CHAPTER- 2

A BRIEF STUDY OF INDIAN CINEMA

2.1 The Golden Age of Indian Cinema

"To me the 1950s-60s were the golden period of Indian cinema. During that time the creative talents be it director, actor, lyric writers, composers, writers and in every department used to be excellent. I wish I was born during that period."

- Aamir Khan (Actor)

The Post-Independence era from the late 1940s to the 1960s is regarded by film historians as the ‘Golden Age’ of Indian Cinema. This was an era followed by the attainment of freedom bringing with itself the intricate task of nation building and economic development. This was an era of turbulent times yet many opportunities, an era known as the most creative and innovative decade in Hindi cinema, an era of faith and dreams of a better and more successful India.
What is exceptional about the period is the type of films made, the films of the time were thought-provoking and emotionally enriching albeit with a touch of melodrama; they were not creating an escape into the fantasy but delivering new ideas and values while keeping the basic Indian virtue intact. The films of the time sold dreams and created new horizons of expectations for the masses. This was a time marked with a distinct voice of country which was just free from the clutches of a 200 year foreign rule with a taste of revolution in the air.

Hindi cinema in the 1950s was influenced by a variety of factors: a leftist institution such as the Indian People’s Theatre Association (IPTA), formed in 1942 with the aim of using theater to bring greater political awareness, an event like the First International Film Festival of India, a phenomena such as large scale rural to urban migration, the troubles of the downtrodden and the marginalized sections of the society and processes such as nation building, economic development, and social reform. Another factor heavily influencing the films of the time was the feeling of patriotism.
and national identity in the wake of independence from colonial rule and subsequent wars with Pakistan and China. Even though India was under colonial rule till 1947, this did not prevent the development of ‘industrial’ film production in several Indian cities, so that by the late 1930s an Indian ‘studio system’ was in place. By the late 1990s, 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, it can also claim to be the most popular. The journey of Indian cinema started at 1913, from silent films to talkies, from black and white to color and now to the adaptation of highly advanced technologies as portrayed in the recent Tamil film *Kochadaiiyaan*(2014) which used the Motion Capture Technology for the first time in India.

**THE DEBUT OF INDIAN CINEMA**

Dhundiraj Govind Phalke, more commonly referred to as Dadasaheb Phalke introduced Indian cinema with *Raja*
Harishchandra, advertised as “the first film of Indian manufacture” shot with an entirely Indian crew featuring a tale drawn from India’s rich mythological epic, Mahabharata.\textsuperscript{5} The film made its debut in the Bombay’s Coronation Cinematograph Theatre in 1913. While the play Pundalik was filmed in its entirety in 1912, it is usually not accorded the status of the first feature because it was a stage play rather than a production created specifically for the screen. Phalke’s interest in film was sparked when he saw the life of Christ in a Bombay theater in 1910. He wrote about his experience in the Marathi language journal Navyug in December 1917:

‘While the Life of Christ was rolling fast before my physical eyes I was mentally visualizing the gods, Shri Krishna, Shri Ramachandra, their Gokul and Ayodhya. I was gripped by a strange spell. I bought another ticket and saw the film again. This time I felt my imagination taking shape on the screen. Could this really happen? Could we, the sons of India, ever be able to see Indian images on the screen? The whole night
passed in this mental agony.’ (Phalke Dossier in Shoesmith 1988) Phalke initiated a new genre of mythological films and followed it with other productions like Mohini Bhasmasur (1913), Satyavan Savitri (1914) and Lanka Dahan (1914).

Figure 1: A still from the first Indian movie *Raja Harishchandra*

[Source: Internet]
BREAKING THE SILENCE: THE ADVENT OF TALKIES

The year 1913 saw the coming of the “talkies” with a bang which broke the long silence and introduced the Indian viewers with sound and music on the celluloid for the very first time. The release of the film Alam Ara (Beauty of the world), at the Majestic Theatre in Bombay marked the historic event. Advertised as an, “all-talking, all-singing, all-dancing film” this was a production by Ardeshir Irani. During the same period, South India also saw the release of two talkies- Bhakta Prahlada in Telugu and Kalidas in Tamil. In the 1920s, filmmaking as an industry started gaining ground. The first Indian love story Dhiren Ganguly’s Bilat Ferat released in 1921. Kohinoor Studios of Bombay followed the mythological path with Bhakt Vidur from the Mahabharat. Other prominent filmmakers of the time were V Shantaram, Ardeshir Irani, Baburao Painter, Chandulal Shah and Suket Singh.
Figure 2: Poster of the first talkie film of India: *Alam Ara*

[Source: Internet]

**THE GOLDEN ERA AND ITS ARCHITECTS (1947-1960)**

The 1940s to 1960s, known as the golden age in the history of Indian cinema rose to such glory only because of the architects of the superstructure named Bollywood. It was due to their ability to undertake risks, think ahead of their times and have the courage and vision to implement their ideas, here are
some leading architects of the edifice known as the “Golden Era of Indian Cinema”.

A V. Shantaram (1901-1990)

The director who made movies not for the glamour or the money or the fame, Shantaram Rajaram Vankudre fondly known as Annasaheb was an Indian filmmaker, producer and actor who made films such as *Dr. Kotnis Ki Amar Kahani* (1946), *Amar Bhoopali* (1951), *Jhanak Jhanak Payal Baaje* (1955), *Do Aankhen Barah Haath* (1957), *Navrang*

He made his first film, ‘Netaji Pulkar’ in 1927 and never looked back from there. He was the man who went on to find Prabhat Film Co. along with V.G Damle, K.R. Dhaiber, S. Fatelal and S.B. Kulkarni leaving the same in 1942 to form “Rajkamal Kala Mandir” in Mumbai which became one of the most sophisticated studios of the country. He was conferred by the Dadasaheb Phalke Award in 1985 and the Padma Vibhushan in 1992, after a long and satisfying filmy career V. Shantaram died on October 30, 1990 in Mumbai.

**B Bimal Roy (1909-1965)**

![Bimal Roy (1909-1965)](Source: Internet)

*Figure 4 : Bimal Roy (1909-1965)[Source: Internet]*
Lovingly known as Bimal Da and celebrated as the maestro of Hindi cinema, he was a man who was to leave a lasting influence on the way movies were to be made. When Bimal Da first entered the Film industry, it was not as a director but rather as a cameraman and as an assistant cameraman on documentaries in 1932-33. He worked on close to ten films as a cameraman before venturing forth as a director with his film, Udayer Pathey (1944, a Bengali movie which was remade in Hindi as *Humrahi* in 1945). The movie in many ways echoes the aesthetic, moral, and political sensibility so strongly on display in his films of the 1950s. He was a man with deep understanding of human nature and high intellect which was portrayed very craftily in his films so that every common man can relate to them. He was the man who brought art cinema and mainstream cinema together providing a blend of both with his film, *Do Bigha Zameen* (1953). The movie still remains a classic and was probably the first one to have won accolades critically as well as appreciation by the mainstream cinema viewers. The movie also went on to win the International Prize at the 1954 Cannes
Film Festival Some of his other masterpieces were *Parineeta* (1953), *Madhumati* (1958), *Sujata* (1959), and *Bandini* (1963).

His films were both realistic as well as socialistic, he also ventured into the genre of romance and made realistic romance melodramas which entertained people and at the same time dealt with social issues of importance.

He was an endowed director loved by all and worshipped by some, even his competitors respected him. It was a sad day for the nation when he passed away at the young age of 55. In his honor a postage stamp, bearing his face, was released by India Post on 8 January 2007. Also, the restoration work on his films is being done by the National Film Archives of India (NFAI) at Pune.

**C B.R CHOPRA (1914-2008)**

![Figure 5: B.R. Chopra (1914-2008)](Source: Internet)
Born on 22 April 1914 was Baldev Raj Chopra, the man who years ago bought the whole country to a standstill on Sunday mornings at 9. People would literally be found glued in front of their television sets as Doordarshan aired B.R Chopra’s Mahabharat. Even now, the charm has not been diluted, and BR Chopra’s Mahabharat still holds a place of reverence. He was the creator of movies such as *Naya Daur* (1957), *Sadhna* (1958), *Kanoon* (1961), *Gumrah* (1963) and *Humrāz* (1967). In 1955, B.R. formed his own production house, *B.R Films* and the first movie made by the house, *Naya Daur* was a golden jubilee hit. The films made by him catered to the popular sentiment but at the same time conveyed a social message.

He was a man not afraid to explore new horizons and provide a fresh new take on controversial issues. He was regarded by many as being ahead of his times. He portrayed the plight of an Indian Widow and touchéd upon the subject of Widow remarriage in his film *Ek-Hi-Rasta* (1956) at a time when the adage that a girl should come to her husband’s home in a doli (Palanquin) and leave only on her deathbed was still the norm.
His experiment with the Movie *Kanoon* (1960) – a courtroom drama with no songs at a time when *only* good music can lure the audience to the theatres. His movie *Gumrah* (1963) which was a story of a woman’s adulterous behavior was released at a time when the husband was still considered as the *parmeshwar* (God) by the wives. Such was his contribution to Indian Cinema that in 1999, he was awarded the Dadasaheb Phalke Award.

**D Hrishikesh Mukherjee (1922-2006)**

*Figure 6: Hrishikesh Mukherjee (1922-2006) [Source: Internet]*
“Your attitude towards life is bound to be reflected in your work.”

“Today only success counts. That passion for filmmaking has vanished into thin air.”

- Hrishikesh Mukherjee

Born in Calcutta was Hrishikesh Mukherjee, lovingly known as Hrishi-da, a distinguished Indian film director who was the brain behind films such as Satyakam, ChupkeChupke, Anupama, Anand, Abhimaan, Guddi, GolMaal, Aashirwad, Bawarchi, Kissi Se Na Kehna and NamakHaraam. He directed a whopping 42 films in his career spanning over 4 decades from 1950s to 1980s. Although he made only three films in the Golden era; his debut directorial venture Musafir (1957), Anari (1959) and Anuradha (1960), his contribution cannot be overlooked. In his 1960’s movie Anuradha he introduced a novel narrative strategy of unfolding the story in a flash-back, which was to become his trademark in the later years.
He made movies for the masses, with the screen capturing their everyday lives, problems and small issues, his films were not glamorous tales of millionaires and billionaires. He was sensitive to the needs of the middle class, he made movies about the common people, their dreams and aspirations, their challenges, it was this unique blend of ingredients which made people connect with his movies and flock the theatres. He had a quality of delivering deep social messages with a hint of sarcasm and a touch of laughter. He began his career as a cameraman and then film editor in B.N. Sircar’s New Theatres in Calcutta in the late 1940s. He was honored with the Dada Saheb Phalke Award in 1999 and the Padma Vibhushan in 2001 in recognition of his contribution to Indian cinema by the government of India. The dawn of his long filmy innings came with the movie *Jhooth Bole Kauwa Kaate (1998)*. He died of old age and illness on 27th August 2006.
E Raj Kapoor (1924-1988)

Figure 7: Raj Kapoor in his hit Movie Awara [Source: Internet]

Born on December 14, 1924 was the “Show-man”, the man who has done it all, be it being a director, actor, editor or producer and astonishingly has succeeded in it all. Most of the movies that Raj Kapoor made became box office hits besides winning him critical acclaim: Boot Polish (1954), Jagte Raho (1956), Jis Desh Mein Ganga Behti Hai (1960), Sangam (1964), Mera Naam Joker (1970), Bobby (1973), Prem Rog (1982) and Ram teri Ganga Maili Hai (1985). Only his later
films such as *Around the World* (1966) and *Sapnon Ka Saudagar* (1968) were box office flops. In 1970 he produced, Directed and Starred in his film *Mera Naam Joker* which was a box office disaster and a harbinger of financial crisis. In 1948, he established his own studio, R. K. Films, and made his directorial debut with *Aag*. Through the 1950s and 1960s, he made films that carried socio-political message and portrayed the world of underprivileged, marginalized sections of society, bringing out the iniquitous and inequitable parts of Indian society. The golden era also witnessed one of the most loved and sensational performances of all time by none other than the actor-director Raj Kapoor in the film *Awara* (1951). The movie not only gained name and fame for him in India but also established him on the world map.

As he puts it:

“*Awara* had everything. *It had the theme of class distinction. It had the greatest juvenile romantic story wrapped in the poverty that the post-Independence era had inherited. It bloomed like a lotus in the mud and it went to the people as something they had never seen before. Could this ever
happen to a young man in such circumstances? With a song on his lips and a flower he went through all the ordeals that socio-economic disruptions could bring about. The change that the people wanted, they saw in the spirit of the young man who was the vagabond, the Awara”.

F Guru Dutt (1925-1964)

Figure 8: Guru Dutt (1925-1964) [Source: Internet]

Guru Dutt was a man with deep intellect and insatiable curiosity, his chief script writer and close friend Abrar Alvi relates an incident about his unquenchable Curiosity in his book ‘Ten years with Guru Dutt: Abrar Alvi’s Journey’; he says: “Guru dutt laughed a lot over the fact that soap was savon in french and saboon in hindi. It showed his childlike
delight in small things and his alert sensibilities. He traced the origin of the similarity to the fact that savon was named after the place where it was first manufactured and the word had mutated into saboon. He collected a whole range of such similar sounding words, including ananas (pineapple), all this at the cost of a few thousand francs. When something whetted his curiosity, he did not think of the money spent on pursuing it.”

Any mention of the golden era of Indian cinema cannot be without Mr. Vasanth Kumar Shivashankar Padukone, better known as Guru Dutt. In the short span of his life, he made mammoth and lasting contribution to the Indian cinema with films such as Pyaasa, Kaagaz Ke Phool, Sahib Bibi Aur Ghulam and Chaudhvin Ka Chand. Although many people say that he was a better director than an actor, but one can’t deny the fact that he was a versatile man skilled in the art of both direction and acting. Many of his movies have a cult status and are treated as every time classics, in particular, Pyaasa and Kaagaz Ke Phool are included among
the greatest films of all time, both by the Time Magazine’s “All-Time 100 best Movies” and by the “Sight & Sound” critics' and directors' poll.

He was a very perceptive man and understood the Indian audience’s addiction to music, most of his movies had great music pulling the crowd to the theatres effortlessly. His perception towards life was shaped by his peculiar childhood recollections, he had a tough childhood with financial difficulties, rough relations between his parents, hostility from his maternal uncle's family and the death of his seven-month old brother.

Guru Dutt began his career working for small roles, as assistant director and even gave a shot to choreography in Prabhat Film Company. It was only in 1951 that Guru Dutt’s first film Navketan's *Baazi* was released. The movie was an immense commercial success and introduced the Indian audience with the ‘Guru Dutt shot’ (Close up shots with a 100 mm lens) for the first time, his other gift to Indian viewers being the use of songs in an innovative way that takes the
story further rather than keeping the audience hanging while the hero and heroine waltz around, which was the norm in those days.

His career has seen both ups and downs, some of his movies such as Aar Paar (1954), Mr. and Mrs. 55 (1955), C.I.D. (1957), Sailaab (1957) and Pyaasa (1957) were monumental hits but others such as Kaagaz Ke Phool (1959) was a big box office disaster. This was the movie which made him feel that his name was odious to the box office and he withdrew his name officially from the movies from his studios. He is rumoured to have ghost-directed hits such as Chaudhvin Ka Chand (1960) and Sahib Bibi Aur Ghulam (1962). He finished his filmy career as an actor with his last film Sanjh Aur Savera (1964).

His death has left many unanswered questions for us and even for his loved ones. On 10th Oct 1964 he was found dead in his bed, some say his death was an accident due to alcohol and sleeping pills which make a lethal combination while some believe he deliberately committed suicide.
G Manoj Kumar (1937-)  

Figure 9: Manoj Kumar (1937-) [Source: Internet]

“My films are not the films of rich men, they are the films of the common man. As a responsible citizen, if you see the plight of your countrymen, it haunts you and then the bitterness comes to you. You wonder why this is happening.”

- Manoj Kumar

The maestro known for his powerful roles as the archetypal common man contributed much to the Indian cinema by starring and directing in hits like *Upkaar* (1967), *‘Purab Aur Paschim’* (1970), *‘Shor’* (1972), *‘10 Numberi* (1976) and *Kranti* (1981). Known as ‘Mr. Bharat’ for his patriotic flicks, he made his debut with *Fashion* in 1957 but found success only with the
1962 movie *Hariyali Aur Raasta*. He was awarded Padma Shri by the Government of India in 1992. His real name being Harikrishna Giri Goswami, he adopted the name Manoj Kumar himself after Dilip Kumar’s character’s name in *Shabnam*.

Other people heavily influencing the time were great actors and actresses such as Dev Anand, Dilip Kumar, Mala Sinha, Meena Kumari, Nargis, Nutan, Madhubala, and Waheeda Rehman.

**DEVELOPMENT & RECOGNITION OF PARALLEL CINEMA**

The golden era also marked the beginning of a different genre of cinema which catered to those who did not saw movies as only a mode of entertainment and respite but rather viewed it as a medium to bring to life the trauma, troubles and struggles of the people often forgotten. This category known as “Parallel cinema” was very different from the mainstream cinema made from a commercial point of view. The parallel cinema was characterized by its serious content, realism and
depiction of social issues. These filmmakers departed from the song and dance formula films and brought out the rich variety of Indian experience and growing existential problems of the people. This genre sowed its root in India as early as 1925 with V. Shantaram’s silent film classic ‘Savkari Pash’ as one of the earliest examples. The movement, initially led by Bengali cinema, began to take shape in the Golden era. Most films made during this period were funded by the State Governments with an aim of showcasing an authentic art genre. It was during this time that Chetan Anand’s Film Neecha Nagar (1946) had won the Grand Prize at the Cannes Film Festival and paved the way for art (parallel) filmmakers. In 1953, India heralded one of the greatest filmmakers of the nation- Satyajit Ray, with his path-breaking film Pather Panchali, which won the Best Human Documentary Film at the Cannes Film Festival, Considered to be the world’s most prestigious film festival. But, the Parallel cinema world gained momentum only in the 1960s which can be considered as the revolutionary decade of Indian cinema. The main charioteers
of the revolution were Satyajit Ray, Mrinal Sen and Ritwik Ghatak.

**Figure 10 : A poster of Satyajit Ray's critically acclaimed Movie Pather Panchali**

**The Rust in the Gold**

Although the golden period of Indian cinema is filled with creative talents and innovative achievements, some rust can still be found on the gold. Everything was not a piece of cake for the filmmakers during the period, they had to face various challenges and oppositions to get their work recognized and appreciated. Some of them being:

- **Levy of exorbitant Entertainment Tax:** The growing popularity and prosperity of the film industry attracted both
the central & regional governments who viewed it as a source of revenue. Whereas the entertainment tax was 12.5 percent before World War II in most provinces, with temporary wartime increases, by 1949 the rates of the entertainment tax ranged from 25-75 percent across the country with an average of 33.5 percent. Municipalities also began to levy entertainment taxes as well as duties on the transport of films from one place to another.

- **Censorship**: The other blow dealt to filmmakers was in the realm of censorship. Rather than becoming more relaxed, censorship became stricter after independence. Censors began to reject both Indian and foreign films in a manner that seemed arbitrary and unfounded to filmmakers. In the words of K.A. Abbas, the censor Board did not look favorably on magic and fighting scenes, virtually wiping out the stunt genre. For example, some censor rulings in 1949 simply stated:

   *Matlabi – Hindi, jagriti pictures*, Rejected. This is a sloppy stunt picture, not suitable for public exhibition
The madonna’s secret- English, Republic Pictures, prohibited as this is a crime picture without any relieving feature, trailer is also banned.

Evolution of Indian Cinema

Earlier when the Cinema entered the Indian lands, it was viewed with skepticism as is every new phenomenon but the Indians being a very tolerant lot of people tolerated it. In the very early days of cinema when Phalke was beginning to make films, women were not willing to act due to the stigma attached to public performance. How can women of good breeding and descent act, sing or dance for an audience, that was associated with prostitutes and courtesans, and thus outside the boundaries of decent society. This was just the beginning but views quickly changed and Cinema began to be accepted as a mass means of entertainment and raising awareness. During the Golden Era, the cinema occupied a hesitant cultural status and was frequently perceived by the State and middle-class society as frivolous and corrupting. Times and perception changed as brilliant filmmakers started
making films with which people could easily associate and connect, people began to take interest in the movies. The golden era was a time when the people were just beginning to get a taste of liberty, a time of divide between Nehruvian modernity and Gandhian village culture, a time of so many possibilities and a hope for a better tomorrow. The filmmakers concentrated on these burning issues of the time. The common element in every kind of movie made at the time was optimism about the possibility of a better life in future. There was hope for people and these themes of strong family ties, friendships, sacrifice, love, culture entwined in a single story made spicier with the melodrama made an irresistible temptation for the people. By the end of 1950s most people had a positive and welcoming attitude towards Indian cinema and enjoyed watching them. This was a time when a movie with a strong social message was appreciated. The movies at that time revolved around the common man, who faced various struggles in life, which the audience could relate to and would finally come out as a man with the right morals. These stories showed the protagonist to be poor who even
though wavered from his path (mainly due to greed and success) would finally realize his mistakes and be a better person in the end and overcome his troubles in a just manner.

From the late 1960s and early 1980s, romance and violence became an integral part of the movies. It was during this time that the blockbuster *sholay (1975)* was released. This is the period which created the ‘forever to be desired by girls’ image of an ‘angry young man’ who would always be there to play the knight in shining armor for the girl, the man who has that intense, deep and mysterious air around him.

As times changed other factors started influencing films such as the economic changes in the country, the two most significant processes and events that have shaped the context for contemporary filmmaking are the process of economic liberalization initiated by Indian government in 1991 and the entry of satellite television in 1992. The cinema changed drastically since 1998, when the overseas market blossomed and filmmakers started making movies for an overseas audience. The cinema became more liberal, bringing in western concepts and way of life. One example of changed
times could be the depiction of characters, for instance wealthy businessmen were frequently the symbol of exploitation, injustice, and even criminality in hindi films from the 1950s-80s but by the mid-1990s they were depicted as benign, loving, and indulgent fathers. Times were definitely changing and the narrative pattern, the story line, the personalities of the leading characters were all a testimony to this. While in the past love stories often had class difference as the source of parental disapproval and therefore conflict, contemporary love stories showed internal conflict between individual desire and societal norms. It was also the time when films seemed to give the message: "Look at the Twentieth Century, full of night clubs and drinking, smoking, bikini clad women sinfully enjoying themselves in fast cars and mixed parties; how right you are in condemning them-in the end everyone must go back to the traditional patterns of devotion to God, to parents, to village life, or be damned forever." The late 1990s also brought with itself a fascination of the Indian cinema with depicting the world of organized crime and gangsters which can still be felt in the movies such
as Once upon a time in Mumbai and its sequel Once upon a time in Mumbai dobara.

The roles and stereotypes have changed, earlier Hindi films used stereotypes about the west as immoral, individualistic, materialistic, and lacking in culture to contrast with the moral, cultural, and spiritual superiority of India, while now Indian movies try to present a blend of both the cultures. The movies still favor the Indian culture but the West has been shown as a glamorous, alluring and tempting option which can be adopted in an Indian way. Even the idea of beauty has evolved from a sedate, sari-clad feminity to a more confident sexuality. Filmmakers have become bolder with experimenting on controversial issues such as gay & lesbian relationships live in relationships and issues such as adultery. Now, the films do not present a black and white picture of anything rather venture into the grey side. A change in the depiction of live in relationships can be seen by comparing two movies dealing with the same issue. The movie Salaam Namaste (2005) portrayed the idea of live-in relationship as
an essentially western concept and showed the characters living outside India, moreover the movie ended with the lead protagonists deciding to finally marry, while the recent movie *Sudh desi Romance (2013)* portrays the idea of live in between two middle class individuals living in Jaipur who finally decide *not to* marry.

The subject matter and treatment of films have constantly evolved, reflecting changes in social and political concerns. As Jeetendra puts it in an interview to interview to the India Today magazine (December 27, 2010 issue) :‖Everything has become instant now, intimacy is also quick to happen and so is the discord. From purdah, we have gone to Live-in relationships and no one is shocked.” It might sound a bit cliché but it is truly said that films are a mirror of the society and evolve with the evolution of the society.

### 2.2 Socio – Economic Profile of Indian Cinema

Does Bollywood actually have as much an enormous affect in our lives as we are told or as we believe? The question cannot be answered without a look at the economic and social impact
of films in our day to day lives. The effect of films can be gauged by walking in to an Indian wedding, where everyone could be seen wearing the latest dress worn by some heroine in the latest movie. One can even hear the ladies showing off with pride their jewellery which resembles the one worn by Aishwariya Rai in *Jodha Akbar* or the Sari worn by Sushmita Senin *Main Hoon Na*. The impact of movies on the Fashion market is undeniable; the trend is almost always determined by the clothes worn by protagonists in the movies. Not only clothes but the films also impact the way we talk, the adage *jadoo ki jhapi* from the movie *Munna Bhai MBBS* became so famous that it came in general usage meaning a hug which can make you happy. Movies can also impact the way society thinks, the movie *Rang de Bsanti* stirred the Revolutionary spirits of Indian youths and taught them the manner of protests such as candle marches. The movies have also been a way to motivate people and acquaint them with stories of heroes such as *Bhaag Milkha Bhaag, Chak De India* etc. Thus, we see that movies have always a part of life, be it the way we dress, the way we talk, the way we perceive others and the way
we think. The negative effects of films can also not be denied, we cannot forget the time when people started to mimic the theft pattern followed in the movie *Dhoom*, the negative impact of movies can also be seen in the youth aping the Western culture which is portrayed as being “more cool” in the movies. Words such as *Chill, man, dude, what the fuck* etc. has entered into the common usage, even our eating habits gave undergone a massive change, foods like *pizza, burgers, momos etc.* depicted in the movies as easy snack have entered into our daily lives. The mammoth effect of films is probably the reason why the government wants to regulate the content displayed to the masses. The Government has set up a statutory body, the Central Board of Film Certification (CBFC) under Ministry of Information and Broadcasting, regulating the public exhibition of films under the provisions of the Cinematograph Act 1952. Films can be publicly exhibited in India only after they have been certified by the Central Board of Film Certification. The 2011 Annual Report of The CBFC (Central Board of Film Certification),
Ministry of Information & Broadcasting, Government of India says, “India has the largest film industry in the world, making on an average of nearly one thousand feature films and nearly fifteen hundred short films every year.” The Report also mentions that films play a significant role in shaping public opinion and in imparting knowledge and understanding of the lives and traditions of the people. The popular appeal and accessibility of films make them an important instrument of aesthetic education for broad sectors of the population. Bollywood is a powerful medium that provides useful and entertaining information on history, civilization, variety of cultures, religions, socio-economics and politics in various regional languages. We cannot deny the social and economic effect of Films on our lives, habits, fashion and even on the way we interact, speak and walk. The social reality gets depicted in the mirror of Indian cinema, sometimes realistically and sometimes elliptically.

Coming to the Economic impact of the Film Industry, as per the recent study conducted by Deloitte Touche Tohmatsu
India Pvt Ltd (DTTIPL) ‘Economic contribution of the motion picture and television industry in India’ for the Motion Picture Association (MPA) as per which the Indian film industry is estimated to have directly provided employment to 1.84 lakh people in financial Year 2013, and added INR 5,291 Cr. (US$ 853 mn) of value to the economy.\textsuperscript{15} The music industry in India is dependent primarily on the film industry, with around 80\% of music sales in India attributable to “film music”. As per another report, titled Economic Contribution of the Indian Film and Television Industry, it also finds that the sector has a total gross output of $20.4 billion (Rs 92,645 crores) and contributes more to the GDP of India than the advertising industry. "This report demonstrates the importance of the film and television sector to the overall growth and vitality of the Indian economy. Indians should be proud of the staggering growth that the film and television industry has achieved," said Motion Picture Association of America (MPAA) chairman Dan Glickman, who launched the report in New Delhi at the Asia Society Conference. Glickman also commented that the
report illustrates the need to protect the Indian film and television industry. "While still growing, the Indian film and television industry already contributes significantly to India's economy, and the menace of copyright theft jeopardizes a movie's ability to make money - if at all. This affects the level of investment available for new films and the ability to create new jobs for workers throughout the country. The launch of the coalition to protect film and television content is as such a clear reflection of the Indian creative community's recognition of the urgent need to act quickly to address this threat," he said. On the need for a strong legislative response to tackle copyright infringement, Motion Picture Dist. Association (India) managing director Rajiv Dalal said, "While the film industry has come together to fight intellectual property theft, the industry also needs the Indian government to pass legislation such as anti-camcord restrictions that would allow for effective copyright enforcement." Not, only this but the film Industry also affect other sectors economically for instance, the textile sector starts manufacturing clothes with film characters, the toy industry encashes the most by
manufacturing caricatures of hit star characters. As we see there are various issues that need to be addressed from the economic point of view but it is clear that the film industry has become one of the most sought after industry with huge economic implications.

Figure 11: Figure demonstrating Economic Impact of Films [Source: Internet]

Figure 12: Picture depicting impact of Films on fashion industry [Source: Internet]
2.3 The Film and Television Institute of India

The Film and Television Institute of India (FTII) is an autonomous body under the Ministry of Information and Broadcasting of the Government of India established as 'Film Institute of India' in 1960 and renamed as 'The Film and Television Institute of India' in 1971. It was established on the erstwhile Prabhat Studio premises at Pune, which was declared as heritage sites by the Pune Municipal Corporation and the site is used by the students to this date. The FTII provides courses for students and performing artists who share a passion for motion pictures and want to learn by making their own projects in a hands-on, intensive program. Currently FTII is considered as a Center of Excellence not only in India but also in Asia and Europe. Films made by the students of the Institute are entered in festivals both in India and abroad. Many of them have been accorded National and International awards. The institute apart from providing courses in film and television studies also boasts of other facilities such as the spacious book library with a substantial
collection of books related to film, television, theatre, fine arts, literature etc., subscription of a number of technical and general periodicals published in the country and abroad, a film and a video library with a good collection of films and videos from all over etc. Apart from the library and its many attractions, the institute has trained personnel, cameras, recording and editing facilities. The infrastructure is put to use to assist in-house as well as freelance film makers and producers. FTII also organizes special screenings for the benefit of its students and other film lovers, academicians and researchers, for instance a special screening programme of Kaliya Mardan made by the father of the Indian film Industry, Dadasaheb Phalke, in 1919, almost 90 years ago with live musical accompaniment was organized in IFFI held at Goa, in Nov. 2008.

2.4 Film Division of India

Created in 1948 was the Films Division of India (FDI) which is a film production house belonging to the Ministry of Information and Broadcasting, Government of India currently
having its Head office at Mumbai with other branch offices located at Bangalore, Chennai, Hyderabad, Kolkata, Lucknow, Madurai, Nagpur, Thiruvananthapuram, Vijaywada and New Delhi. Its main function includes production of documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history. Since its inception, the Films Division of India has strived to maintain a record of the social, political and cultural imaginations and realities of the country on film. One of its objectives is to promote individual innovation and creativity in filmmaking and develop a culture of social and ethical filmmaking. In its archives, the Films Division of India holds more than 8000 titles on documentaries, short films and animation films. It also boasts of a well equipped institution with facilities such as cameras, recording and editing facilities, trained and experienced personnel, Infrastructure etc., all of which is put to use to assist in-house as well as free-lance film makers and producers.
2.5. National Film Archive of India

National Film Archive of India (NFAI) is an institution established in February 1964 as a media unit of the Ministry of Information and Broadcasting, Government of India. As the name suggests the institution helps to keeps a collection of historical films or film records and is committed to the acquisition, preservation, restoration and dissemination of India's socio-cultural heritage, widely enshrined in the form of films and cinematic material. The mission of the NFAI is to safeguard the heritage of Indian Cinema for posterity and act as a centre for dissemination of a healthy film culture in the country. It has its headquarters at Pune along with three other regional offices at Bangalore, Kolkata and Thiruvananthapuram assisting it with its mission.

Its main objectives and functions are:

1. to trace, acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema
2. to classify and document data related to film and undertake and encourage research on cinema
3. to act as a centre for the dissemination of film culture in the country, and to promote Indian cinema abroad.

The most important section of the institute is unarguably its Research and Documentation Section which has a very large collection of material relating to every period of Indian cinema. It contains more than 1,15,561 still photographs. Prints of all unique photographs have been made so that they are available to researchers, authors etc. Censorship records and other material are used to reconstruct the multiple filmographies of Indian cinema. Among the publicity items are more than 11,639 film posters of various sizes, 10,133 song booklets, lobby cards, press clippings and old disc records. Not only films but the Documentation Centre of NFAI attempts to collect ancillary material for every film title certified by the various Film Certification Boards in the country. The section maintains press clipping files of film reviews, film personalities and other important aspects of
Indian Cinema.\textsuperscript{19} The work of dissemination of the films is mainly done by the Distribution Library which dispatches films by Railway, Surface Courier and also by Air throughout the country and abroad. One needs to go through a formal procedure for making the booking for a film and needs to follow the terms and conditions specified therein. Various educational institutions, cultural organizations, film societies, etc are members of the NFAI Distribution Library. the Institute also provides fellowships for promotion of film scholarship and research on various aspects of cinema.

2.6 Film Festivals

A film festival is an organized, extended presentation of films in one or more cinemas or screening venues, usually in a single city or region. The origin of film festivals can be traced to the rise of film societies and cine-clubs, which sprang up in various countries during the 1920s. Various Film Festivals are held in India, one of the most prestigious being the International Film Festival of India (IFFI) founded in 1952 and conducted by the Ministry of Information and
Broadcasting and the government of Goa. Some other Film Festivals are Bangalore International Film Festival, Hyderabad International Film Festival, Mumbai Women’s International Film Festival, Flash point Human Rights Film Festival etc.

Figure 13 : Inaugural ceremony of the 44th International Film Festival of India (IFFI), 2013
2.7. Film Society

The Federation of Film Societies of India (FFSI) was formed in December 1959. The first meeting of the Federation of Film societies of India (FFSI) was held at the residence of then Sahitya Akademi Secretary, Shri Krishna Kripalani in New Delhi on Dec 13, 1959. Satyajit Ray was named as the founder President of the FFSI with six functional film societies in Kolkata, Patna, New Delhi, Mumbai and Chennai roped in as members. For better administrative control, the FFSI was divided into four regions – North (New Delhi) East (Calcutta) West (Mumbai), and South (Chennai) whereas FFSI was registered under the Society Registration Act, 1860 in Kolkata. Several eminent personalities including India’s Prime Ministers Indira Gandhi, and I. K. Gujral, film makers K.A. Abbas, Mrinal Sen, film scholar Vijaya Mulay were actively associated with the FFSI as its office bearers. The Federation of Film Societies of India is the apex body co-ordinating the activities of Film Societies in India. The founder President of
FFSI was Shri. Satyajit Ray. The FFSI has 5 regional councils viz (1) Western Region (2) Northern Region (3) Eastern Region (4) Southern Region and (5) Kerala Sub Region.

The film society movement grew from just six film societies in 1959 to 24 in 1964, 111 in 1971, 216 in 1980, 250 in 2000 and over 300 in 2007. Besides, the increase in numbers, the movement has spread inward from the big cities to district towns. The primary objective of FFSI is to promote film as an art form – as against the popular perception of it being a vehicle of entertainment and inculcate a taste for good cinema among cineastes by greater exposure to quality World Cinema.

FFSI sources contemporary cinema from various sources including foreign missions, the National Film Archive of India, the National Film Development Corporation, and private distributors, and circulates the films to film societies across four regions.

FFSI always encourages the formation of new film societies. It also promotes film appreciation course to spread film culture. It publishes annual print magazine “Indian Film Culture”, monthly e journal FFSI NEWS and uploads its
website www.ffsi.org.in regularly. FFSI’S Central Office located in Mumbai liaises with the Government of India to secure grant and other concessions to assist film societies. FFSI has plans to set up campus film societies in universities and colleges to take international cinema to student community. Instead of 35 mm film prints, FFSI will focus on providing film DVDs to these societies to ensure smoother functioning. FFSI will unveil a range of activities to mark its 50th year in 2008. A series of programmes will include organizing Film Weeks for screening of cinema classics, seminars, workshops, publication of a history of the film society movement etc. Reaching out in a better manner to lay cinema lovers, FFSI has planned to organize film appreciation courses in regional languages. The most significant achievement of the film society movement is perhaps the great opportunity it provided to millions of cinema lovers to watch and appreciate non Hollywood world cinema. Without tireless efforts of FFSI, classics of great masters like DW Griffith, Sergie Eisenstein, Vittorio De Sica, Roberto Roossellini, Federico Fellini, Jean Renoir, Francois Truffaut Jean Luc
Godard, Ingmar Bergman, Satyajit Ray, and Akira Kurosava would have remained inaccessible to the cineastes in India. FFSI accessed and circulated film from most of the film producing countries in Asia, Africa, Latin America, and Europe. Promoted by the FFSI, the film society movement inspired generations of Indian film makers to create a cinema different texture and feel from the mainstream cinema in India. Starting with Satyajit Ray, and Mrinal Sen, film makers like K A Abbas, Ritwik Ghatak, Shyam Benegal, Basu Chatterjee, Basu Bhattacharya, Govind Nihalani, Adoor Gopalkrishnan, Aparna Sen, Girish Kasarvalli, Amol Palekar B Narsing Rao, Ketan Mehta and many others are the product of film society movement. The movement also succeeded in bringing about a qualitative change in style of film criticism in India and it brought a greater understanding of film criticism. 21 It also worked as the basic inspiration to include film studies in curriculums of several Universities.