CHAPTER II

REVIEW OF LITERATURE

2.1 Introduction

Indian cinema has a glorious history of 118 years while the Kannada film has a notable history of 81 years. Indian cinema is well known in the world for production of maximum number of feature films. Kannada film industry has also grown over a period of time as a prominent source of income generation. Film marketing has become an important component of film business in modern times. In the past, the Indian movies totally relied on posters, wall writings and magazines for film promotion. The film marketing strategies have changed with the evolution of electronic media, new media and other advanced sources of film publicity and advertising. The review of literature enables the researcher to identify the trend of studies conducted in the field of research. The present investigation was carried out in Karnataka to understand the status, problems and prospects of film marketing with special reference to Kannada film industry. The film studies in general and film marketing studies in particular carried out by past researchers are briefly amplified in this chapter.

2.2 International Film Studies

Everson (1981:105) analysed the portrayal of the profile and personality of Nepolean in the western film industry and authored a book entitled ‘the many lives of Nepolean’. The work presents interesting details about the attitude of the western film makers towards Nepolean and the methods adopted by them in the presentation of relevant details about his life and mission.

Albe (1982:06) assessed the portrayal of Nepolean in the films of eminent film maker Gance in the west and authored a book entitled ‘change and counter change: coherence and in coherence in Gance’s Nepolean’. The work presents useful details about the way in which Gance presented the multi-faceted personality of Nepolean to the audiences through his films.
Arahim (1983:13) conducted a study on the concept, nature and scope of film as a medium of communication and authored a book entitled ‘film as art’ which presents useful details about the relevance of film as an art form. The work is widely read by the scholars and others in the field of film and serves the purpose of a meaningful reference book on film medium.

Roberge (1985:335) carried out an investigation on the various aspects of film communication such as evolution of film, process of film making, film criticism, film for social change and impact of culture on film and authored a book entitled ‘another cinema for another society’. The work is useful means of information and guidance on the role of film as a medium of communication in modern society.

Garbman (1987:118) examined the relationship between film and music and authored a book entitled ‘unheard melodies: narrative film music’. The scholar reported that film music has the power to communicate necessary ideas and feelings to the audience. The work provides practically relevant guidelines about the means of improving film music which is the life blood of film as a medium of communication.

Armes (1987:14) explored the growth and development of film in the world and third world countries and authored a book entitled ‘third world film making and the west’. The scholar primarily discussed the impact of western films on eastern countries which shared an altogether different cultures and contexts. The study revealed that western cinema influenced the film contents and services in the third world countries.

Fero (1988:106) studied the role of film in the documentation of historical events and authored a book entitled ‘cinema and history’ which presents useful details to the scholars, researchers and students of history. The scholar has explored the possibilities of utilizing film as a medium of historical documentation and interpretation in modern society.

Cowie (1988:71) analysed the historical context of film as a medium of communication and authored a book entitled ‘international film guide’ which provides useful details on the art and craft of film making in the world including the third world countries. The work revealed that India emerged as a leading film making
country in the world over a period of time since it produces largest number of news reels, documentaries and films in the world.

Andrew (1989:12) assessed the status of film industry in the world and contributions of eminent film makers in Italy, Germany, France and other countries. The scholar authored a book entitled ‘film directors on directing’ and noted that John is an independent director and screen writer who interviews twenty one film makers on the craft of motion picture making. The book motivates and advises the young film makers who could find several answers for questions that rake in the beginning.

Alen (1990:08) conducted a study on the evolution, significance and impact of film as a medium of communication in the world and authored a book entitled ‘from exhibition to reception: reflections on the audience in film history’. The work reveals that film had inherent characteristics and advantages over other media from communication point of view in modern society.

Browser (1990:49) carried out an investigation on the origin, growth and development of American cinema on the basis of historical research method and authored a book entitled ‘the history of the American cinema’. The study revealed that American cinema grew as a prominent industry over a period of time due to economic, scientific and technological advancements.

Hayward (1996:150) examined the utility of film as a medium of communication and authored a book entitled ‘key concepts in cinema studies’ which provides relevant theoretical foundations to the film makers and scholars in modern society. The work also contains different theories of film making in general and approaches to film production in particular.

Barnouw (1996:26) explored the evolution, status and utility of film as a medium of communication and authored a book entitled ‘media marathon: a twentieth century memoir’. The scholar recalled his movements across the globe in search of knowledge and expertise in the field of mass communication and presented relevant details about the development of various communications media including film across the globe.
May (1997:243) evaluated the relationship between film and religion and authored a book entitled ‘new image of religious film’ which explores a wide range of current issues concerning the inter-relationship of religion and film. The scholar observed that film is not prominently used as a medium of spiritual communication since film makers were primarily interested in making money at the cost of human values. The scholar has advocated that a sympathetic alliance of theologians and filmmakers would promote meaningful theology in the world.

Scott (1998:350) investigated the role of cinema in modern society on the basis of an extensive interviews and participant observations and authored a book entitled ‘a critical cinema’. The work reflects a wide range of approaches to film making which is based on expert views and opinions of eminent film makers from Sweden, France, Italy, Austria, Armenia, India, the Philippines, Japan and other parts of the world. The book provides thought provoking ideas and guidelines on critical appreciations of cinema in modern society.

Lapedis (1999:218) studied the role of music in the process of film making and presented an article entitled ‘popping the question: the function and effect of popular music in cinema’. The scholar has made a comparative analysis of various film musical formats and works which benefits the scholars and professionals interested in the field of film music and production.

Thomas (2000:385) analysed the different stages of film making from page to screen and authored a book entitled ‘peasing together a mirage’. The work provides useful practical norms and guidelines to the young generation of film makers and professionals on various aspects of film making in modern society including technicalities.

Kindem (2000:200) assessed the development of film as a viable economic venture all over the world and authored a book entitled ‘the international movie industry’. The scholar noted that film is both art and commercial medium which is an important part of contemporary global entertainment market. The study revealed that film has achieved progress over a period of time from popular novelties into highly valued cultural icons and commodities that have promoted national identity and specific political agendas.
Grossman (2000:136) conducted study on the status of Asian cinema and authored a book entitled ‘queer Asian cinema: shadows in the shade’. The scholar has explored the queer themes in films from Hong Kong gangster flicks to Bollywood melodramas. It also looks into the new height of popularity attained by the Asian films. This unique book presents multiple points of view on the portrayal of gay, lesbian, and transgendered people in film throughout Asia.

Browne (2001:48) carried out an investigation on the significance of film as an art form and authored a book entitled ‘the guide to United States popular culture’. The scholar discovers a guide to the United States Popular culture to the landscape of everyday life in the United States. The work is indeed a valuable tool which fills in the gaps left by traditional history in the field of film communication.

Hake (2002:148) examined the origin, growth and development of German film industry and authored a book entitled ‘German national cinema’ which provides relevant details to the scholars, professionals, researchers and others on various film making initiatives of eminent directors in Germany. The study primarily deals with theoretical and practical aspects of film making in Germany which serves the purpose of useful reference book.

Heide (2002:153) explored the status of Malaysian cinema and authored a book entitled ‘Malaysian cinema, Asian film: border crossings and national cultures’. The scholar pointed out that Malaysian films were influenced by other Asian films and demonstrated quality – oriented film production in the world. The scholar has also presented relevant details about the cinematic contributions of eminent Malaysian film makers.

Bruin and Bhaskaran (2002:51) evaluated the social responsibility of film makers in modern society and authored a book entitled ‘in conversation: self censorship as a self-cleansing process’. The work presents certain ethical and legal issues concerning film production. The scholars have called upon the film makers to make suitable introspection and prevent the production and distribution of low quality films which affect moral values and cultural ethos.
Vasco (2003:397) investigated the relationship between international film industry and Hollywood film industry and authored a book entitled ‘how Hollywood works’. The scholar has primarily dealt with the status, problems and prospects of Hollywood film industry and called upon the film makers to concentrate their attention on the production of creative films in modern society.

Rollins (2003:337) studied the portrayal of Native Americans in Hollywood films and authored a book entitled ‘Hollywood's Indian: the portrayal of the Native American in film’. The study reveals that Hollywood film industry negatively portrayed the indigenous people of America who were excluded from the mainstream of national life by the dominant forces.

Nelmes (2003:280) analysed the characteristics, advantages and limitations of film as a medium of communication and authored a book entitled ‘an introduction to film studies’. The scholar has emphasized the nature and scope of film studies in contemporary society and suggested that film society movement and film appreciation culture should be encouraged in the world in order to promote good cinema.

Higson (2003:156) assessed the cultural heritage and professional relevance of British cinema and authored a book entitled ‘English heritage, English cinema: costume drama since 1980’. The study revealed that English cinema drew lot of inspiration and guidance from British theatre and achieved remarkable progress as a prominent global film making country.

Burt and Boose (2003:53) conducted a study on the influence of the works of William Shakespear on the various communicative works and authored a thought provoking article entitled ‘Shakespeare, the movie, IT: popularizing the plays on film, TV, video and DVD’. The scholars noted that the works of Shakespear had a positive bearing on the British theatre and films prominently as compared to other media of communication.

Desai (2004:80) carried out an investigation on the influence of cultural and political factors on film industry with special reference to South Asia and authored a book entitled ‘beyond Bollywood: the cultural politics of South Asian diasporic film’. The study primarily dealt with the emergence, development and significance of
contemporary South Asian Diasporas cinema from a feminist and queer perspective. The scholar explored the hybrid cinema of the ‘Brown Atlantic’ through a close look at films in English from and about South Asian Diasporas in the United States, Canada, and Britain.

Lehman (2004:220) examined the German film industry and noted the influence of Bollywood cinema on German film industry and authored a book entitled ‘Bollywood in Germany’. The work primarily dealt with the relationship between bollywood cinema and German cinema which have grown together over a period of time. The study reveals that many Bollywood film makers influenced the German films because of their creativity and scholarship.

Philips (2005:297) explored the impact of Bollywood film on the western film industry and authored an article entitled ‘Bollywood on Borke Street’ which is a very useful reference book to the film makers. The study revealed that Bollywood film industry had a good number of film makers who had benefit of exposure to western education and liberal values. Such film makers had a remarkable impact on the western film industry according to the study.

Tereska (2006 :381) evaluated the cultural impact on Asian cinema and authored an article entitled ‘contemporary Asian cinema: popular culture in a global frame’. The scholar noted that Asian cinema was greatly influenced by the western culture in the age of globalization of economy and media. The study revealed that market forces dictated terms to the film makers and artists who were at the receiving end in the contemporary film industry.

Osian (2006:288) investigated the films made by Adoor Gopalakrishnan on the basis of extensive content analysis and contributed a research article entitled ‘Osian's cinemaya’. The scholar opined the treatment envisaged in the films made by Adoor Gopalakrishnan which had the potential to travel beyond the seas as well as continents to promulgate a significant ideology that it carried. A very unique observation was made on those films that told the true life instead of false content for mere entertainment.
Frayling and Tauris (2006:108) studied the growth, development and status of Italian film industry and contributed a research article entitled ‘spaghetti westerns: cowboys and Europeans from Karl May to Sergio Leone’. The scholars stated that Italian films were greatly influenced by the social, political, industrial and cultural factors. The study also highlighted the cinematic contributions of eminent film makers namely Sergio Leone and Clint Eastwood.

Conrich and Tincknell (2006:70) analysed the inter-relationship between performance, music and film in modern society and authored a book entitled ‘film's musical moments’. The study revealed that contemporary films were greatly influenced by the specificity of national, historical, social, and cultural contexts including the cinematic representations of music forms; celebrities, fan culture, and inter-textuality.

Villarejo (2007:402) assessed the film concepts, experiments and services across the world and authored a book entitled ‘film studies: the basics’. The scholar evaluated an international range of films drawn from over a century of movie-making and a glossary of terms for ease of reference. The work also dealt with the new wave influence in Indian Cinema and describes Doordarshan (Indian television) as the avant-garde to influence the 1980s period.

Ruberto and Kristi (2007:339) conducted a study on the relationship between world cinema and neo-realism of Italian cinema and contributed a research article entitled ‘Italian neo-realism and global cinema’. The scholars have primarily discussed the Italian Neorealist and the Czechoslovak New Wave Cinema that bypasses a discussion of neo-realist aesthetic properties. The study also looked into the growth and development of Indian film with the advent of the film festival and the cinematic experiments of Satyajit Ray.

Davies and Wistreich (2007:77) carried out an investigation on the economics of film industry across the globe and authored a book entitled ‘film finance handbook’ which provides practically relevant details to the film makers on the ways of funding their films in contemporary society. The work primarily addresses the practice of raising finance from the basic details to broader concepts and approaches.
Chen (2007:65) examined the culture of film making and presented an article to the Inter-Asia Cultural Studies Reader which brings together the best of the ground breaking papers published in various professional journals. The essays are grouped in thematic sections, including issues which are important across the region, such as State violence and social movements and work produced by IACS sub-groups, such as feminism, queer studies, cinema studies and popular culture studies.

MacDonald (2008:225) evaluated the colorful story of how a small, backyard organization in the San Francisco Bay Area emerged in the 1960s and evolved to become a major force in the development of independent cinema. Drawing from extensive conversations with men and women crucial to Canyon Cinema, from its newsletter ‘Canyon Cinema news’, and from other key sources, the scholar offers a lively chronicle of the life and times of this influential, idiosyncratic film exhibition and distribution collective.

Ishizuka et. al. (2008:167) invstigated the concept, status and relevance of home movies and authored a book entitled ‘mining the home movie: excavations in histories and memories’. The essays written by various scholars cover an enormous range of subject matter, defining an important genre of film studies and establishing the home movie as an invaluable tool for extracting historical and social insights.

Hect (2008:151) studied the relationship between Hollywood and Bollywood industries and authored a book entitled ‘Mexico’s Cinepolis Targets Bollywood’. The scholar noted that Bollywood industry was greatly influenced by the economics of Hollywood in the age of globalization. The study also presents the advantages and disadvantage of Bollywood film industry and called upon the film makers to produce films which are good for the society.

Gazetas (2008:120) analysed the international film history, culture and contexts and authored a book entitled ‘an introduction to world cinema’. The work contains chronological details of the development of international film industry including the French New Wave. The scholar has discussed the scope of global cinematic traditions from Asia, Latin America and African perspectives.
Thiam et. al. (2009:383) assessed the relationship between Indian film and television industries and noted that television dominated modern society and affected the prospects of film industry. The scholars have stated that cinematic approaches should be re-defined and rejuvenated on the basis of professional considerations and social responsibility.

Ciment and Rose (2009:68) conducted extensive interviews with eminent film makers across the world and presented an article which reveals the international experience and expertise. The scholars have also included Indian film makers like Adoor Gopalakrishnan who have provided thought provoking perceptions on the status, problems and future of film industry in the world.

Duhnkrack (2009:92) carried out an investigation on the historical context, professional status and social relevance of Iranian film industry and authored a book entitled ‘the development of Iranian cinema after the Islamic revolution’. The study revealed that Iranian cinema always has been highly influenced by the social, cultural, political and economic circumstances which prevailed in Iran. The work also presents relevant details about the emergence of Iranian art cinema or the ‘New Wave’.

Barsky (2009:27) examined the ideological foundations of films including the critical perception of Chomsky and authored a book on the effects of the thoughts of Chomsky on global film industry. The study reveals that Noam Chomsky has been praised by the likes of Bono and Hugo Chavez and attacked by the likes of Ton Wolfe and Alan Dershowitz. The scholar has rated Chomsky as the most progressive and significant intellectual of our times since he has effectively influenced the fanatical devotion and fierce vituperation.

Njogu (2009:281) explored the development of media industry in Africa and authored a book entitled ‘media and identity in Africa’. The scholar incorporated both African and international perspective on media, old and new social entities, as defined by class, gender, ethnicity, political and economic differences. The work also carries various papers from scholars about the media institutions and operations in Africa.
Miller et. al. (2010:246) evaluated the cinematic perception, approaches and contributions of Adoor Gopalakrishnan and authored a book entitled ‘Adoor Gopalakrishnan’. The work provides useful details about the life, mission and cinematic experiments of Adoor Gopalakrishnan. The work also serves the purpose of reference material to those who are interested in understanding the cinematic contributions of Adoor Gopalakrishnan.

Iordanova and Belen (2010:166) investigated the relationship between center and periphery nations in the world and found that periphery countries were taken for granted by the dominant centre nations. The study revealed that entry of foreign direct investment adversely affected the media services in the developing nations. The scholars also noted that new wave film movement was a healthy development in developing nations.

Branston and Roy (2010:45) studied the various aspects of mass communication and journalism and authored a book entitled ‘the media student's book’ which provides useful information and guidelines about the impact of media on society. The work also scrupulously analyses the Indian film that won Oscar award and describes it as a part of new wave films. This book is an illustrated tour of textual, political, economic, social, technological and regulatory concern which benefits scholars and other users in the field of media.

Chandrashekaran (2010:61) analysed the various contributions made by eminent film personalities like Peo Paulo, Passolini, Luis Bunuel, Michel Angelo, Antonioni and 11 other world film veterans and authored a book (World Cinema: Creative Persons Who Fought with Time). The work primarily deals with the life, mission and contributions of eminent film makers in the world and provides useful information and guidance to the scholars, researchers, professionals and students of film communication.

Nochimson (2010:282) assessed the various schools of thoughts and types of films across the globe and authored a book entitled ‘World on Film: An Introduction’ which provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. The scholar has made an attempt
to analyse the ideological and practical aspects of modern cinema in the work which benefits the users in the field of cinema.

Mathijs and Sexton (2011:241) conducted a study on the concept, nature and significance of cult cinema and authored a book entitled ‘cult cinema’ which provides relevant information and guidance on the subject concerned. The scholars have touched upon a new concept of cult cinema which has made a decisive impact on cinematic experiments across the world.

Kaminsky and Long (2011:184) carried out an investigation on the impact of Italian neo-realism and French new wave on Indian cinema and authored a book entitled ‘India today: an encyclopedia of life in the republic’. The work provides current data and perspective backed by historical context as appropriate and brings together the latest scholarship on India's diverse cultures, societies, religions, political cultures, and social and economic challenges. It covers such issues as foreign relations, security and economic and political developments, helping readers understand India's people and appreciate the nation's importance as a political power and economic force, both regionally and globally.

Ehrlich (2011:97) examined the ten most fearless actors of contemporary world cinema and reported that ten actors namely – Michael Fassbender, Bae Doo-na, Edgar Ramirez, Sylvie Testud, Jeon Do-yeon, Denis Lavant, Isabelle Huppert, Olivier Gourmet, Juliette Binoche and Choi Min-sik have enriched the global cinema through their good performances. The study revealed that international cinema is brimming with actors who seem completely immune to the risks of unflattering roles. The scholar noted that these ten great actors have shaped the contemporary world cinema by consistently embracing roles that pose questions with no easy answers.

Oldburg (2012:285) explored the challenges for industry and government from the point of view of building sustainable film business and reported that the structure and economics of film production were not particularly well suited to building sustainable companies. The study revealed that film industry was affected by television, Internet and other new media which provided the benefit of exposure to multi-faceted entertainment to the mankind across the globe. The scholar also noted that the global financial crisis had led to very deep cuts, in many countries, in public
funding. The scholar suggested that film industry should establish a fresh business model which will enable successful companies to leverage investment from the private sector across the globe.

Jevit (2012:173) evaluated the use of video for research in the modern times and observed that video had emerged as a significant resource for many contemporary social researchers across a range of fields. The study revealed that video provided several advantages from the points of view of participatory research, videography, video interviews, the analysis of existing videos, and video based fieldwork. The scholar suggested that video should be used for research in order to increase the authenticity and credibility of research based evidences.

Delong et.al. (2012:79) investigated the patterns and limits of film making through human visual system and noted that film makers had changed their approaches over a period of time since the visual activity, an index of motion and movement occurring in relation to the camera, had steadily increased over time. The study revealed that film had given the researchers an insight into the human visual system. The scholars also provided a holistic view of film making on the basis of latest technological advancements and creative approaches.

Larkin (2012:219) studied the impact of Indian films on the audience of Nigeria and pointed out that the audience had borrowed the foreign modes of love and sexual relations. The scholar noted that Indian films provided a parallel modernity, a way of imaginatively engaging with the changing social basis of contemporary life that is an alternative to the pervasive influence of a secular West. The study emphasized that Nigerian youth and women were influenced by the Indian films with respect to the modes of love and sexual relations.

Louzen (2012:223) analysed the representation of women in film festivals and reported that women accounted for 28% of directors working on documentaries and 18% of directors working on narrative features. The study revealed that women comprised 10% of composers working on all of the contemporary films including the narrative features. The scholar suggested that women should be encouraged to develop creativity and entrepreneurship in the field of film through proper initiatives.
Hemert (2013:155) assessed the role of international film festival in supporting emerging women’s cinema and opined that such festivals encouraged women film makers to exhibit their talent and develop directorial skills. The study revealed that the organizers of international film festivals were not fair and objective in selecting the films made by women. The study emphasized that the current generation of women film makers had varying levels of experience and success at negotiating the international film festival circuit.

Lopez and Tearne (2014:222) reviewed the Latin American Film Research in the 21st Century and stated that contemporary film makers had deployed a complex universe of new social actors into the mainstream. The study revealed that new social actors were positioned in relationship to a larger cultural network with the use of Internet and new technologies as tools for success. The study emphasized the need for the utility of deploying an intermedial framework to help the film makers reframe their understanding of both the contemporary mediascape in Latin America and key moments in its historical developments.

Hunt and Ramon (2015:163) conducted a study on the diversity of Hollywood film and found that increasing conflict between individual and institutional interests was visible in modern times. The study revealed that high risk was associated with contemporary film making since most films underperformed due to several constraints and circumstances. The study emphasized that there was not magic bullet for Hollywood’s race and gender problem. The scholars suggested that the disconnection between the marginalization of minorities and women in Hollywood should be understood in the right spirit to facilitate meaningful industry advancement in modern times.

Izod and Dovalis (2015:168) carried out an investigation on the role of cinema as therapy in modern times and reported that modern films had the capacity to transform the mindset of the audience. The study revealed that most of the contemporary films were made on the basis of business considerations rather than social, professional and ethical considerations. The scholars suggested that new approaches to film making should be guided by certain human values rather than material gains.
Guru et. al. (2015:145) examined the history of international cinema which had begun in the 1820s when the British Royal Society of Surgeons made pioneering efforts. The study revealed that Edward Muybridge, Dickson, Limiere brothers, Paul and Hepworth, Griffith and others had laid a strong foundation for the development of international cinema. The study emphasized that by the 1920s, the United States had emerged as a prominent film making country across the globe. The scholars observed that the first half of 20th century witnessed the institutionalization of film as a prominent means of communication and entertainment in the world.

Krstic (2016:210) examined the relationship between the world cinema and planet of slums. The study revealed that about one billion people resided in slums around the globe but the world cinema had not portrayed their lives in the right spirit. The scholar noted that the planet of slums was neglected by the film makers in the age of commercialization of films. The scholar also provided a detailed and wide-ranging account of slum representation across films drawn from most continents spanning a timeframe of over one hundred years.

### 2.3 Indian Film Studies

Kasaravalli (1983:191) examined the nature, scope and significance of film as a medium of communication in India and authored a book entitled ‘cinema as an art form’. The work provides useful information and guidance to the film makers and professionals on various aspects of film as an art form in India.

Das (1985:73) compiled an anthology of articles in Indian cinema in which several film patterns including the three dimensional film released at the time was also discussed for its new form. She also mentioned the mass appeal and most significant appreciations for the Malayalam film industry happened through the unique produce of various films during the period.

Bahaddur (1986:17) evaluated the relationship between theatre and film and observed that theatre had commendable impact on film in India and abroad. The scholar noted that early films were strongly supported by eminent film personalities in India. The work provides useful information on the influence of theatre on film in particular.
Purohit (1986:308) investigated the evolution, status and progress of film industry in India and noted that new wave film movement in the country was essentially a cosmetic device. The scholar noted that new wave film in India was promoted by committed film makers who were wedded to the cause. The work also deals with the role of NFDC in the development of new wave films in India.

Subbanna (1986:371) studied the relationship between film and development and authored a book entitled ‘film for development’. The work provides useful information on the communicative features of film in general and utilization of film as a medium of development communication in particular with reference to India.

Pasha (1987:295) analysed the relationship between film and audience and authored a book which presents useful details to the film makers. The work also presents relevant details about the impact of film on audience in modern society. The scholar has invited the attention of readers on the ways and means of reaching out to the audience through film medium.

Mahadevan (1988:229) conducted a study on the impact of film on society and authored a book which contains several essays on ideas and variations with reference to Indian film industry. The scholar has also analysed the growth and development of new wave film movement in India on the basis of intellectual and revolutionary perceptions of eminent film makers.

Shoesmith (1989:362) carried out an investigation on the historical context of Indian cinematograph committee report (1927-28) and pointed out that the committee had provided practically relevant suggestions and guidelines for the improvement of Indian film industry. The scholar observed that contemporary Indian film industry needs to be regulated and upgraded on the basis of sound thoughts and deeds.

Oommen and Joseph (1991:286) examined the economic factors and forces which were associated with Indian cinema and authored a book entitled ‘economics of Indian cinema. The work primarily deals with the economical factors such as overspend production cost, unnecessary expenses and other aspects which have lowered the status of Indian film industry.
Ghosh (1991:123) explored the various communications media in India and authored a book entitled ‘mass communication in Indian context’. The work primarily deals with the growth, development and impact of various mass media including film in India. The scholar has noted that film industry was controlled by the market forces who glorified western culture and unhealthy human tendencies.

Gopalakrishnan and Banerjee (1991:135) evaluated the salient features and impact of film as a medium of communication with reference to India and showcased the whims and fancies of Ajayan, the protagonist and narrator who tells us the story of his own life. The scholars have also dealt with the aesthetic values and practical implications of film medium in particular. The cyclical structure (in the form of a monologue) and open ending reflect the endless possibilities of creativity of film medium in the book.

Mohammad (1992:254) investigated the growth and development of new wave film movement in India and authored a book entitled ‘the second new wave’. The work provides useful information and guidelines about the ideological foundations of new wave film movement in India.

Pandyan (1992:291) studied the life, mission and cinematic contributions of M.G.Ramachandran and opined that film and politics were the two faces of the prominent personality in Tamil Nadu. The scholar observed that M.G.Ramachandran became a very powerful politician because of his immense popularity in the film field. The scholar has documented the contributions of M.G.Ramachandran for the uplift of socially and economically backward sections of society in Tamil Nadu.

Bunuel and Pranjali (1992:52) analysed the characteristics, advantages and impact of film in modern society and authored a book entitled ‘cinema in focus: writings’. The work is indeed a compilation of several scholarly writings of eminent film activists from various streams. All those selected had a similar quality that was all people who stood for good cinema movement. The formation of film society in Kerala and the productions from that initiative is mentioned as a modernist approach of film making in this work.
Bandopadhyay (1993:21) assessed the history of Indian cinema with special reference to contemporary perceptions from the thirties. The scholar stated that most of the early films were based on mythological, historical and social themes which influenced the audience remarkably. The scholar has also documented the cinematic contributions of early film makers in India.

Sahay (1993:342) conducted a study on the visual anthropology in India and its development and found that systematic and concerted efforts were made especially in sixties for the development of visual anthropology. However, sporadic efforts of people from anthropological as well as non-anthropological allied disciplines were precursors in this field. The new-wave films or parallel cinema were developed in Italy in post-war years, and later France and America followed suit. India did not remain immune to this movement, according to the study.

Chakravarty (1993:55) carried out an investigation on the national identity in Indian popular cinema and reported that early film makers focused the attention of audience on the significance of freedom struggle. The scholar observed that film was an effective medium of documentation of historical struggles and appreciated the role of film as a medium of national integration and liberation.

Rajadhyaksha and Willemen (1994:313) explored the growth and development of film in India and authored ‘encyclopedia of Indian cinema’ which provides comprehensive details about Indian film industry to the scholars, professionals, researchers and others. The work is widely quoted by various researchers in the field of mass communication in India.

Ravikumar (1994:329) evaluated the nature, significance and utility of film as a medium of communication and authored a book entitled ‘film: aspirations and exhibitions’. The work provides the relevant details about the aspirations and exhibitions of Indian films which benefit the readers in the subject of film communication.

Mittal (1995:250) studied the status and economics of cinema industry in India and observed that film making in India became very expensive over a period of time. The scholar documented the impact of taxation on film industry and stated that
entertainment industry developed rapidly in India because of several factors including pricing and taxation.

Gopalakrishnan (1996:134) authored a book on his cinematic innings and experiments which documents 25 years of film making. The work provides insights into the scholarship, creativity, craftsmanship and commitment of Adoor Gopalakrishnan as an eminent new wave film maker in Kerala state. The work also highlights the fact that the films of Adoor were screened in several international film festivals and received global recognition.

Pandyan (1996:292) analysed the relationship between culture and film with reference to Tamil Nadu and reported that cultural elites played a decisive role in the development of Tamil film industry. The scholar observed that Tamil film culture was based on revolutionary writings of many progressive thinkers and social reformers including Thiruvalluvar and Periyar.

Venkatasubbaiah (1996:399) assessed the growth and development of early cinema in India and authored a book on ‘Indian mooki films’ which is published by Prasaranga, University of Mysore. The scholar has documented the role of early film makers in the development of mooki films in Karnataka state. The work reveals that most of the mooki films were based on historical and social themes and contexts.

Vaidyanathan (1996:394) carried out an investigation on the contents of Adoor Gopalakrishna’s films and observed that the films of Adoor abundantly represented social commitment and professional excellence. The scholar has also pointed out that Adoor utilized locally relevant themes and available natural resources in order to depict ground realities of life in a simple and creative way.

Hughes (1996:161) examined the influence of Dada Saheb Phalke on the South Indian films and noted that Phalke had a decisive impact on South Indian films. The study revealed that the pre-Phalke era in South India demonstrated the reflections on the formation of film audience in Madras.

Bhaktavatsala (1998:33) explored the relationship between music and film industry and pointed out that the power of music attracted the young audience towards cinema in Indian society. The scholar has also observed that music industry has grown
as a prominent branch of film world over a period of time in Indian society. The study reveals that music industry has given up the music culture and marched towards making profit at the cost of quality.

Roy (1998:338) evaluated the influence of colonial and post-colonial forces on Indian culture and film industry. The scholar opined the existence of continual, unpredictable, and often violent ‘traffic’ between identities in colonial and post colonial India. The work reveals that mimicry has been commonly recognized as an important colonial model of bourgeois/elite subject formation.

Nandy (1998:275) investigated the nature and scope of Indian popular cinema and stated that Indian cinema contributed considerably toward the development of post - Indian modernity. The questions and perspectives this book presents provoke a thinking of cinema that is political in the widest sense – from cinema’s importance in ideas of nation and national cultural formation to psycho-social perspectives on identity, class and gender.

Hood (2000:157) studied the growth and development of film as an art form in Indian society and authored a book entitled ‘the essential mystery: major filmmakers of Indian art cinema’. The work provides useful details about the cinematic contributions of eminent art film makers such as Ritwik Ghatak, Satyajith Ray, Mrinal Sen, Shyam Benegal, Govindan, Adoor Gopalakrishnan, Aravindan, Buddhadeb Dasgupta and Govind Nihalani.

Hemachandran (2000:154) analysed the growth and development of film trade union movement with reference to south India and found that the employees of film industry suffered from insecurity and inadequate financial support. The scholar observed that the Film Employees Federation of South India took up the cause of film employees who belonged to the unorganized sector.

Thoraval (2000:387) assessed the development of Indian film sector during 1896 to 2000 and documented the historical contributions made by eminent film makers for the development of Indian film sector from the thatched roofs to the mainstream films. The scholar has also appreciated the role played by Adoor Gopalakrishnan in the development of new wave film movement through most original and creative works.
Choudhary (2001:67) investigated the image, ideology and identity of Indian film industry and reported that Indian film makers were influenced by traditional and radical approaches to film making. The scholar has also highlighted the factors which were primarily responsible for the advancement of new wave cinema culture in Indian society.

Elangovan (2001:100) conducted the content analysis of a well known film magazine namely Kundusi and submitted a dissertation to Madras university. The study revealed that the magazine played a major role in the cultivation of film appreciation capacity among the readers in Tamil Nadu.

Joseph (2002:176) carried out an investigation on the contents of an internationally famous Hindi movie namely ‘Lagaan’ and noted that the film revived the pleasant memories of Raj Kapoor in China. The scholar noted that ‘Lagaan’ film starring Aamir Khan and directed by Ashutosh Gowariker popularized the Indian cultural legacy in abroad in a commendable way. The work also states that ‘Lagaan’ represented professional excellence and artistic competence of the film maker and artists.

Mitran (2002:249) examined the status, trends and developments of Indian cinema and documented is experience in the film industry. The scholar has found that many eminent personalities enriched the Indian film field through artistic and innovative initiatives and contributions over a period of time.

Shankar (2002:355) explored the status of Bollywood film industry in India and authored a book entitled ‘becoming American, being Indian: an immigrant community in New York City’. The scholar also made a comparative analysis of commercial cinema and new wave cinema in India and documented the cinematic contributions of eminent film makers like Sathyajith Ray, M S Sathyu and Mani Kaul which flourished in the 1960’s and 70s.

Vanita (2002:395) evaluated the various factors responsible for the growth and development of Indian cinema and reported that most of the commercial films glorified sex, romance, violence, music, dance and other factors. The scholar also observed that very few Indian films demonstrated their concern for public welfare and national culture mainly due to box office economics.
Dwyer and Divia (2002:95) investigated the visual culture of Hindi films and observed that Hindi films generally carried the Hindu cultural ethos instead of secular values and broad perceptions about life and people. The study revealed that the visual cultures in Hindi films were related to the traditional practices.

Gulzar et. al. (2003:140) studied the origin, growth and development of Hindi cinema and brought out an encyclopedia of Hindi Cinema. The scholars have brought together an array of experts and their perspective on the fascinating journey of Hindi cinema from the turn of the century. The eminent masters of the new wave movement in India and their filming style were also prominently discussed in the book.

Sunder (2003:374) analysed the factors such as state, women, law and citizenship in the post-colonial India and noted that gender justice was not granted to the women in Indian society mainly because of prevailing value system and rituals. The scholar has observed that most of the traditional films depicted women in a negative way. But the study highlights the impact of new wave films on women in India which highlighted gender justice and motivated women to fight for their rights.

Deutsch (2003:82) assessed the aspirations and contents of Adoor Gopalakrishnan’s films and contributed an article to the prominent source of film communication namely ‘Variety International Film Guide’. The scholar also dealt with the world cinema which is influenced by the neo creative director of Indian cinema even though he has produced films in Malayalam language.

Chander (2003:57) conducted a study on the development of film culture in Kerala and pointed out that Adoor Gopalakrishnan transformed the lush countryside, busy towns and animated culture of Kerala into a strange, dissociated place, fraught with communicative gaps, menacing, extraordinary characters, and overall sense of impenetrable. The study prominently discusses the cinematic experiments carried out by Adoor Gopalakrishnan which gave a new direction to value-based cinema in India.

Desai (2004:80) carried out an investigation on the cultural politics of South Asian films and opined that most of the South Asian films depicted the cultural ethos and mass struggles for justice. The scholar has noted that Bollywood films did not contribute significantly towards cultural integration and promotion in Indian society.
Ganguly (2004:112) authored a book that depicted major trendsetting events and significant contributions from various experts in different fields of arts, sports, literature and politics. Adoor Gopalakrishnan is mentioned along with Girish Karnad as very hopeful trendsetters of value enriched cinema movement. It is an actual signature of marking the history in black and white regarding those eminences these great people have rendered for the country.

Gokulsing and Wimal Dissanayake (2004:126) reviewed a nine decades of Indian popular cinema and examined its immense influence on people in India and its Diasporas. The scholars scrutinized the internationally acclaimed film directors in India like Sathyajith Ray, Mrinal Sen, Ritwik Ghatak, and Adoor Gopalakrishnan and reviewed the artistic and tradition efforts in their films.

Sunder (2004:375) examined the portrayal of women in films during postcolonial era and stated that most of the films justified the traditional values which impeded the progress of women in Indian society. The scholar observed that new wave films highlighted the need and importance of gender justice and exposed the anti-women attitude of the Indian society.

Kumar (2005:211) explored the nature and significance of film as a medium of communication and found that the multitude of film medium, its reach and influence were commendable in modern society. The scholar has also discussed the impact of cinema on society with suitable examples. The work highlights the role of cinema in the transformation and progress of modern society.

Hood (2005:158) evaluated the films of Buddhadeb Dasgupta, an eminent film maker in India and reported the portrayal of ground realities of society in the films of Das Gupta. The work also provides relevant details about the struggle against poverty, the integrity of the modern day artist, notions of sanity and insanity and falling out of history, the transcending of human society and its various constraints on creativity, and the triumph of beauty over the ugliness of violence.

Gopal (2005:130) investigated the literary radicalism in India with reference to gender, nation and independence and observed that literary movements in the twentieth century had commendable impact on the Indian cinema. The scholar also highlighted the role of Progressive Writers Association during India's transition from
colony to nation. The study revealed that literary radicalism played a major role in the development of new wave cinema culture in India.

Kaur and Sinha (2005:195) studied the Bollyworld popular Indian cinema and noted that the global dynamics had a tremendous impact on Indian popular cinema. The scholar also documented the contributions of eminent thinkers and activists toward the growth of film as a medium of creativity and transformation in Indian society.

Mishra (2005:248) analysed the contents of a popular art cinema which dealt with the migration problem of three immigrant families and their passage from India to America. The scholar has invited the attention of viewers on the plight of migrants who are exploited by the vested interests through this work. The study also highlights the need for rehabilitation of migrants in a honorable way in modern society by various stakeholders.

Ganguly (2005:114) assessed the content analysis of Adoor Gopalakrishnan’s film Nizhalkkuthu (Shadow Kill) and pointed out that this film was hailed by critics as one of his most significant accomplishments. The study reveals that Nizhalkkuthu seems to belong firmly to the Gopalakrishnan canon, a film that explores issues such as the construction of identity, the search for emancipation, and the remaking of self, with his native Kerala serving as setting.

Rajagopalan (2005:314) conducted a study on the impact of Indian popular films in Soviet Russia in 1950s and opined that the films of Rajkapur were highly popular in Russia because of their entertainment and human values. The work provides the first detailed social and cultural history of this phenomenon, exploring the consumption of Indian popular cinema in the USSR from the mid-1950s until the end of the Soviet era. Drawing on oral history and archival research in Russia, the scholar analyzes the ways in which Soviet movie-goers, policy makers, critics, and sociologists responded to Indian cinema.

Gupta (2006:143) carried out an investigation on the history of India, Pakistan and Bangladesh and stated that the three sovereign nations advanced in several spheres of human life including cinema. The study revealed that these three countries earned an independent place in the comity of nations at times with the help of each
other and at another on its own merit and inherent strength. The work also deals with
the art directors who were influenced by Italian Neo-Realism or French New Wave,
than they did to the genre conventions of commercial Indian cinema.

Harindranath (2006:149) examined the cultural and social impact of
globalization on the developing world including race difference, postcolonial studies,
multiculturalism and third cinema. The work also examines the cultural expression
from Latin America, Africa, and Southeast Asia and its connection with anti-colonial
struggles, including national and transnational cinema and television.

Kasbekar (2006:193) explored the influence of pop culture India on media,
arts and lifestyle and found that in the age of economic liberalization film sector was
absolutely privatized. The work is indeed a captivating introduction to a diverse
nation whose appetite for entertainment has led to some surprising twists and turns in
recent history.

Kumar (2006:216) evaluated the sociology of Bollywood film industry and
reported that popular Hindi cinema grew as a prominent industry in the age of
globalization. The scholar has also dealt with the impact of cinema on audience and
noted that film played a major role in the development of consumerism in the new
millennium. The work provides theoretical accounts and textual readings of
Bollywood films.

Ranade (2006:318) investigated the status of Hindi film music industry and
observed that Hindi film music industry has emerged over a period of time as a highly
profitable business enterprise. The work provides meaningful details about the
interrelationship between Hindi film world and Hindi music industry which have
grown enormously in the Indian sub-continent during the last quarter of 20th century.

Osella and Osella (2006:287) analysed the men and masculinities in South
India and demonstrated the growth of boys into men and also the role of film as the
effective mass media and its influence. The work focused on the social aspects and
changes in the attitude formation of masculinity in the south Indian society. It also
questions about the tensions between essentialist and performative theories of self and
gender that are explored in relation to various bodies of theory and to South Asian
understandings of personhood.
Varma (2006:396) assessed the relationship between Bollywood and the new wave Indian cinema and pointed out that most of the Bollywood films represented commercial cinema which fetched rich dividends to the film makers. The work also presents the classic new wave films made by eminent directors who stood by cinematic values and social responsibility.

Kozhikodan (2007:206) carried out an investigation on the life, mission and writings of eminent Malayalam film script writer M.T.Vasudevan Nair and authored a book entitled ‘M. T.Yude Thirakatahkal (Screen Play of M T)’ which provides useful details about the cinematic writings of the author concerned. The study revealed that Nair enriched the Malayalam film industry through highly creative and meaningful literary works which formed the basis for many successful Malayalam films.

Chatterjee (2007:63) examined the fundamental differences between eastern and western cultural ethos and opined that these two cultural ethos were primarily depicted in the films. The scholar has observed that western values were highlighted by the eastern film makers who were influenced by the forces wedded to globalization. The study also analyses the negative impact of westernization of film sector in the age of economic liberalization.

Virdi (2007:403) explored the social history of Indian popular films and discussed primarily how film as a dominant medium configures the country in post-Independence Hindi cinema. The scholar scrutinizes approximately thirty films that have appeared since 1950 and demonstrates how the portrayal of the nation as a mythical community in Hindi films collapses under the weight of its own contradictions—irreconcilable differences that encompass gender, sexuality, family, class, and religious communities.

Ray (2007:332) evaluated the Indian films and foreign films and noted that art films and commercial films belonged to two different schools of thought. The work uncovers the trends and experiences that carry varying anecdotes and observations in the Indian film scenario. It also mentions Ray’s favorites like Renoir, John Ford, Kurosawa and Charlie Chaplin whose films became the landmarks for the art house or thematic representation of films. This book is enriched with the experiences from
Ray’s own film making purposes and bifurcate its essence from vested interests who own the commercial cinema platform.

Sarkar (2008:345) studied the melodramas of globalization and found that the experience of globalization was highly melodramatic. The study revealed certain hooplas and anxieties that structure contemporary Indian cultural nationalism. The scholar noted that the understanding of melodrama as the persistence of difference helped explain the continuing popularity of the genre in the global South. The scholar suggested that nationalism based approaches to film making would create new consciousness among the people in India.

Hood (2008:159) analysed the 29 feature films of Satyajit Ray who is known all over the world as the foremost art film maker. The scholar has assessed the cinematic aspirations, initiatives and contributions of Satyajit Ray who has carved a niche for himself in the global film world. The work provides authentic details about the cinematic contributions of Satyajit Ray.

Anantharaman (2008:11) assessed the history of Bollywood melodies and reported that Bollywood music legacy was enriched by eminent composers, singers and lyricists from K.L. Saigal to Sonu Nigam, Naushad to A.R. Rahman, Sahir Ludhianvi to Javed Akhtar. Placing the song in the social context of the times, the author looks at the influences that shaped it in each era: Rabindra Sangeet in the 1930s, the folkinspired 1940s, the classical strains of the following decade and the advent of Western beats in the late 1960s. The author also chronicles the decline of music in Hindi films over the next twenty years before a new crop of musicians and singers gave the film song a new lease of life.

Bandi (2008:20) conducted a study on the films from the margins with reference to women, desire and the documentary film in India and observed that the diversity and complexity of sexuality in South Asian culture. The scholar also evaluated a numerous crude caricatures and sexist stereotypes that is found in a post-colonial cinema setting and observed that women were not portrayed positively in the film as well as documentary medium.
Gopal and Moorti (2008:131) carried out an investigation on the interdisciplinary collection that describes the many roots and routes of the Bollywood song and dance spectacle. Examining the reception of Bollywood music in places as diverse as Indonesia and Israel, the essays offer a stimulating redefinition of globalization, highlighting the cultural influence of Hindi film music from its origins early in the twentieth century to today.

Joshi (2008:177) examined the profile and contributions of Adoor Gopalakrishnan and noted that Adoor directed films which truly represented the lives of the people in a highly creative manner. The scholar noted that Adoor did lot of ground work before producing each and every film and documentary in order to provide an artistic touch to the works which have earned international recognition and rewards.

Mullick (2008:261) conducted selected interviews from first city which contains the excerpts from the first city magazine. The work primarily provides the cinematic background and contributions of different Indian personalities. It is a commemorative journal that carries several other articles also about the prominent Indian cultural and film personalities.

Kumar (2008:215) evaluated the relationship between secularism and Indian cinema and authored a book entitled ‘limiting secularism: the ethics of coexistence in Indian literature and film’. The work considers partisan of India and Pakistan as the founding trauma of the Indian nation-state and traces the consequences of its marking off of ‘Indian’ from ‘Pakistani’ and the positioning of Indian Muslims as strangers within the nation. The scholar has also presented meaningful narratives ranging from the cosmopolitan English novels of Salman Rushdie and Amitav Ghosh to literature in South Asian languages as well as recent Hindi cinema.

Hood (2008:159) carried out a comprehensive review of Indian art cinema and pointed out that eminent film makers namely Satyajit Ray, Mrinal Sen, Adoor Gopalakrishnan, Shyam Benegal, Govindan Aravindan, Aparna Sen, Girish Kasaravalli, Govind Nihalani, Ritwik Ghatak, Buddhadeb Dasgupta and others enriched the Indian film culture and legacy on the basis of their innovative initiatives and contributions.
Bhaskaran (2009:38) examined the concept, features and significance of film as a medium of communication and authored a book entitled ‘history through the lens’. The work provides useful details to the scholars, professionals and other users on the salient features of film and emphasized that film is the most appropriate medium of documentation of historical issues, trends and developments.

Jain (2009:170) explored the history and significance of films in India and authored a book entitled ‘narratives of Indian cinema’ which presents the new wave Indian cinema movement in India. The work is indeed a meaningful narrative done by the players of the troupe and contains useful discussions on the politics of violence, communalism, and terrorism as negotiated in cinema and the complex ideological underpinnings of literary adaptations.

Bhaskaran (2009:39) evaluated the relationship between orality and Tamil cinema and observed that orality in Tamil cinema dominated in a remarkable way. The study revealed that Tamil cinema received fantastic support from various talented film personalities who had used orality as the powerful means of expression of their views.

Bhaskaran (2009:29) investigated the history, status and contributions of South Indian cinema and noted that South Indian states produced a large number of films next only to Bollywood films in modern India. The scholar also highlighted the cinematic contributions of various eminent film makers of South India.

Bhowmik (2009:41) studied the relationship between cinema and censorship and presented a ‘narrative historiography’ which traces the evolution of censorship discourses in post-colonial India. The scholar also delineates the theoretical bases of censorship claims and contentions, and uncovers its many socio-political dimensions and complexities. The scholar has suggested that the process of censorship must be de-linked from its colonial origins since such a practice violates the sanctity of the constitutionally granted freedom of speech and expression in the post-independence system.

Chandrashekar (2009:60) analysed the profile and personalities of world’s renowned seven film makers and their contributions. The list includes Charlie Chaplin, Bergman, Victoria Dessica, Kurasowa, Sathyajith Ray, Godard, Eisenstein,
and their overall contributions to the medium. The approach to the medium differs in each mode and its outcome is researched along with the influence it could make in other world film directors.

Deshpande (2009:81) assessed the inter-relationship among class, power and consciousness in Indian cinema and television and presented a historical understanding of the Indian audio-visual media. The work also dealt with the relationship between fact and fiction, history and imagination, nationalism and communalism, nation and gender, history and war, media and mentality and cinema and social identities particularly in Hindi cinema.

Mazumdar (2009:244) conducted a study on the impact of globalization on Indian cinema and highlighted the complex modern world convulsed by social crises and transformed by globalization. The work leads us into the heart of India’s urban labyrinth, changing and deepening our understanding of a country, its cities, and its cinema. The scholar has investigated several factors such as angry young men, dangerous psychotics, street loafers, prostitutes, yuppies and gangsters. The work clearly shows how recent Indian cinema provides an archive of urban spaces and of the trauma of a deep social disillusionment.

Njogu (2009:281) carried out an investigation on the relationship between the media and identity in Africa and opined that African media were greatly influenced by the western lifestyles and dynamics of globalization. The scholar also evaluated the influence of black literature on the African film makers who produced couple of parallel cinema which attracted the attention of the audience on the real life situations and problems.

Banerji (2010:23) examined the audiences, representations and contexts in relation to South Asian media cultures on the basis of textual research in areas such as the politics of new media, contemporary television and film in India, Bangladesh, Pakistan, Sri Lanka, Nepal and their audiences. Through a careful analysis of the various media cultures and practices from across South Asia, the scholar addresses pertinent issues such as how discourses on gender, nationalism, ethnicity and class are being expressed by mainstream media.
Banuprakash (2010:24) explored the profile and contributions of Bharath Murali and brought out a book which provides useful information and guidance on the cinematic contributions of Bharath Murali. The work also dealt with the film philosophy and experiments of Bharath Murali who is a well known film personality in South India.

Chandrashekaran (2010:61) investigated the world cinema and documented the life and mission of some creative persons who fought with time. The scholar also noted that Indian film makers were greatly influenced by the thoughts and deeds of western thinkers who are liberals by nature. The study revealed that most of the films in the world depicted crime, violence, sex, dance, music and other elements which attracted the attention of eastern audience.

Doraiswamy and Padgaonkar (2010:90) studied the Asian film journeys and authored a book which compiles studies about the trends, moods and experiments and innovations in Asian cinema. It presents a selection of articles that appeared in the pages of Cinemaya, The Asian Film Quarterly between 1988 and 2004. These articles have closely tracked the bold new film narrative of both the well-known and the lesser-known cinemas as it unfolded.

Ganguly (2010:113) analysed the relationship between cinema, emergency and the films of Satyajit Ray who made films on the basis of eastern nationalistic terms since the artist was a critique of modernity. The scholar has projected Ray as an influential modernist in his own right whose contributions to world cinema remain unsurpassed. In this benchmark study, the scholar situates Ray's work within the internationalist spirit of the twentieth century, arguing that his film experiments revive the category of political or 'committed’ art.

Jacob (2010:169) assessed the visual culture of cinema and politics in South India and stated that towering billboards featuring photorealistic portraits of popular cinema stars and political leaders dominated the cityscape of Chennai, throughout the second half of the twentieth century. Studying the manufacture and reception of these billboards—known locally as banners and cutouts—within the context of the entwined histories of the cinema industry and political parties in Tamil Nadu, the
scholar reveals the broader significance of these fragments of visual culture beyond their immediate function as pretty pieces of advertising.

Rasmussen (2010:325) conducted a study on the factors associated with the growth of India's new wave cinema and identified the impact of realism and naturalism on the parallel cinema in India. The study reveals that films of the new wave are rife with cultural and political nuances and aim to have more substance to them than just entertainment. The work also provides useful information about the prominent directors of the new wave cinema movement in India like Satyajit Ray, Bimal Roy, Mrinal Sen, and many more.

Sarkar (2010:346) examined the political truncation of 1947 which led to a social cataclysm in which about a million perished and some twelve million became homeless. Combining film studies, trauma theory and South Asian cultural history, the scholar follows the shifting traces of this event in Indian cinema of the next six decades. He argues that partition remains a wound in the collective psyche of South Asia, and its screen representations foster an affective historical consciousness that supplements standard history-writing.

Kumar (2010:217) explored the chemistry of film as a medium of communication and authored a book entitled ‘Kaazchayude Rasathanthrangal (Chemical Reactions of Vision). The scholars give an artistic approach that deals with contemporary Malayalam film making and the various situational reactions interlined in it. This book also brings an insight in seeing a film with the methods of treatment, minuteness as well as the stand of a film maker. Heroship, fans, extra human approach, and also the politics within the workers of film industry are also examined by the scholar.

Bharathan (2010:35) examined the evolution of film as a medium of communication and authored a book entitled ‘Namukum Cinema Edukkan’ in Malayalam. The scholar discusses about the birth of a cinema, its various bodies associated and the workmanship behind it. The work provides an altogether meaningful discussions and an in-depth analysis right from the idea, story to the filming and projecting part. It answers the questions like; how a cinema is born and the technicalities involved. Thus it becomes a comprehensive book on cinema for those who do a serious study.
Bhaskaran (2010:37) investigated the profile and performance of Adoor Gopalakrishna with special reference to Malayalam film industry and authored a book entitled ‘Adoor Gopalakrishnan: A life in Cinema’. The work reveals that Adoor Gopalakrishna characters are drawn from real people and real lives. The scholar has noted that Adoor’s cinema manages to frame details that often escape our every day glance, turning the mundane into magical, the commonplace into the startling.

Pillai (2010:299) investigated the participation and portrayal of women in Malayalam cinema and authored a book entitled ‘Women in Malayalam Cinema’. The work contains several studies compiled by various writers and focuses on the woman cinema interface which is depicted in a century of Malayalam cinema. This book also addresses a wide range of themes crucial for a nuanced understanding of Malayalam film culture—gender stereotyping, marriage and family, the aftermaths of matrilineal, caste and gender relations, hegemonic patriarchy, female friendships and soft porn.

Banuprakash (2010:24) studied the life, personality and contributions of eminent Malayalam film actor Bharath Murali and authored a book entitled ‘Bharath Murali Holy Actor’. The book presents the relevant details about the artistic excellence and achievements of Bharath Murali, who is an eminent actor and recipient of the highest award for acting in Malayalam cinema. Murali as a trained actor availed his acting expertise from the east and west philosophies, theories and style. As a theatre activist and so forth his experiences are described throughout various reviews, memoirs, interviews, biography and other writings.

Krishnakumar (2010:208) assessed the nature, scope and significance of film studies and authored a book entitled ‘Chalachitrapatangal (Film Studies)’. The work reveals that film studies are encouraged in the modern society in educational institutions and professional organizations. The work also provides useful details about the cinematic perceptions and contributions of eminent Malayalam film makers namely Aravindan, Shaji N Karun, Adoor Gopalakrishnan, T.V.Chandran, Priyanandan, Rajakrishnan and others.

Ratnakaran (2011:327) examined the portrayal of woman, gun and bed in the modern films and authored a book entitled ‘Peenu Thooku Kidakka (woman, gun, bed)’. The scholar interprets contemporary world films, its repeated symbols, money
spent for production and the images used for selling the film among mass. Real art films and its makers as well as fake art film representatives are also presented in this work which criticizes the sensational symbols used in Malayalam films.

Manoj (2011:236) explored the cinematic contributions made by eminent film makers across the globe. The work presents the cinematic experiments and accomplishments of various directors and film makers who are placed in the film history. Their life, politics and film experiences are depicted throughout this noble initiative. As the title suggest it observes the different directorial part envisaged by various film makers.

Ray and Nath (2011:331) made a collection of film scripts and treatments written originally in English by Satyajit Ray which is intended for both his fans and readers new to Ray’s works. The collection consists of the scripts of Ray’s wellknown feature and television films as well as some lesser known works. The work also includes the science-fiction script Ray and an early version of the idea of a space traveler who lands in an Indian village.

Chawdhary (2011:64) carried out the content analysis of the film ‘Pather Panchali’ produced by eminent film maker Satyajit Ray and pointed out that the classic film reflects the aesthetic excellence of Satyajit Ray. The study revealed that Satyajit Ray emerged as a trend setter in making classic art films which earned international recognition.

Raghavendra (2011:310) investigated the origin and growth of regional language cinema in India and opined that regional language cinema strengthened regional identity over a period of time. The study also focused on the development of Kannada cinema from the 1940s to the new millennium. The scholar also assessed the Kannada star Rajkumar as a regional icon and the changing meaning of Bangalore city to the Kannada-speaking public. The study also attempted to link cinema with political discourse, even myths and legends.

Tere (2012:380) studied the gender reflections in mainstream Hindi cinema and stated that the portrayal of women in the contemporary Hindi cinema was not positive and constructive. The study revealed that mainstream Hindi Cinema had restricted itself to defined sketches of womanhood. The scholar emphasized that
women were not portrayed as self-reliant, competent and effective players in the national development process. The scholar suggested that the cinema should not stick to the ‘formula film’ and should come up with more progressive representations of women.

Banerjee (2013:22) analysed the gender representation in Hindi films and found that Hindi films had failed to ensure gender equity and justice. The study revealed that it is important to understand the history and background of studies of cinematic gender representation in a pluralistic society like India. The scholar observed that mass media including film had failed to ensure positive representation of women since they were controlled by market forces and vested interests. The scholar suggested that film makers should change their mindset and provide films which would transform the lives of women in Indian society.

Ganti (2013:117) assessed the contents and effects of popular Hindi cinema and provided insights into the cultural, social and political significance of Hindi cinema. The study revealed that Bollywood films had met with box-office success and enthusiastic audiences from India to West Africa to Russia and throughout the English-speaking world. The scholar noted that Bollywood films had gained international recognition over a period of time.

Srinivas (2013:368) conducted a study on the superstardom in India with special reference to Rajanikanth and stated that Rajanikanth was very popular actor in 1990s and lost popularity subsequently due to the entry of new talented film stars. The study revealed that in spite of their considerable differences the Indian films had generated income in the competitive film industry. The study emphasized that Rajanikanth had retained his popularity in the midst of the challenges posed by low value markets.

Ravi (2014:328) carried out an investigation on the metamorphis of content in Indian cinema and found that Indian cinema had become a medium of entertainment over a period of time. The study revealed that Indian cinema was not transformed eventhough it had several talented directors and creative actors and actresses. The scholar noted that the contents of Indian cinema had a strong bearing on the bonding of inter-nation relations- emotionally or otherwise.
Guru et. al. (2015:147) examined the growth and development of Indian cinema and reported that many stalwarts had built the Indian film industry laboriously over a period of time. The studies reveal that film industry has also been recognized as an industrial activity by the Government of India. The scholars have also observed that Indian films had gained national and international awards for their creativity and artistic excellence.

Kumar and Chaturvedi (2015:214) explored the contemporary Hindi films and observed that Indian films were made on the basis of well established aesthetic conventions and modes of production. The study revealed that Bollywood/ Hindi film industry had contributed many popular and creative films which have gained international recognition. The work has added a new dimension to film studies in South Asia.

Indywood (2016:164) studied the recent trends and developments in Indian film industry. The study revealed that the Indian film industry had witnessed certain changes in the box office economics, changing occupancy and infrastructure constraints. The scholar noted that the international best practices in thriving film sectors were observed by the Indian film makers. The study emphasized that increasing per capita income and growing middle class had boosted the prospects of Indian film industry.

2.4 Kannada Film Studies

Venkanna (1960:398) evaluated the status, problems and prospects of Kannada film industry and noted that most of the films depicted commercial motives and took the audience for granted. The scholar suggested that Kannada film industry should be promoted on the basis of healthy film culture and criticism.

Usharani (1982:393) examined the problems and issues that plagued the Kannada cinema in the early 80s in the research article ‘What ails the Kannada Cinema?’ The work shed light on distributor-exhibitor coterie and how Kannada film industry after reaching new heights in cinematography and producing a wide array of quality films, was making a desperate bid to survive. The study also raised relevant policy implications for the Kannada film industry.
Murthy (1995:267) analysed the growth, development and impact of Kannada film industry and pointed out that Kannada films are known for both commercial and professional considerations. The work provides relevant information about the cinematic contributions of eminent film makers who belonged to different schools of thoughts.

Paramesh (1995:293) assessed the role of film in modern society and authored a book about contemporary cinema which benefits the users immensely. The scholar has also documented the growth and development of Kannada film industry over a period of time as a profit oriented sector.

Prakash and Puttaswamy (1995:304) conducted a study on the contributions made by Jnanapeeta awardees to Kannada film world and found that such personalities enriched the Kannada culture and film industry through their creative writings. The scholars have also noted that some award winning art films and new way films were based on the literary works of such Jnanapeeta awardees.

Modaliyar (1998:251) carried out an investigation on the growth and development of Kannada film industry and stated that many film personalities have toiled for the growth of Kannada film industry. The work provides relevant details about the factors associated with the development of Kannada film industry and suggested the future course of action that would enrich Kannada cinema.

Ramachandrappa (1998:315) discussed the relationship between Kannada literature and cinema and authored a book in Kannada which provides useful information to the readers. The scholar has noted that Kannada literary works of eminent personalities were the basis for the production of several commercial and non-commercial films in Kannada.

Vijaya et. al. (2001:401) examined the history of Kannada film from the earliest times to contemporary cinema and authored two volumes which contain a treasure house of knowledge about Kannada cinema. The works are not published till date due to some controversy over the role of matinee idol Rajkumar and family in the Kannada film industry.
Murthy (2004:265) explored the films of Puttanna Kanagal, a reputed film director of Karnataka and reported that Puttanna Kanagal emerged as the most creative film director in the decade of 1980s in Karnataka state. The scholar also noted that Puttanna Kanagal received the prestigious award namely ‘director of directors’ from South Indian film makers’ forum during the fag end of his career for his cinematic contributions.

Kittur (2005:201) evaluated the life, personality and contribution of eminent Kannada theatre and film personality Lokesh and authored a book in Kannada. The scholar has documented the unique features of the creative personality of Lokesh. The study reveals that Lokesh was a talented actor who commanded respect from the audience.

Ganapathy (2006:110) investigated the personality and contributions of the matine idol of Kannada cinema Rajkumar and authored a book on the legendary personality. The scholar has documented the circumstances which made Rajkumar a prominent milestone in the history of Kannada cinema. The work also highlights the role played by Rajkumar in the Gokak literary movement which facilitated the development of Kannada language and culture.

Kasaravalli (2006:192) studied the relationship between cinema and society and authored a book in Kannada on the eve of golden jubilee celebrations of Karnataka state. The work traces the growth and development of Kannada film industry on account of the literary works of eminent progressive writers and thinkers. The scholar also states that Kannada literature brought about the development of new wave cinema in Karnataka.

Ramachandrappa (2007:316) analysed the role of cinema as a folk art and authored a book in Kannada which is widely read by the scholars. The writer is also an eminent rebel literary personality and new wave film maker in Karnataka state. The scholar advocates that film is a folk art which educates the masses about the folk culture and other values of life.

Kannada Prabha (2008:185) wrote on the cinematic contributions of Puttanna Kanagal who is well known in South India as the Director’s Director. The paper also published relevant details about the cinematic aspirations, experiments and
accomplishments of Puttanna Kanagal who did not compromise with the quality of film making and social responsibility value in his professional life.

Kasaragodu (2008:190) assessed the features of film as a medium of communication and authored a book entitled ‘silence becomes talk’ which is a very useful reference book to the scholars and other users in the field of cinema. The work also presents the aesthetic values of film making in modern society which is widely recognized.

Manasa (2008:233) carried out a representative study of Kannada films based on novels and submitted the thesis to Kuvempu University in Karnataka state. The researcher has analysed the contents of certain Kannada films which were based on popular novels written by eminent literary personalities.

Ananthanag (2010:10) conducted a study on the cinematic experiments and contributions of his brother late Shankarnag who provided a new dimension to film making in Karnataka. The veteran actor also narrated certain circumstances which promoted the cinematic excellence and competence of Shankarnag who is revered as the film maker with a difference.

Karanth (2011:188) carried out an investigation on the impact of programme of subsidy even to Kannada film and observed that Kannada film had fared much better when compared to the films made in South Indian language films. The study revealed that the policy of subsidy adopted by the Karnataka Government was not based on sound norms and guidelines. The scholar suggested that subsidy should be given to the quality oriented films in order to strengthen the foundations of Kannada film industry.

Nagendra (2011:274) examined the cinematic contributions of Puttanna Kanagal and noted that Kanagal had directed many renowned Kannada films which enriched the film culture. The study revealed that Kanagal promoted young and talented film personalities including Rajanikanth, Vishnuvardhan, Srinath, Ambarish, Arati and others. The scholar emphasized the multi-faceted personality and contributions of Puttanna Kanagal who remains as a talented director in Kannada film industry.
Raghavendra (2011:310) explored the status of Kannada cinema and pointed out that Kannada cinema had managed to retain its local identity vis-à-vis the ideology of the Indian nation. The study revealed that bipolar identity never clarified the role of Kannada films in managing their regional self-identity within a national frame. The study emphasized that the demeaning of women in the Kannada films in the 1990s was caused by a lowering of the self image of the people of Karnataka.

Krishnamurthy (2012:209) evaluated the evolution, status and challenges of Kannada film industry and opined that Kannada theatre provided many talented actors and actresses to the film industry. The study revealed that most of the Kannada films were produced on the basis of box office economics and promoted western values and consumerism among the audiences. The scholar also suggested that government should formulate constructive policy of subsidy and develop infrastructural facilities in order to promote Kannada film industry in the new millennium.

Ravindra (2012:330) investigated the contributions of Nagatihally Chandrashekar to film medium and stated that Nagatihally Chandrashekar had directed award winning films such as Kotreshi Kanasu (1994), America America (1995) and Hoomale (1996). The study emphasized that Nagatihally Chandrashekar has directed approximately fifteen Kannada movies and ten television serials which have promoted Kannada culture and cinema spheres.

Padmanabha (2013:290) studied the milestones of history of films in Mysore and found that Aswath, Rajkumar, Vishnuvardhan, Ambarish, Darshan and other talented film personalities had emerged from the Mysore region. The study revealed that Mysore contributed many stalwarts and promoted Kannada cinema in many aspects. The study also emphasized the development of theatre and cinema in Mysore region under the ageis of the rulers and people.

Gundappa (2015:141) examined the cinematic contributions of noted film actor and director Shankarnag and submitted doctoral thesis. The study revealed that Shankarnag was a multi faceted personality and contributed immensely for the development of Kannada film industry. The scholar noted that the life, mission and contributions of Shankarnag had made lot of difference to the stakeholders of
Kannada film industry. The scholar suggested that innovative film making strategies of Shankarnag should be adopted by the future generation of Kannada film makers.

Nagarajamurthy (2015:273) evaluated the life, mission and contributions of eminent film director Nagatihally Chandrashekar. The study revealed that Nagatihally Chandrashekar had produced certain films which created new sensation among the audience. The scholar observed that Nagatihally Chandrashekar enriched the Kannada film industry through innovative and creative films in modern times. The scholar suggested that the works of Nagatihally Chandrashekar should be popularized in the media to create a new Kannada film environment.

Guru et. al. (2015:146) studied the Kannada film industry which has become an extension of Kannada theatre. The study revealed that the Kannada film industry had to struggle during 1929 – 1934. The scholars noted that the Kannada film industry had recovered from certain setbacks after 1941. The study emphasized that during 1971 – 1980 several art films and new wave films were made in Kannada. The scholars noted that Kannada film industry had grown remarkably in the new millennium by incorporating advanced film production technologies and strategies in terms of recording, background music, film song, film editing, special effects, DTS, digital development and use of advanced cameras and so on.

2.5. International Film Marketing Studies

Goldberg (1991:127) analysed the marketing and distribution of motion picture and authored an authoritative book that deals with the real world of selling movies. The scholar has also provided the tools necessary to successfully market and distributes the movies in modern times. The work has dealt with the various tools and techniques of marketing movies which are based on practical experience. The scholar has also emphasized the ways of making international movie markets accountable with reference to promotional campaign.

Prag and Casavant (1994:301) assessed the determinants of revenues and marketing expenditures in the motion picture industry and reported that quality and marketing expenditures were important determinants. The study revealed that film ratings, production cost, and the presence of star performers were the key
determinants of income generation in the domestic and international markets. The scholars suggested that proper understanding of the determinants of film revenues and upgradation of film marketing techniques would benefit the motion picture industry.

Surmanek (1996:378) conducted a study on the foundations of media planning and observed that media planning was undertaken across the globe on the basis of scientific research and systematic strategies. The scholar has also dealt with the marketing principles and practices of various media products and services. The scholar has suggested certain norms and guidelines for media planning analysis and execution that benefit various stakeholders of media management in film and other media of communication.

Sawhney and Eliashberg (1996:349) carried out an investigation on the parsimonious model for forecasting gross box office revenues of motion pictures and noted that the distribution intensity was highly variable over the product life cycle and is an important determinant of new product adoption patterns. The study revealed that the model accommodates a wide range of adoption patterns from film marketing point of view. The scholars noted that the time-to-act process could be represented by an exponential distribution for better film marketing purpose in modern times.

Zufryden (1996:415) examined the linkage between film advertising and box office performance of new films released in the market and pointed out that film industry provided a significant opportunity for strategically planned brand placements in modern times. The study also dealt with the current product placement research in Hollywood cinema with a view to examine the lessons that can be learnt by film producers and brand managers looking to formalize product placement strategy in Bollywood productions.

Lukk (1997:224) explored the contemporary movie marketing and provided useful information about the ways and means of movie marketing across the globe. The scholarly work also demystifies complex marketing issues in Hollywood, highlighting the marketing strategies for films of different genres and budgets through the words of the filmmakers, marketers and distributors responsible for developing and implementing these strategies. The scholar has also provided relevant ideas and guidelines about film merchandising and promotions in a competitive film business management era.
Albert (1998:07) evaluated the role of movie stars in the distribution of financially successful films in the motion picture industry and opined that films and actors represented an inseparable commodity called Hollywood movies. The study revealed that the presence of stars had made all the difference in the marketing of films in modern times. The scholar suggested that the successful marketing of films should be based on cinematic excellence and creative promotional activities.

Krider and Weinberg (1998:207) investigated the competitive dynamics and new films and opined that the rapid and frequent introduction of new competitive products made the timing of new product introductions in the motion picture industry critical, particularly during the high-revenue Christmas and summer seasons. The study dealt with different equilibrium configurations and suggested that current release timing decisions could be improved on the basis of proper assessment of environmental and situational factors for better film marketing.

Bagella (1999:16) studied the determinants of motion picture box office performance in Italy and stated that the net impact of subsidies on total admissions was irrelevant and that the significantly lower performance of subsidised films depended on the lower ex ante popularity of their cast and directors. The study revealed that the comic specialisation genre and the filmauro production house had a significant marginal impact on box office performances after controlling director and actors’ effects.

Durie et. al. (2000:93) examined the various overseas film markets, especially Europe and parts of Asia which have always been financially important outlets for American films, but never more than they are now. The study revealed that the current worldwide hunger for American movies seems insatiable, and foreign sales are an indispensable economic element of almost every American film, large or small. The scholars emphasized that the modern film makers are guided through the demographics and business practices of film markets around the world, including essential information and advice on such subjects as how to secure a sales agent, what types of deals one can expect from sales agents and international distributors, and the costs of selling a film around the world.
Lehmann and Weinberg (2000:221) analysed the sales through sequential distribution channels in respect of movies and videos and found that optimal release times was based on the model and its estimated parameters. The scholars suggested that profits would increase if movies were released to video sooner than is the current practice. The study also emphasizes the need for understanding the sales parameters in the theatres that helps predict sales in the video rentals.

Canterbery and Marvasti (2001:54) assessed the box office economics of U.S. motion pictures and reported that major studios relied upon modified star system to generate supra-normal box office by stimulating admissions at exhibitors. The study revealed that rising costs from stars and their promotion were required for rising revenues. The scholars suggested that new approaches to film marketing should be developed on the basis of scientific evaluation and authentic strategies.

Collins and Snell (2002:69) conducted a study on the factors associated with the success of films in UK and observed that the performance of a film in the market was the decisive factors in boosting the revenue. The study revealed that the film revenues in the UK had unbounded variance. The scholars also provided a sensitivity analysis around the threshold values.

Elberse and Eliashberg (2003:102) carried out an investigation on the demand and supply dynamics for sequentially released products in international markets with reference to motion pictures and reported that the conventional wisdom on the determinants of box office performance failed to account for the interdependence of performance and availability. The study revealed that variables such as movie attributes and advertising expenditures influenced the revenues indirectly. The scholars suggested that the stakeholders of film management should adopt latest and viable strategies to enhance the domestic and foreign market performance.

Robertson (2003:336) examined the effectiveness of advertising on the film distribution and marketing in UK and noted that media advertising strategy was one of the most important decisions in film distribution. The study revealed that the level of outlay, the media mix and the type of film, distributors and funding agencies were potentially better placed to make best use of resources available to support cinema releases in the UK. The scholar suggested that the distinctive qualities and context of a film should also be considered while evolving film promotional strategies.
Einav (2003:98) explored the relationship between gross seasonality and underlying seasonality with reference to U.S motion picture industry and pointed out that the characteristics of the movie were made known to the people before its release in the market through modern publicity and advertising campaigns. The study also indicated that many of the characteristics of the movie and of competing movies were already set, thus making different competitors affect differently on one's payoffs.

Squire (2004:366) evaluated the movie business world on the basis of certain technological advances and opined that financing, revenue streams, marketing, DVDs, globalization, the Internet and new technologies were the prominent determinants of film marketing and income generation. The study revealed that traditional approaches to film marketing failed to deliver goods in the modern times. The scholars suggested that application of film marketing techniques and adoption of new technologies would improve the status of film marketing in modern times.

Vogel (2004:406) investigated the economics of entertainment industry and stated that entertainment industry had become the most prominent sector of economy nationally and globally. The study revealed that entertainment industry primarily consisted of in movies, music, television programming, advertising, broadcasting, cable, casino gambling and wagering, publishing performing arts, sports, theme parks, and toys and games. The scholar also provided a comprehensive, up-to-date reference guide on the economics, financing, production, and marketing of entertainment in the United States and overseas. The work is indeed a source of information and guidance to the investors, business executives, accountants, lawyers, arts administrators, and general readers.

Marich (2005:239) studied the strategies used by major studios and independence for marketing to moviegoers in modern times and provided an essential guide to film marketing. The study provided practical data, such as templates for advertising campaigns of different sizes, solutions, and an insight into the complicated movie marketing process which benefits the marketing professionals. The scholar has also provided certain practical solutions and strategies for better movie marketing in modern times.
Ainslie et. al. (2005:05) analysed the box-office sales in the context of a market share model which is accomplished by developing a combination of a sliding-window logic model and a gamma diffusion pattern in a hierarchical Bayes framework. The study revealed that movie studios appeared to have a good understanding of the products they produce, knowing when to support them and when not to. The scholars emphasized that actors have a direct and directors an indirect effect on consumers’ movie choice. The scholars suggested a model which prevents the release of a movie against other movies of the same genre since it hurts sales all around.

Chang and Ki (2005:62) assess the practical model for predicting theatrical movie success and found that box office, first-week box office, and length of run were adopted for the purpose of measuring the success of movie. The study revealed that the numbers of first-week screens were significantly related to total box office performance. The scholars also devised a practical model for predicting theatrical movie success.

Basuroy et. al. (2006:30) conducted a study on the role of two signals—sequels and advertising expenditures in the motion picture industry on the basis of several drivers and the interrelationships of the behaviors of movie audiences, studios, and exhibitors. The study revealed that the third-party information sources, such as critics' review consensus and cumulative word of mouth had a bearing on the box office economics. The scholars suggested that modern firms should use multiple signals for their products on the basis of the insights into the market dynamics of the motion picture industry.

Elberse and Anand (2007:101) carried out an investigation on the effectiveness of pre-release advertising for motion pictures and reported that advertising had a positive and statistically significant effect on expected revenues, but that the effect varies strongly across movies of different quality. The study revealed that the returns to advertising for the average movie were negative. The scholars suggested that a better understanding of the effect of competition would help studios figure out how they should advertise in the presence of rivals in modern times.
Elliot and Simmons (2008:103) examined the determinants of UK box office success and observed that the film advertising and critical reviews on box office revenues varied both in channels and magnitudes of impact. The scholars noted that total advertising as endogenous, alongside the number of opening screens and total box office revenues, while critical reviews are considered exogenous.

Joshi and Hanssens (2008:177) explored the movie advertising and stock market valuation of studios and noted that highly advertised movies generated more income. The study indicated a clear interaction between the marketing support received by a movie and the direction and magnitude of its excess stock return post launch. The scholars emphasized that movies with above-average pre-launch advertising have lower post-launch stock returns than films with below-average advertising. The scholars suggested that pre-launch advertising plays a dual role of informing consumers about a movie’s arrival as well as helping investors form expectations about the studio’s profit performance.

Brewer and Jozefowicz (2008:47) evaluated the factors associated with the US film industry and pointed out that consumer price index for movie tickets; personal income; season and year of the release in theaters influenced the film industry. The study revealed that regression reveal positive impacts of budget, summer and holiday release dates, critical reviews, sequels and several genres on gross revenue were the dominant factors in modern times.

Sangkil et. al. (2010:344) investigated the dynamic factors affecting movie ratings, movie revenues and viewer satisfaction and opined that viewers influenced key movie performance measures like movie revenues and new movie ratings. The study revealed that high advertising spending on movies supported by high ratings maximized the movie's revenues. The scholars found a U-shaped relationship between viewers' genre preferences and genre-specific movie ratings for heavy viewers.

Kerrigan (2010:196) studied the need and importance of film marketing in modern times and authored a well informed and academically sound textbook. The book focuses on the film industry as a whole, which incorporates popular (mainstream) fiction films (usually) in English, non English language fiction films, documentary films and art house films. The study revealed that United States, France,
Denmark, United Kingdom, Korea, Nigeria and India had adopted advanced film marketing practices. The scholar has also offered certain guidelines for systematic film marketing in the new millennium.

Wyatt (2010:412) analysed the movie marketing in United States of America and stated that the essence of the high concept film condensed into one simple sentence inspired marketing campaigns, lured audiences, and separated success from failure at the box office. The study also explored the development and dominance of the high concept movie within commercial Hollywood filmmaking. The scholar also pointed out that the media conglomerates were concerned more with the economics of filmmaking than aesthetics. The scholar suggested that high concept film condensed on the basis of creativity would instantly remind potential audience members of the movie, and tie-in merchandise could generate millions of dollars in additional income.

Addis and Morris (2010:02) assessed the role of attraction, reverence, and escapism in the evaluation of films and found that film audiences were greatly influenced by the quality of films and creativity of campaigns in modern times. The scholars also noted that adequate campaigns had a bearing on the marketability of films. The scholars suggested that image building exercises should be carried out on the basis of scientific evaluation in order to promote movie marketing.

Fetscherin (2010:107) conducted a study on the main determinants of Bollywood movie box office sales and opined that popularity of film directors and personalities involved in the production of movie had an impact on the box office economics. The study revealed that advertising campaigns and publicity strategies had considerable impact on the marketing of films in modern times. The scholar suggested that cinematic excellence and sound marketing approaches would boost the film marketing.

Moon and Iacobucci (2010:258) carried out an investigation on the relationship between movie ratings, movie revenues and viewer satisfaction and stated that high early movie revenues had enhanced subsequent movie ratings. The study revealed that high advertising spending on movies supported by high ratings maximized the movies’ revenues. The scholars suggested that practically feasible and professionally sound movie marketing techniques should be adopted in the age of competitive media management.
Brubaker (2011:50) examined the process of movie marketing in modern times and found that traditional distribution channels were replaced by modern distribution channels such as video on demand. The study revealed that movie business had undergone revolutionary changes in the age of new media revolution and customer relationship management across the world. The scholar suggested that film makers, distributors and exhibitors should adopt integrated film marketing approaches in modern times to reach out to the audience and make profit in a competitive film business management age.

Suarez-Vazquez, A (2011:370) explored the influence of hallmarks of quality of motion pictures and reported that modern film industry had used a wide range of devices to ensure the success of film marketing. The study revealed that individual cinema-goers were influenced by two variables namely critical reviews and the role of box office stars. The study emphasized that film reviews affected the cinema-goers’ pre-film assessment of a film.

Norris et. al. (2012:283) evaluated the dynamic effectiveness of advertising and word of mouth in sequential distribution of new products and observed that these two factors had a positive association with the theater-then-video sequential distribution of motion pictures. The study emphasized that word of mouth had become more powerful in driving demand for new movies. The scholars suggested that films of varied characteristics could potentially re-allocate their advertising budgets and reap additional revenues.

Robbins (2013:334) examined the Hollywood film marketing and noted that the digital economy which roiled the Hollywood film industry continued to sweep away old business models. The study revealed that the newer forms of distribution and production have led to more creativity and innovation. The scholar suggested that Hollywood films should be marketed on the basis of scientific audience research.

Grove (2015:137) examined the techniques of film marketing and provided useful ideas for film makers on a small budget on the basis of his experience with film makers. The scholar suggested that film makers and marketers should make use of advanced technological tools and practical strategies to boost film marketing in modern times. The scholar has also added a new dimension to film marketing on the basis of creativity and capacity.
Hope and Jackson (2015:160) studied the film marketing tools and identified the appropriate tools of film marketing which suit the contemporary world. They have also developed a step-by-step template that helps filmmakers with the business of selling and marketing their films. The objective is to come out the other side having taken action and marketing is all about ‘taking action’ to make the film stand out in a crowded market.

Hediger and De Rosa (2016:152) examined the international film related trends and developments with reference to post-cinema. The study revealed that film making had gained a new momentum in 1990s due to technological changes and developments. The scholars noted that modern film makers had bridged the gap between the post-cinema and post-media. The scholars suggested that new generation of film makers should promote the medium on the basis of meaningful experimentation and innovative approaches.

Richeri (2016:333) examined the global film market in the new millennium. The study revealed that China had become an important film making country in the world. The scholar noted that Chinese box office and film admissions had grown remarkably. The study emphasized that US and European film markets had tried to enter the Chinese film market and cooperated with Chinese film companies. The scholars also observed that European companies looked forward to develop cooperation with China.

DaSilva (2016:74) examined the latest film marketing scenario across the globe. The study revealed that seven global licensing and export markets and two regions across four broad sectors: book publishing, filmed entertainment, music, and video games had gained international attention over a period of time. The author devised a complex methodology to test the robustness of each market and analyzed the recent trends and developments. The study emphasized that the U.S. exporters and licensors in the creative industries had expanded their global presence. The scholar noted that consumers wanted more content faster, easier and cheaper services in modern times.
2.6 Indian Film Marketing Studies

Bose (2005:44) examined the brand Bollywood from the point of view of a new global entertainment order and noted that market research was carried out in India for film marketing in view of the diverse and fragmented nature of audiences. The study revealed that perception formation about the film is tracked, challenged and shaped simultaneously in India. The scholar suggested that the film producers, distributors and other stakeholders of film marketing should invest on marketing research and develop appropriate film marketing strategies.

Stafford (2006:369) investigated the status of Indian film industry and pointed that India had overtaken Japan and America as the producer of the largest number of feature films per year (800-1,000) and with an annual audience of over 3 billion at home and millions more overseas. The scholar noted that the film industry in India had slowly begun to deliver the detailed box office information on a regular basis those business commentators and film scholars in the UK and North America have come to expect from their own industries. The study emphasized that movie marketing has emerged as a prominent branch of film management over a period of time in India.

Natu (2011:276) assessed the film marketing strategies of Marathi film industry and stated that film audience was barraged with ever rising entertainment options in modern times. The study revealed that unlike Hollywood, the usage of new media in Bollywood is at a very nascent, ‘albeit intriguing’ stage. The scholar observed that the movie goers spent more time with new media than traditional media. The scholar suggested that film producers, distributors and exhibitors should use the newest tools of film marketing to improve the box office performance.

Chand (2011:56) conducted a study on the new paradigm in Bollywood film marketing and found that the traditional means and methods of film marketing had failed miserably in modern times in improving the box office economics. The scholar also noted that the way of interpreting the films texts differed from age to gender to geography and hence marketing would differ likewise. The scholar suggested that area- specific and target group specific film marketing strategies should be adopted in order to fetch rich dividends in the modern times.
Singh (2011:365) carried out an investigation on the film marketing strategies of Bollywood and reported that Indian film industry had harnessed the latest technology and made use of the explosive increase in mobile phones and rapid take-up of the Internet to draw in much-needed audiences. The study emphasized that the roll-out of third-generation mobile phone services allowed Internet access and multimedia applications. The scholar suggested that multimedia applications should be a new way of life from the point of view of film marketing in India.

Institute of Management (2011:165) examined the film marketing strategies adopted by various stakeholders in Delhi and observed that films had attracted the attention of modern youth. The study revealed that the content, tone and execution were not up to the mark and suggested that film marketing strategies should be based on practically relevant approaches designed by the experts.

Ernst and Young Global Limited (2012:104) explored the status of Indian film industry and noted that Indian film industry had grown as a 5 billion dollar industry by 2014. The study revealed that the film industry would gain more benefit from an increased collaboration with Hollywood filmed entertainment, VFX (visual effects), travel and tourism and film education in future. The study further indicated that film marketing would increase in India and generate gainful revenue on the basis of collaboration between two of the world's biggest film industries: Hollywood and Indian film industry.

UNESCO (2013:390) evaluated the emerging markets and digitalization of the film industry in India and pointed out that India produced about 20% of all films worldwide. The study revealed that India increased its market share of the world film market (both production and admissions). The study emphasized that the world film screen market lost the spectators but increased revenues –mainly due to increased ticket prices. The study suggested that the development of cinema infrastructure in India could give a push to the world film market.

Mazumder (2014:245) conducted a comprehensive study on the marketing factors of the recent Bengali films and opined that contemporary Bengali films were promoted on the basis of modern marketing tools. The study revealed that Bengali cinema had gained some budget and marketing expenditure to boost its business,
increasing the gross income. The scholar suggested that Bengali film producers, distributors and exhibitors should follow advanced promotion techniques which are based on audience research.

Ministry of Information and Broadcasting (2015:247) investigated the film policy in India as the apex body for formulation and administration of rules, regulations and laws for the media management. The ministry is in the process of setting up of a Film Facilitation Unit which is a single window service for promoting film shooting in the country. The ministry would work closely with state governments and assist them to set up similar facilities. This initiative would boost film production and marketing in the country in future.

Guru et. al. (2015:144) examined the film marketing in India on the basis of an extensive review of literature. The study revealed that most of the Indian films were made to satisfy the audiences. The scholars noted that several actors were involved in the process of film marketing which basically involves the marketing an idea or a script to a production company to the final marketing of the film. The study emphasized that film marketing landscape had changed significantly in the age of globalization.

Prakash (2016:303) studied the film marketing scenario with reference to Bollywood film industry. The study revealed that the makers of Bollywood films had used great marketing and advertising tools outside India. The scholar noted that special occasions were created to popularize the new Bollywood films and promote them in the national and international markets. The scholar suggested that new media tools and technologies including mobile applications should be utilized by the film makers to promote marketing of Bollywood films.

2.7 Summary

The Indian film entertainment market is growing steadily in the midst of competitive business environment and economic globalization. Producers and distributors adopt various marketing tools to promote their films and cut through the clutter of the competitive market. There are certain factors which are associated with the film marketing system in India. Prominent among them include growing multiplex