception stage of any Marathi film is based on a script. The script works as a foundation for the overall progress and completion of the filming process. It is extremely important to have a professional attitude towards the scripting stage as is it the first level of the managerial process which is the planning stage. A complete script makes things very transparent for the producer so that he can utilise his production team for proper scheduling and budgeting. All necessary allocations of resources with proper budgets can be allotted to respective departments. By this way the entire production unit knows what is expected from them, at what cost it is expected and what is the process by which it is going to be completed. This defuses any doubt in the minds of the production team thereby making them more effective and efficient. All the departments of the Marathi film production team know what resources they are going to utilise and at what cost. The people element in the production process is through to a situation of complete transparency and accountability. A complete systematic script can be scheduled into a plan of action on the basis of day or timings. This leads to optimum utilisation of resources at disposal.

2. Availability of the complete script with the concerned film actor or actress

Marathi film stars would be highly benefited if a complete script is made available to them before the production process starts. It is extremely important for the Marathi film stars to allocate their dates for filming to respective production houses. In situations where there are delays and confusion, they suffer due to dual dates given to production houses or overtimes leading to loss of valuable time and money. The overall managerial process is affected due to this confusion and chaos. It is strongly recommended to make available the script with a proper plan of action to all the stake holders in the production process. This will simplify the problems in the Marathi film production process whereby all conflict situations can be curtailed in advance. A Marathi film actor/actress would then know how many dates he has allotted to a respective Marathi film producer and on the basis of that prepare his yearly or monthly schedule. The overall Marathi film industry would be benefited if all the production schedules are amalgamated into a single line of action. This will save wastage in resources and thereby enhance productivity and efficiency.

3. Finalisation and communication of the production schedules

In a managerial process, communication is extremely important. Marathi film management process should have a systematic approach towards the rule of communication in the system. The production manager should keep all the departments and units involved in the production process properly communicated. This will help to avoid any miscommunication and confusion in the process. This implies that the people involved in the filming process know what they are required to do and at what cost. Communication errors have been resulting into delays of production schedules which will be eventually be minimised due to proper communication. The Marathi film production houses should practice both internal communication which is within the production team and external communication which is to keep others outside the production team informed about the various happenings. All the golden rules of communication to be put in place avoid confusion and thereby enhance productivity.

4. Signature on the terms of contract

Marathi film business should implement strict legal procedures in terms of contract matters. After finalisation of agreements with the different stake holders such as the production team, the Marathi film actor/actresses, the technicians etc. a legal document specifying all the requirements of a valid contract should be incorporated the terms of the agreements should be very clear and transparent so that both the parties know exactly the repercussions of non-compliance. This will save money and resources in terms of any conflict situation between parties concerned bring about transparency and credibility in the functioning.

5. Time and cost budgeting of the entire process

Marathi film business should have a professional attitude towards the budgeting aspect of financial management. The entire process of a Marathi film from the production to the exhibition stage should be calculated all the parameters of time and cost. This professional attitude of management can check if there is any deviation from the proposed allocation. Even in case of any deviation proper corrective actions can be taken to avoid lapses and delays in the functioning.

6. Determining the revenue potential of the film

A proper research is extremely important for a Marathi film to find its revenue potential. The film producer or a production house must know on a scientific basis the expected returns of the Marathi film. More technical angle should be taken to ascertain the expectations rather than having an unscientific attitude.

7. Involvement of distributors in product planning to enable drawing up of effective distribution strategies- alignment of production values with marketing strategies

The marketing process of a Marathi film should be integrated keeping in mind the entire distribution line from the producer to the consumer. The role of the distributors and the exhibitors acquire critical significance since they are the people who the pulse of the audience. Due to their close encounters with the audience, they are in a position to assess the tastes of the consumers. It is in the interest of the film producers to integrate all the channels of distribution in the production process. This will add value to the final output which is a Marathi film.

B. FINANCING

1. Legal and conventional sources of financing through banks, financial institutions or Individuals

The Marathi film business should rely on legal and conventional sources of finance. This aspect is most critical since procuring finance from unconventional sources eventually creates problems for the producers. We find that lot of unaccountable wealth gets into the Marathi film business leading to unhealthy situations. The Marathi film producers should talk to banks and financial institutions or individuals who can provide them adequate funding on legal basis. Since now the film industry has been given industry status, Marathi film producers should not hesitate approach the legal sources of finance. Many cooperative banks have recently shown interest in the film business, the Marathi film producers should negotiate with them.

2. Credit enhancements through insurance and completion guarantees

Since the credit requirements of a Marathi producer are flexible to change due to circumstances, he should apply the component of insurance to the film making activity. The support of insurance companies would give Marathi film producer the necessary leverage to do business. Given completion guarantees would enhance the credibility of a Marathi film as a product and also make funds available in situations of critical importance.

3. All payments through cheques and drafts

The Marathi film producers should make all the payments through cheques and drafts. This would bring transparency in financial dealings making all the parties accountable. The Marathi film business needs to become professional in financial matters thereby using legal tenders of exchange. Use of cheques and drafts would assure the receiving parties the credibility's of the Marathi film producing house. By this way it would become easy to trace the source of any monetary movement and also track it if needed so.

C. PRODUCTION

1. Adherence to pre decided schedules and strict compliance with time and cost schedules to avoid overruns

Marathi film business should have strict compliance with determined schedules. The process of management needs to be followed in letter and spirit. On the basis of pre decided schedules which are prepared at the planning stage the execution department should comply with it. Many Marathi films run into trouble because of lapses with time and cost schedule. This leads to loss of revenue and delays ultimately affecting the pre decided releases of a Marathi film. A Marathi film producer should create systems in place to monitor any deviation and devise corrective measures.

D. POST PRODUCTION

1. Emphasis on technical aspects including dubbing, editing etc resulting in higher post production costs

Marathi film business has to develop itself on the basis of benchmark setup by Hollywood and Bollywood. The Marathi film business should give lot of importance to technical aspects in the post production stage. This requires lot of innovations and applications of emerging technologies in Marathi films. They should involve professional editors to do the editing function even if it adds to the cost incurred. Components like dubbing are very important since they enhance the production value of a Marathi film. These are all aspects that need to be considered very seriously since ultimately they are responsible for a quality product to be delivered to the consumers.

2. Development of an integrated plan of action spanning across communication media

Marathi film business consisting of all the elements in the marketing process should formulate an effective communication media mix. The promotion mix involving different forms of media should be structured in an integrated manner with a single focal of action. In today's business, marketing operations have become extremely important and the promotion activity is the cutting edge of marketing. A Marathi film producer or distributor should see to it that the real message delivered to the audience in the most effective manner. He also has to consider the calculation of time and money factor in devising the communication mix. All necessary advanced marketing tools need to be implicated in order to have the necessary impact on the audience. The impact created on the basis of integrated communication mix for a Marathi film is going to eventually get the consumer as the audience in a theatre.

E. DISTRIBUTION AND PROMOTION

1. Development of integrated film distribution plans including release in theatres, satellite and video and others

Marathi film business needs to create an integrated film distribution plan involving all the functionaries in the film business. They need to understand the dynamics of a film release

since the timing of the Marathi film release is most important for recovery of money invested. In a competitive environment the right timing of release makes or breaks a Marathi film. The release date should be meticulously selected on the basis of a well researched plan and industry instinct. The overall recovery of a Marathi movie is not only dependant of theatre sale but it is today dependant on factors such as music rights, satellite and cable rights, internet rights, DVD/VCD rights etc. thus a Marathi film producer should see to it that all the varied opportunities of making business are totally utilised. Thus a Marathi film producer needs to plan his Marathi film release along with a suitable release date of other related avenues of distribution.

2. Development of an comprehensive marketing and promotion strategies

Marathi film business needs to effectively use model marketing strategies. Today's audience has ample of opportunities vying for limited audience attention. This situation needs to very intelligent marketing. Corporate tie ups, sponsorships and merchandising are the new trend of exploring multiple windows available for Marathi films to monetize content in otherwise cash strapped market. This trend originated from Hollywood and slowly has caught the imagination of the Bollywood industry. This part of the marketing mix is the most important in determining whether a film is successful or not. For most Marathi movies aimed at a mass audience, the opening weekend is crucial to its box office performance. If it does not open well (Friday to Sunday) then it is likely to be a flop. Therefore most of film promotion is designed to open a movie big and then hope that positive word of mouth will kick in afterwards.

But there have also been many circumstances in which Marathi films like HarishchandrachiFactory picked up slowly after the first Monday after release due to very positive word of mouth publicity, critical acclaim in media and good PR. Promotion involves advertising, publicity and sales promotion techniques. Advertising consists of paid for space (in a magazine for instance) or time (on television and radio). Publicity includes the reviews of the movies but as it can be negative also it cannot be considered as publicity completely.

It also includes interviews and profiles on a film's actors and, sometimes, the director even though this takes place only in Marathi newspapers and magazines. This would also be 'free of charge' to the film's distributors (who are responsible for the marketing) and will be positive. In addition, newspapers, magazines, radio and television programmes may carry stories about the making of the film; most of which would be positive. Distributors can be confident that coverage will be positive because of the nature of the 'publicity circus'. In Marathi film industry, the film analyst's relationship with the producer, distributor or film actors influences the reviews. The promotion must be affective in two ways: (a) it must give the right impression about the film (b) to the appropriate audience. For this reason, promotion has to be well planned and should begin as early as possible. If ad space is taken in magazines or newspapers or else banners and hoardings are put up on billboards, BEST buses or on bus stops, it must be made sure that 'visibility factor' is taken into consideration.

F. PRICING

Movie making is an art as well as commerce. Producers, Directors, actors and other all involved in creating the movies are nothing less than the artists. Artists should treat their art as art and take the process of making it as seriously as anyone takes their chosen profession. Great skill and insight are required in order to create truly original art (movie). Each movie-maker perceives his product (movie) as an excellent piece of work but has an extremely

difficult time convincing the distributors (his buyers) and justifying the amount he wants to get for it. Usually the Marathi film producers distribute their own films. Nowadays, large corporates like UTV Motion Pictures are increasingly buying Marathi films. Pricing of the movie should be done realistically, understanding and respecting the movie business. Sometimes, a large number of players exist in the distribution segment, each operating in one or two territories. Since there are only a few national players, a producer generally sells his film to more than one distributor, who bears the marketing, publicity and print costs with the producers. Differential pricing of rights for different territories is the general norm as the revenue earning potential of different territories varies widely due to diverse consumer preferences. The distributors almost always compare the work with the others. Thus pricing of movies is cost as well as market based

G. TRAINING AND DEVELOPMENT

It is imperative that in Marathi film industry strengthens advertising training infrastructure in order to ensure adequate availability of requisite creative and technical skill sets. This is necessary to induce professionalism and raise work standards to global levels. The state owned film and television institute of India (FTII) at Pune remains the only national level institution for film making in the country. This institution also needs up gradation of its infrastructure and equipments. Moreover, the focus of FTII is not only limited to Marathi film industry, but it caters to Bollywood. There is also a shift to mainstream Hindi cinema from experiment or parallel cinema. There is a need for the private sector to bring about new initiatives in terms of institution building. The institution created by Subhash Ghai named whistling woods in Goregoan; Mumbai is a leading example for other private parties.

H. CORPORATIZATION

Corporatization would enhance the value of Marathi film making business. Due to corporatisation Marathi film makers will increasingly outsource functions or processes in order to control costs and to concentrate on aspects of core film making. Corporatisation would lead to a greater focus on product marketing for a Marathi film producer. There will be a concerted effort among producers, distributors, exhibitions and owners of other rights (including music and satellite) to draft an appropriate marketing strategy before the release of Marathi film as a product. This trend would largely be visible for pre launched marketing campaigns undertaken for Marathi movie. The aspect of corporatisation would enable the Marathi film industry to significantly step up its marketing efforts to help it move into the global arena. Marathi films will release the potential of merchandising and in film advertising which has been untapped until now. Concepts like brand creation would become a reality for Marathi films if corporatisation is put into place. Corporatisation will also facilitate availability of adequate of reasonable financing for the industry. The transformation towards corporatization is not only structural from individual to corporate entities but it will encompass incorporation of the best practices in the gamut of processes such as talent management, pre and post production of content, retail marketing of Marathi films, music, radio and television and organisation of mega events relating to Marathi film business.

APPENDIX I QUESTIONAIRES

A. Questionnaire for Marathi film Cinegoers

Name:

Age:

Income:

Sex:

Education:

Occupation:

Maharashtrian/Non-Maharashtrian

1) Do you watch Marathi Films?

Yes/No

2) If yes, then how often do you watch Marathi Films

Once a week	Fortnightly	Once in a month	Once in 6 months	Once a year or less
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3) If no, do you intend to watch a Marathi Film in a theatre?

Yes/No

4) How do you usually watch a film: (Tick the right answer)

- ☐ Alone
- ☐ With friends
- ☐ With family
- ☐ Others _____

5) How much do you end up spending every time you go to watch a movie?

Rs 100-200	200-300	300-400	400-500	500-600	600>
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6) Where do you watch Marathi Films?

- ☐ Single screens
- ☐ Multiplexes
- ☐ On television
- ☐ Via DVD, VCD
- ☐ Internet
- ☐ Pirated Discs

7a) Out of single screens and multiplexes, which one do you prefer?

b) Why?

8) What is the major attraction of watching Marathi Films?

- ☐ Mother tongue
- ☐ Dialogues
- ☐ Star cast
- ☐ Music
- ☐ Banner
- ☐ Advertisement

9a) Have you ever seen the advertisement of a Marathi Film?

Yes/No

b) If yes, when?

Today	Last week	Last month	Approx 6 months ago	Very long ago
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c) Where did you experience the advertisement?

Print	Audio	Electronic devices	Internet	Hoardings
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If any other source please elaborate below

10) Do you remember the advertisement?

Yes/No

11) Do you remember the name of the film?

Yes/No

12) What type of films do you like?

- ☐ Family drama
- ☐ Thriller
- ☐ Historical/cultural
- ☐ Comedy
- ☐ Musicals
- ☐ Adventure
- ☐ Sports

B. Questionnaire for Marathi film Producers

Name: _____

Number of films produced: _____

Last film produced: _____

Performance of last film:-

Poor	Average	Hit	Super hit
------	---------	-----	-----------

1) What aspects do you keep in mind while producing a film? Rank in terms of importance on a scale of 1 to 5.

☐ Storyline _____

☐ Director _____

☐ Star cast _____

☐ Salability _____

2) How do you market the film? (Please tick mark)

☐ Self released

☐ Distributor

If distributed to external distributors, do they watch the film before taking a decision whether to buy the film or not?

Yes	No
-----	----

3) In case of self-distribution, do you own a theatre of your own?

Yes	No
-----	----

3b) If no, how do you hire the theatre?

☐ Advance payment

☐ Deferred payment

3c) If yes, how do you decide period for which theatre is booked?

☐ Instinct

- ☐ Preview my trade analyst/experts

4) Do you use your stars for promotion?

Yes	No
-----	----

4b) If yes, then in what way?

- ☐ TV advertisements
- ☐ On the field
- ☐ Reality shows
- ☐ Talk shows on channels
- ☐ Interviews
- ☐ Celebrity judges for talent shows
- ☐ Others

5) Where do you advertise your film? (Please tick)

- ☐ Print
- ☐ Hoardings, Banners
- ☐ Electronic media
- ☐ Blogs
- ☐ Websites
- ☐ Word of mouth
- ☐ Mobiles.

C. Questionnaire for the Marathi film Distributors

Name: _____

Number of films distributed: _____

Last film you distributed: _____

Business of last film distributed

- 1) How do you decide on distribution?
 - ☐ watching the film
 - ☐ hearing the storyline
 - ☐ based on starcast
 - ☐ based on banner
- 2) According to importance rank from 1 to 5
 - ☐ Starcast _____
 - ☐ Music _____
 - ☐ Story _____
 - ☐ Banner _____
 - ☐ Director _____
- 3) How do you promote a film?
 - ☐ Road shows
 - ☐ Star appeal
 - ☐ Discussions in Media
 - ☐ Internet Blogs
 - ☐ Hoardings
- 4) How do you rent theatres during your film releases?
 - ☐ On rent
 - ☐ Sharing revenue
 - ☐ Arrangements with exhibitors
- 5) What sells a film to the masses?
 - ☐ Star cast
 - ☐ Story line
 - ☐ Music
 - ☐ Banner
 - ☐ Access to theatre
 - ☐ Ticket price
- 6) What is the % of revenue earned through satellite release

D. Questionnaire for the Marathi film Exhibitors

Name: _____

Single screen/Multiplex: _____

Year in which you started the theatre: _____

Number of films released after establishment: _____

Last film released: _____

Revenue of last year: Rs. _____

1) You select a film based on what factors?

- ☐ Distributor
- ☐ Banner
- ☐ Starcast
- ☐ Regulation of Govt.

2) On an average how much revenue does a Marathi film make in your theatre?

Rs. _____

3) On an average what is the running time of a Marathi film.

1 week	2 weeks	3 weeks	4 weeks	5 weeks and more
--------	---------	---------	---------	------------------

4) What is the rental per theatre?

Rs. _____per show.

APPENDIX II HIGH COURT ORDERS

srp

IN THE HIGH COURT OF JUDICATURE AT BOMBAY
ORDINARY ORIGINAL CIVIL JURISDICTION

WRIT PETITION NO. 500 OF 2009

Cinema Owners & Exhibitors
Association of India & Anr. ..Petitioners.

Versus
The State of Maharashtra & Anr. ..Respondents.

Mr. Vineet B. Naik with Mr. H. N. Thakore i/b M/s. Thakore Jariwala & Associates for the petitioners.

Mr. Ravindra Lokhande h/f for D.A.Lanawade, GP for respondent nos. 1 & 2.

**Coram : F. I. REBELLO &
R. V. MORE, JJ.**

Date : June 15, 2010.

P. C. :

1. Rule.

2. By the present petition, the petitioners seek to impugn the order dated 6th March 1968 of the State Government made in exercise of powers under section 5(3) of the Bombay Cinemas (Regulations) Act, 1953. It is the case of the petitioners that considering the statistics, which would disclose viewership pattern and number of films that become available annually in some parts of the State, has not been taken in consideration whilst issuing the order and the same amounts to an unreasonable restriction on the petitioners' rights to carry on trade and business and therefore violative of the petitioners' right to carry on trade or business under Article 19(1)(g) of the Constitution of India.

3. It is submitted that by calling on the Single Screen Cinema Theaters to display Marathi films for four weeks in a year, in the absence of an audience, and movies affects the viability of single screen cinema theatre which remain empty for such a long period. It is also contended that though it is set out in the order that it was made after hearing parties, the petitioners herein had not consented to the said order.

4. On the other hand, on behalf of the State it is submitted that the order itself provides for a mechanism in the event Marathi films are not available for display and it is open to the members of the petitioners to take recourse to paragraph 2 of the explanation to the said order.

5. *Prima facie*, in our opinion there is power in the State Government under sub-section (3) of Section 5 of the said Act to pass such order. However, the power has to be exercised rationally and reasonably. The only issue is where there is hardly an audience, the members of the petitioners can be burdened to go on exhibiting Marathi films for such a long period more so as the audience depends on what the audience feels it should view. An audience cannot be forced on the petitioners.

6. It is true that while considering a notification in exercise of a statutory power normally it may not be open to the Court to segregate the State into areas for the purpose of considering the validity of law.

:- 3 :-

The Single Screen Cinema owners' contention is that there is no audience for the films for 28 days in a year nor are there sufficient films to be screened for 28 days. This is causing severe financial hardship. At the same time we have to consider the development of the Marathi film industry and some protection for it, which is the object of the order. In our opinion, as an interim measure and as pointed out the order was not strictly enforced till recently, insofar as the municipal limits of Greater Mumbai are concerned some protection is required to be granted.

7. In the light of that we pass the following order.

:- O R D E R :-

- (1) All members of the Petitioners with the area of Mumbai Municipal Corporation will exhibit in the course of a year a minimum of 44 Marathi film shows. We are informed that in a day there are 4 shows at 12.00 noon, 3.00 p.m., 6.00 p.m. and 9.00 p.m. The 44 shows will be screened 11 times each year, at 12.00 noon, 3.00 p.m., 6.00 p.m. and 9.00 p.m either continuously or intermittently. It will always be open to the members of the petitioners to screen more shows than what is provided herein.
- (2) This interim order will continue till the final hearing and final disposal of this petition.

- (3) Petitioners to add “the All India Marathi Film Producers Association” as party respondent to the present petition. Amendment to be carried out within two weeks from today.
- (4) Respondent nos. 1 & 2 are directed to renew and hand over licences of the members of the petitioners. This will be subject to the members hereinafter complying with the order passed by this Court. In the event any of the members of the petitioners does not comply with this order, it will be open to the respondent to revoke the licence after following procedure according to law.
- (5) Considering the controversy, it will be open to the State Government to once again invite the petitioners at the Marathi Film Producers Association to arrive at an amicable solution, if possible and the order will not stand in the way.
- (6) We once again clarify that this interim order is restricted to the Single screen cinema theaters within the municipal limits of Greater Mumbai, Municipal Corporation.

(R.V. MORE, J.)

(F. I. REBELLO, J.)

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