A STUDY OF THE ISSUES AND CHALLENGES OF ENTREPRENUERS OF THE FILM INDUSTRY IN BANGALORE: A CASE STUDY OF KANNADA FILM INDUSTRY

THESIS

Submitted by

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DECLARATION

I declare that this thesis titled “A STUDY ON THE ISSUES AND CHALLENGES OF THE FILM INDUSTRY IN BANGALORE: A CASE STUDY OF KANNADA FILM INDUSTRY” is original and carried out by me under the supervision of Dr. P. KALIYAPERUMAL, Dean MBA, Dr. MGR University, Chennai.

I further declare that this Thesis has not formed the basis for the award of any Degree or Diploma of any other University or Institutions.
CERTIFICATE

This is to certify that this Thesis entitled, A STUDY ON THE ISSUES AND CHALLENGES OF ENTREPRENEURS OF THE FILM INDUSTRY IN BANGALORE: A CASE STUDY OF KANNADA FILM INDUSTRY, is a genuine and bonafide research work carried out by MS. LAKSHMI PRIYA N under my supervision and submitted for the award of the Degree of Doctor of Philosophy as per the requirements of Dr. MGR Educational and Research Institute, Chennai – 600095.
The satisfaction that accompanies the successful completion of any task would be incomplete without the mention of all those people who made it possible. Constant Guidance and encouragement crowns the efforts with success.

This work would not have been possible in the present form without active involvement of Dr. P. Kaliyaperumal, Dean MBA - Dr. MGR University-Chennai, during all phases of its development from conception of the problem through formulation to its solution. He is good nature, logical thinking, constructive criticism of the work, novel ideas and uncompromising commitment to perfection have chiseled the work into final shape. The author has a sense of proudness to record his profound gratitude, indebtedness and respectfulness to him for creating interest providing enlightenment in Management environment in improvement and Management of Film Industry – Bangalore and motivation throughout this investigation. The author feels honoured for being associated with him and has great pleasure to work with him.

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Ms. LAKSHMI PRIYA N
CHAPTER – I

1. INTRODUCTION

1.1 BACK GROUND

“Successful Entrepreneurs, whatever the Individual Motivation – be it money, power, curiosity, or the desire for fame and recognition – try to create value and to make a contribution. Still, successful Entrepreneurs aim high. They are not content simply to improve on what already exists, or to modify it. They try to create new and different values and new different satisfactions, to convert a “material” into a “resource” or to combine existing resources in a new and more productive configuration”.

- Peter F. Drucker

Film Industry is one which dazzles and delights a large section of society and is a great influence on the culture of a country. It is also one of those industry that contributes substantially to the coffins of the government and provides substantial employment. Present glamour fashion world is also connected with this industry directly / indirectly. However the industry is characterized by unorganised setups producing and promoting the industry i.e., one does not find any industrial setups or companies in an organised way involved in the production of films.

Indian Film Industry is yet to be organised globally, with so many other language competitors in the worldwide, it needs to establish itself and create “niche” for itself such as Hollywood. Time to time, the government is also playing a key role, both positive and negative, in shaping the face of Indian cinema, the Institutes that were established for training and funding and promotion, film festivals and national awards on the one hand, excessive taxation and confused policy decisions on the other hand.
The tent-cinema had developed into a picture palace, and film exhibition became a big, glamour business and cinema theatres had sprung up all over the country. While entertainment cinema no doubt plays a predominant role in the psyche of the general public by the very nature of things, the cultural and academic aspects of this powerful audio visual medium cannot be ignored, though no magical results can, of course, be expected in a short course of time from any efforts made in this direction. But the important thing is that such an effort should start in right earnest in an organised manner and not in fits and starts.

When Film Industry began in India, the life-like manner in which the various views were portrayed on the screen by the aid of a powerful lantern, and the distinctness with which each action of moving bodies were brought out showed to what an advanced stage the art of photography and the magic lantern had been brought, something like seven or eight hundred photographs being thrown on the screen within the space of a minute. The views being of a varied character found much favour, the more crowded scenes being applauded by the audience nothing but the customers of the Cinema Industry.

Contradictions abound in Indian Cinema as much as they do in India. And like the country, the Cinema absorbs them all, offering a potpourri that has its own passionate adherents. To be able to grasp this cinema an awareness of deeply entrenched values, traditions, contemporary events in this complex, the multifaced society is essential. From the glitziest of entertainment to the sparest of intellectual abstraction, from lavish spectacle to minimalist poetry, issues of gender, of politics, of poverty and plenty, India’s cinema encompasses them all. It is not only the national cinema, as is common in other more homogeneous countries, its range covers many styles, themes, approaches, treatment and language, both spoken and cinematic.
It does not offer the known factors of comedy, tragedy, musical, thriller, romance… Rather, for several decades, its single category, was a musical melodrama which included a dash of comedy, initially thwarted love, a bit of suspense, plenty of songs and dances and a happy ending.

Now in 21st century that mix has turned more to violence and sex, the melodious songs and dances into sexually explicit gyrations set to sounds. Vanished has the once clear division between villain and hero, heroine and vamp. The villain provides comic relief, the hero verges on the world of the villain, the heroine absorbs the qualities of the old time vamp. The world has undergone a radical change. Still more it has adopted by the Hollywood-impact and Western Culture in the dressing, sex, expression in/out actions.

Before independence itself, Indians were working towards the cinematography and in the years before First World War, Indian Cinemas were showing an international assortment of films. But after sometime, the problems seemed to so difficult that, at the first news of the advance of sound, a number of film production units quietly folded. Sound would mean investment in expensive equipment, to be imported at much risk. It would apparently call for a studio. A studio if sound proofed, would require lighting equipment seldom used heretofore in India.

Sound and artificial lighting would require skills not yet available. Above all this would be the problem of uncertain and restricted markets. Many of the film units that had managed to survive in the silent era had neither resources nor knowledge with which to face the future. But in the well developed, 21st century, how is the Business in Cinema?. Whether the Entrepreneurs of Indian Cinema named as Producers, Theatre Owners and Distributors, are giving the satisfied products to their customers?.
Nearly eight decades ago, in a small town, a devout man, brought up in a traditional Hindu family, to take over the family profession of priesthood, sold his wife’s ornaments, pledged his life insurance policies, and made the Indian Film. He sacrificed his family and material wealth, to uphold the ideas of “dream” which he cherished most. The dream of a visionary to see Indian images in a “Swadeshi Film”, thus became a reality. And so began the long march of Indian Cinema. It was the result of long years of untiring struggle and perseverance by a great genius and his illustrious predecessors.

But now, such an industry is expected to give the products only in a commercialized way. Involvement of various languages, people and culture is making the Indian Cinema Industry both in the forward and reverse direction. How best the Indians are trying to accept the business in the Film Industry? There was a big change in the trend of film history after 90’s. Interactions of the media such as Television and Private Channels and Multiplex Theatres and electronic equipments involvements and the adoption of culture changes of the people’s mind, life style and the expectation and taste changes of the public (customers) towards the cinema, and reactions and feedbacks of the audience making the entrepreneurs of the Indian Film Industry to make and ensure themselves, whether they are reaching the customer satisfaction or not.

1.2 **ENTREPRENEURS IN THE FILM INDUSTRY**

The cinema was not considered important enough for serious study during the early decades of the silent era. It was just a novelty. But when the new medium of entertainment made its presence felt as a means of mass communication, a few knowledgeable persons became interested, soon that interest gathered momentum and today we have a library full of prestigious books on cinema.
Nevertheless, enterprises were launched. It is not surprising that various observers were saying, during in 1920’s, that Indian films were becoming worse, not better. It is also not surprising that by the end of 1920’s capital was becoming scarcer.

Among exhibitors, too, there was mushroom growth and high morality. The number of theatres in India increased from 150 in 1923 to about 265 in 1927, as per report of Indian cinematograph committee. This brought a sharply increased demand for Indian films, but the supply of usable films could not meet it. Exhibitors were often faced with nightmares uncertainties about film supply and some time took foreign films, they did not want. In the producer side, because of Hindu-Muslim problem, freedom revolutions and the British-Indian problems, lack of technology were making the question mark about their future productions.

In out break of war in 1914, almost stopped film production in France, Italy hand cuffed English production with scarcities and restrictions and isolated the German studios. But the audiences everywhere remained ravenous for films, which were ruddily regarded as necessary for morale. American producers, establishing themselves in Hollywood.

In 1915, in Great Britain, British producers found British theatres booked far ahead for American films which was strength hold too strong to break. In India, American films could always be offered at lower prices than most other films, including Indian Films. The importer of an American Film could usually and easily purchase Indian Distribution rights. In 1916 – UNIVERSAL became the first of the American producing distributing companies to establish an agency in India. Universal appears to have felt that the Indian market was worth nursing patiently, and it own among some exhibitors a reputation for humanity.
In the past war years, Germany was the first country to strengthen the international position of its Film Industry through government action, partly a continuation of its war time mobilization of film, this action involved lavish government investments in studios and equipments and other subsidies, which had its impact in India several Indo-German co-productions.

Phalke’s life-priestly lineage, dramatic appetite, technical virtuosity, merged to him to be an entrepreneur and had his wife as a collaborator pledging her jewellery, mortgaging, his life insurance. ‘Raja Harischandra’ produced under the banner of Phalke’s film, was launched on a capital of Rs.15,000/- that time. Dhiren Ganguly, produced his film at a cost of Rs.20,000/- at that time, for a zestful comedy ‘England Returned’ of silent movie, and had the collaboration with Hyderabad Nizam for sometime.

Chandulal J. Shah, had the collaboration with Textile Manufacturer and Hair Oil Manufacturer. R. Natraju Mudaliar, invested Rs.35,000/- in his initial production, which included the cost of erection of sets, costumes salaries for artists, raw film, processing printing publicity and other expenses. Ardeshi M. Irani, invested Rs.40,000/- in the talkie movie. J.F. Madan invested his money in group of theatres and also be acted as a producer, distributor and exhibitor, and acted as the lines of Hollywood. In those days film making was a mere money making venture. The theatres, as mirrored in the testimony, managed from those of the Madan chain, one of which was about to install a Wurlitzer pipe organ at a cost of Rs.65,000/- to primitive cinemas in the rural areas. Several film makers were producing, or trying to produce a schedule of a dozen production a year. A six-week production schedule was considered nominal for a future. Bombay considered Rs.20,000/- a proper feature budget although a few films had cost much more. Some Calcutta and Madras producers left that Rs.10,000/- or at most Rs.15,000/- was a practical unit. A Bombay
company was paying Rs.30 to Rs.1,000/- per month. Rs.30/- for ‘a coolie, an extra’. An average actor got Rs.250/- per month.

A normal star salary was Rs.600/- to Rs.800/- but a few received more. Bombay producers considered Punjabis the most suitable physical specimens for film acting. First Films stars rapidly becoming idols. First woman star, named Sultana received baskets of fruits from distant admirers. Some producers drew on woman from ‘best educated’ classes, some drew from the ‘prostitute and dancing classes’. When Phalke’s advertisement in Bombay’s ‘Indraprakash’ in May 1912, ‘Handsome faces wanted for films’ drew only third rate stage artist and artists from ‘red light districts’. Even then he didn’t miss the opportunity to meet them as an entrepreneur.

In the silent era, itself many of our Indian entrepreneur made the joint venture with America, and Germany and other Asian countries. Madan imported his films for his groups of theatres through the understanding of America – India. In England Hepworth was one of the film makers visited by Phalke. Being as an Entrepreneur, Himansu Rai, used no import highly sophisticated foreign equipment himself and installing in with the aid of highly skilled technicians from Germany and England, and made collaboration with the I.B.P. of England.

As we know, entrepreneurs are nothing but the people, who are investing money in a business and getting back the amount, in related with Film Industry, people also investing money in their production, distribution, exhibition and getting back their money. The leadership skill, organisation, co-operation, co-ordination, visualization, motivation, accepting the new ideas, challenge of the work, commitment, listening, public speaking, patience are some of the qualities of the entrepreneurs to become as successful leaders, in their own way. As per that, most of our
entrepreneurs were having their own skills to develop their business. But in the present era, most of them are more commercialised in their way, either more money minded or not bothering about the quality of the outputs of their products.

To add the commercialisation in the business, Himansu Rai – Devika Rani, introduced the first ever scene of kissing in the film ‘Karma’. ‘Purana, and Ithehasa’ stories changed to the social related stories to get the attention of the customers more. There was the period, Indian women getting shame to show/come in front of the screen, and because of the high pay, popularity and recognition, slowly they stepped into. ‘Prostitutes’ entries were much, in those days in the cinema, and that has become the regular practice till date in the name of ‘compromise’ in the cine field, which generally not accepted by anybody in the working environment, because of the unorganised setups.

To grab the attention and the market, ‘decoity’ and ‘communalism’ and ‘women related’ and social ‘related problem’ were introduced by the entrepreneurs, with high stunt, music, dances etc. According to the exhibitors, open air theatres had changed to tent and theatre and deluxe, and A/C. Now it has changed to multiplexes, to attract the present generations, of course, the customers expectation and taste varies depends upon the trend. Distributors, were limited in the silent era, and slowly got involved in the flow of talkies, colours and the technology changes and the Banner and Artist popularities made and making them still to run their business in their own way.

There was the time, the Film Industry was delivered by the hard and goal working people, and it was not that easy, to get into the world of glamour. But one advanced point in the beginning of 21st Century is, the industry is opened to the people, who is financially settled and good
outlook and talented, technology skilled and trained, but of course the industry is still, in the myth of the adoption of ‘give and take policy’, ‘compromise’.

Generally, the entrepreneurs restricted to the financial setups like low budget, high, medium budget. Based on that the cast, location, costume and the groups of co-worker the team will be selected, from the producers side and based on that the distribution and exhibition been made. More commercialism, in the business of Film Industry led to the censor board, which is still controlling the sex, communism, political and the vulgar language.

While entertainment cinema, no doubt plays a predominant role in the psyche of the general public by the very nature of things, the cultural and academic aspects of this powerful audio visual medium cannot be ignored. Though no magical results can, of course, be expected in a short course of time. But the important thing in that such an effort should start in right earnest in an organised manner and not in fits and starts. The box-office ratings presented a dismal picture and established producers, started disappearing one by one, leaving the field free for many inexperienced and gullible new comers with no stakes in either the art or commencers of cinema. It was evident that the Indian cinema was caught in exorable in the cross-fire between conflicting cultures and business compulsions, not knowing which way to turn. In the middle of 20th Century, the Indian Film Industry went in for drastic structural and functional changes, most of them necessitated by the rapid advent of the private video technology, which inevitably changed the culture orientation of the film medium. The emphasis in films shifted from human values to extraneous elements like sex, violence and spectacle and the fast-changing situation seemed to land Indian cinema in a serious crisis of identity, mostly because of its in-built polyglot character. The terrible confusion ingrained in this situation threw
Indian cinema out of gear in its business. Started with hundreds and thousands as an investments in the Film Industry by the producers, it has turned to the multicrores now whether this financial growth is really helping to the growth of the industry. Acknowledged as an entertainment media had became the field of money investing and gambling. Not only that, it is indirectly affecting the government, taxes, subsidies and economical flow of the country, but also affecting the future of the enlarged business of India.

1.3 FILM PRODUCERS, THEATRE OWNERS, DISTRIBUTORS AS AN ENTREPRENEURS

Entrepreneurship

Prosperity to a nation depends on the development of nation’s economy. Every nation has a responsibility to ensure economic development of the people, eliminate poverty and backwardness. The process of economic development involves improvement in the gross national product and depends on the utilization of physical natural resources by the human resources to realize the productive potential of the nation.

In a labour abundant capital short economy like India, there is the limitation to the government in directly involving itself in increasing productivity considering the serve budgetary constraint fore funds and the processing need for higher investment in the frontiers of social development. Hence, the people have to come forwards to engage themselves in the productive activities by starting their own industrial units and / or business ventures rather than depending on some employer for the employment and the livelihood. When more and more persons come forward to start their own enterprises, however small it may be and they run the enterprise efficiently improve. Only with this win in mind, the
government implements a number of programmes to introduce self employment and to develop entrepreneurship in the country.

Film Industry is one of such industry, developed on its own, and running on its own, even then there were foot-fathers made such industry in India. Producers, exhibitors and distributors are the business leaders of the film industry who by virtue of their initiative accomplish development in the total economy of the country like India. They are men of vision and talent who spot and opportunities and promptly seize them for exploitation. Thus the entrepreneurship is the critical factor in the Film Industry. As we know the word ‘Entrepreneur’ was applied to the function of buying labour and material at uncertain prices and selling the resultant product at a predetermined price. Related to the Film Industry, the producers are the investors, looking for the varieties and new ideas, technology and stories with the help of the directors of course they called as the ‘Team Leaders’ and raises money, assembles the inputs, chooses the artists and the related locations, and costumers and sets the ‘unit’ going with the ability to identify opportunities which others are not able to identify and is able to make use of such economic opportunities. The distributors and the exhibitors are the supporters of the producers to enrich the business in the growthful way.

1.4 STATEMENT OF THE PROBLEM IN GENERAL

Entrepreneurs are generally defined as an innovative, a risk taker, a resource assembler, an organisation builder and so on. But according to the Film Industry, there is no organisation set up, even then it has called as an ‘Industry’. Producers of the Film Industry, exploits the identified opportunities to his best advantage, introduce new ideas, carries on new activities, innovates, coordinates the factors of production and efficiently manages the business. Without the producers or the production company,
the resources (story, artist, technology, idea) of production remain unutilized and can never become the product to the cinema or the services. In the under developed countries, the Film Industry remain backward mainly because they lack innovative producers, lack of entrepreneurs of Film Industry generally results in under-utilization of resources, thus retaining the general level of stagnation which results the poor-quality films. The entrepreneurship of the Film Industry holds the key to further determines the growth rate of India too. The mental ability – intelligence and creative thinking, clear objective – exact nature of the investment, product of the film and subsidiary activities.

Business secrecy – guarding the secrets, Human relations ability, communication ability, technical knowledge and capacity to assume risk – willing to assume a relatively large degree of risk, because of the guarantee wages to the employees, interest to the creditors nothing but the financiers, willing to change – to the new trend, ability to marshal resources – ability to mobilize necessary resources, ability to organize and administration persistence, information seeking and commitment to work and self confidence, are the basic qualities of the entrepreneurs of the Film Industry.

But most of the time, the entrepreneurs entry to the Film Industry is by their own choice. Through the family – involvement and by chance and the formal education, there are the entries. Many of them are taking the Film Industry business as their hobby in India. Being the mass industry, it is very difficult to be alone. Always the entrepreneurs of Film Industry seeking partnership in their business. The partnership business and mutual understanding started in the silent era and the beginning of talkie era itself. There were Indo-German partnership, Indo-American partnership and the understanding between the producers – exhibitors, exhibitors – distributors in the order era itself. Phalke invested his ideas, technology through Cecil Hepworth and the financial backer Nadkarni, madan group of theatres had the
understanding with foreigners and latter with Indian Producers, Distributors of Bombay had, the understanding with Himansu Rai Films and Raj Kapoor Productions.

There were lack of technology and the formal education in the olden era. But now there are institutes to teach about cinematography and advanced techniques. Most of our fathers of Film Industry invested their own money, risk to make the business, as we know Phalke pledged his wife’s jewellery and his insurances, or seeked others help to finance like Hyderabad Nizam, Jaipur Maharajah and manufacturers of hair oil, silk and clothes became the side supporters of this industry financially. The trend, taste changes of the audience, is still the point to tune the producers to change their ideas time to time. One part of time, the producers searched Artists. Because of the negligence of the people to come and act infront of the Camera. There was the time, by the adoption of Artists – recognised by the audiences very gracefully and the producers back to the famous artists, fix up story for the artist, song, music and special style and stunt. The salary of the notable artists became demanded and the producers were in a position to convince / bargain the artists, to get the success of their business. Thus ‘Anna’ salary of the artists reached ‘crores’ now. Indoor shoot in the studio – changed to the outdoor shoots, hear by places and that itself changed for away places, state-to-state, and now it is country-to-country. That itself making the budget more for the producers. Instead of setting the costume for the character, the character is making by the costume, which is really making the producers in the non-breath way. Hospitality and arrangements are also the additional pressure of an entrepreneur of the Film Industry.

Apart from all, the daily routine problem of technical, casual labour and assembling and the latest trends and technique are the side effects of the
risk taking by the entrepreneurs of the Film Industry. The media, critics and the publicity are the additional salt to the problem.

Above all the support of the government and the subsidy, tax, censorship are the major problem for the entrepreneurs of the Film Industry. Before the independence itself, the Film Industry was supported by the British Government ruled in India, and appointed the Indian Cinematograph Committee in 1927. In view to that, the Indian Cinematograph Committee was instructed to, study the adequacy of ‘Censorship’ as practised in India and the need for strict measures. Those days American Films usually appeared in India, eighteen months after release although some came much sooner. The most popular film of the decade appears to have been ‘the thief of Bagdad’ starring Douglas Fairbanks. Exhibitors almost never saw films before booking them. Distributors said this was not ‘blind booking’ because the exhibitor was told the titles and could get information from trade papers. Many Indian producers made only three prints of a feature film, for distribution throughout India. Ten prints appeared to be the maximum. The import duty on raw films was restraining factor.

1.5 STATEMENT OF THE PROBLEM (IN PARTICULAR)

The problems of Indian Film producers of olden days were illuminated by the budget, area, cast, and getting the female artist – most of the time they came across – ‘Prostitute and dancing classes’. The kissing scenes of foreign films made out traditional family Indian women heads away, and made the public attention towards Indian Cinema more. They considered censorship is essential in India because the hugging and kissing in foreign films were ‘demoralizing’ Indian youth and threatening Indian custom and tradition. But in the 21st Century also Censorship Board is then to control the tradition of adopted by the Indians from westerners. As per
the Censorship Board, the medium of film provides clean and healthy entertainment. But in the present Cinema Industry is containing – the dual meaning words, vulgarity, glamorise consumption, violence, mostly to be noted scenes involving sexual violence against women, and the exposing of women artist to cover the business, which are making to strengthen the Censorship Board very strongly.

Unless the producer is having an extraordinary money power, it is not as much as easy to produce the film in the entertainment sector. Thus the subsidy system introduced and made the entrepreneurs to feel a bit free. Every State Government of India only continues to be too eager to offer more incentives to the development of the local Film Industry from time to time. In a situation where Cinema is increasingly facing the menace of video piracy and cable technology, all these Governments have realised the danger of going slow on these incentives, since Cinema continues to be a major sources of revenue and needs to be protected by all means to retain its identity and serve its basic purpose of purveying the expensive entertainment to the common masses. The subsidy scheme at the same time, is not blind to the need to encourage the production of more purposeful and artistic films through some additional incentives, particularly at a time, when such films are unable to withstand the severe challenge from formula films which are using every tricks of the trade to bring the audiences back to cinema halls.

Producers, particularly newcomers, who find the subsidy scheme an attractive incentive for them to take a plunge into this, otherwise risky field, find their debt servicing cost soaring well beyond reasonable limits. It should however, be emphasised that the laudable objectives of the subsidy scheme are getting multiplied to a great extent because of the inordinate delays in the payments of subsidy amount to the producers. The ill-effects of such delays are self-evident. While producers are permitted to pledge the
subsidy amounts to nationalised banks, the banks have stopped giving loans to them against subsidy because they are not sure when the producers would get his subsidy and discharge his full liability. It is a exaggeration to say that very few producers find subsidy a tangible incentive anymore because of this reason. There should be a loan facilities broadly for the production of films from the Government Authorised Banks with revised subsidy rules. In the Indian Cinema, the subsidy schemes and rules are varied depends upon the State Government and language. Total freedom of shoot, depends upon the ‘creativity’ also should be encouraged in the subsidy. It should straight away be observed that ‘creativity’ can never be synonymous with mere visual opulence since it has more to do with the content rather than the forum of a film.

In line with the exhibitors – theatre owner, the subsidy of the infrastructure will come to the main area. Almost all the states of India supporting the subsidy for infrastructures. The attractive incentive offered to the production sector all heavily weighed and the infrastructural sector left to fend for itself.

This is particularly true of the exhibitor sector, which at present, gets no help worth the name from the Government and is hemmed in by archaic cinematograph rules on the other hand and very high taxation on the other. While the incentives offered by the Government have significantly increased the volume of production, the exhibition sector has failed to keep pace with the growing demand for playing time for Indian Films – a situation which is rendered even more complicated by the fact that films in nearly half a dozen languages are screened on a regular basis all over India and all the year round. In the construction of low-cost theatres, mostly in rural and semi-urban areas, it was not much problem, but there have, of course, been some problems of unavailability, cost-over runs, and irregular department servicing. Theatre financing scheme extremely overcome these
problems, with the active involvement of a few highly respected captains of the Film Industry themselves. But in the 21st Century, the modern generations preferred the multiplex theatres, to going here and there to waste time and standing in the queue and want to enjoy the modern amenities, with high sounds and posh look decent area and theatre like Bangalore PVR Cinema’s.

There was the time the theatres were open, air-open tents and the theatres by the Madan groups with Bench, floor, seat tickets. The video parlours, satellite televisions made the present generations to not look after the theatres. But the cinema halls, however cannot obviously afford huge financial outlays anyone, but have to be modest, low and medium budgeted theatres with more emphasis on basic creative comforts, good projection, ventilation rather than frills and embellishments. But soft loans and subsidies alone can ensure the viability of these theatres because of the mounting costs of constructions and equipment. Even then, there is the asset for the exhibitions in the name of theatres, this particular entrepreneur of the Film Industry, some State Governments and local bodies, on the other hand, stand to benefit financially from these theatres through considerable entertainment tax and property tax revenues.

In line with the distributors, the language variation and the defined areas of the people, artist and the lead role, banner making their investment in their business. Most of the time the present era, new face producers are questioning about the distribution of their films. Most of the time in the Indian Cinema, the distributors are acting as a mediators between the producers and exhibitors.

In the category of production infrastructure like, recording theatres, dubbing theatres and colour laboratories and editing rooms, projection halls, it is worth noting that most of these facilities have come up on the
sole initiatives of the entrepreneurs of the Film Industry without the Government coming into the picture at all. Barring low-cost facilities, all the capital incentive facilities are difficult for the entrepreneurs of these category. Phalke acted as a producer, director, writer, cameraman, make-up man, editor and bullock cart exhibitor. The time changed and provided the facilities of what the cinematograph needed. In the production units are high and the exhibitor and distributors are better in the present India. It is still sad part of the picture is that the entrepreneurs involvement is very less in the category of production infrastructure. In one case, it is a by-product of a reputed all India giant in the field, in another case, it is the sheer love for the profession which is persuading the entrepreneur to keep the show going, but at enormous personal cost.

In the studio sector, most of our Indian films being shot mostly on actual locations has seriously effected the financial sustenance of studios, and it is not until they go in for permanent sets and large and imaginatively laid-out open spacers that they can hope to get back at least a part of the business they lost.

The entrepreneurs of some category really affected in the present trend, should be restabilised by not only initiatives of the private but also the Government of India and related states also chips in a part of the investment both by way of subsidy and loans. The creation of these facilities locally would considerably cut-down the cost of production of films besides ensuring their easy availability and it is necessary to fill the gaps in more specific sectors like recording, preview theatres and colour laboratories, in the area of preview theatres, tele-cine equipments, and upgradation of technology. Of course no need to say about the technology development in the present Indian cinema, but yet it to be used in the enterprised way.
At times, in Indian Cinema, the success of a language, Film is leading the other language interaction the area of dubbing or remaking. While dubbing the film, the business related to the particular film, benefits one category of the entrepreneur and others not, while remaking the film. It is giving opportunities to all the entrepreneurs of the Film Industry. But some time, borrowing stories, all giving the business success at the same time creativity loss and own thinking of the individuals absent.

To avoid the problems of entrepreneurs in the Film Industry, at least to minimise in the Government of States and Central, liberally should announce the subsidy and tax relation for the growth of the industry. Female entrepreneurs involvement in the Indian Film Industry is very less and as well as the Institutes of Film Technology is also limited and Technical Training Institutes are also less, in the Indian Film Industry. The financier problems are high in the initial investment and the failures of films which is fail to hit the box offices are making the entrepreneurs to get depression. Budget and the market of the artist and the business trend on the sex, violence and importing technology is really making the entrepreneurs of the Film Industry to take their steps to think twice.

Bangalore Film Industry is the fast growing business industry in India, which is yet to be recognised worldwide like Hollywood, and it is having the several languages on its decoration. Entrepreneurs of the Film Industry in India, are the backbone for the growth and stability of the industry and providing job opportunities to many and many families are depending the Film Industry, even though it is unorganised. Most of the time, the struggles and problems of entrepreneurs, facing by the Film Industry are countless. The financial problem, unorganised setups, no set of rules – regulations, fast growing technology, world wide recognition and the government support are the ultimate forces to the entrepreneurs in the level of facing problems. In the modern trend, the technology and the
DVD, CD Animation, e-cinema, Multiplexes entries made the change of marks in the Indian Film Industry. Related to that, the technical education, marketing techniques and strategies and ISO are the important factor to be implemented in the Film Industry. The need of the study will tell about the History of Indian Film Industry, separated as Hindi and South Indian languages, problems of entrepreneurs of the Film Industry, changing trend, marketing to the Film Industry, ISO, failures of Kannada Film Industry and the tips for the production units and the organisation structure and recommendation for set of rules and regulations of Indian Film Industry, Recommending the Insurance, Pension Scheme for the Employees and “Quality Assurance” ISO Certification, 5S, Government Supports, Tax, Subsidies. One or the other time, there are always the constant flow of problems regarding the Film Industry in the regional languages and really it needs to have the critics and open suggestions to “smoothen its sharp edges”. This study will definitely act according to the need of present film, industry and ‘sharp its future’.

The last two decades of the 20th Century have seen a rapid evolution of the Indian film industry and its capabilities. The characteristic feature of the film industry are the nature of working, organizational structures, functions, entrepreneurs and their associated problems and criticality of the film Industry etc., differ significantly in the Bangalore film industry. In the face of changing business environment and exponentially increasing capabilities of Bangalore Film Industry it has been imperative for organization to understand and appreciate the appropriate level of emphasis that they should place on the film industry in India.

This issue is of critical importance in the present times for the purpose of planning and managing the Bangalore film Industry Environment in an effective manner.
The available literature hardly provides details on critical study of entrepreneurs in the film Industry in Bangalore. There is no substantial research initiative in the past related to the perception, preference of problems and satisfaction level of audience etc in the Bangalore film Industry. The review of literature focuses on the glimpses of earlier studies, which have been done in the area of entrepreneurship and Film Industry. In this chapter the researcher attempts to review the related literature available at both National and International levels. An attempt has also been made to review the sociological, psychological and educational aspects of these studies.

Many empirical studies have been focused on the emergence of entrepreneurship but, research and development with special focus on entrepreneurs in the film Industry in Bangalore is yet to gain momentum. Promotion of entrepreneurs of the Bangalore film industry is very essential which in the fullest ultization of talented human resources. This factor is more applicable to the developing countries. The review of international statistics shows that through the film Industry, which constitutes roughly half of the Bangalore’s business, the contribution towards entrepreneurship has been negligible even in the flourishing modern era.

Most of the studies in these chapters give emphasis on family background, Socio economic conditions, cultural factors, psychological factors, motivation, training and the problems in entrepreneurship. This chapter elaborately brings out the review of literature related to present study on entrepreneurship and Bangalore film Industry.

Review of literature covers the following major studies

Research studies on entrepreneurship Motivation of entrepreneurs.

1. Research studies on entrepreneurial characteristics.
2. Research studies on the problems and barriers of entrepreneurs.
3. Research studies on characteristics of entrepreneurs to achieve the path of success.
5. Research studies on promotion of entrepreneurship.
7. Project financial status & film industry.
9. A Brief Review of literature on pricing decision.

Many research studies have been focused above on entrepreneurship problems, leadership qualities and other financial problems, issues, challenges and the film Industry. A lot of data is available on entrepreneurial characteristics but no specific attempt to study on the entrepreneurs of the film industry in Bangalore. The earlier studies demonstrated that entrepreneurs have achieved phenomenal success in their career with in a short span of time. However, Entrepreneurs in Bangalore film Industry who is often affected between financial problems and business experience, mental conflict educational backwardness which are a major cause of concern for their lagging behind in success. Through education and entrepreneurial awareness, comparison entrepreneurs in the Bangalore film industry they have come forward to start their own business. In the present global scenario, participation and achievement of entrepreneurs in the film industry in Bangalore is unnoticed.

The yearly progress of entrepreneurs in the film industry of Bangalore is good and their perception is only towards the achievement of success and self employment. Hence there is a need for a scientific study regarding the problems of entrepreneurs in the film industry in Bangalore and scientific analysis of the quality parameters which are essential for the progress to over coming the barriers and to be successful in business with
an “organized setup” and the implementation of Quality concepts including ISO Standards and Quality Assurance.

The Bangalore film Industry has never ceased to hold attention of those who are keen on making a deep study of Indian film Industry, since it is one of the Indian film Industry’s important components, while the non formula based Bangalore film Industry in its heydays, has created waves throughout the world, the previous looking affluence of the formula based Bangalore film Industry has both intrigued and mystified it. Its growth, evidently, has not been very logical or balances but it has always been fascinating. Today, off beat Bangalore film Industry, which was once the Nation’s pride has touched low ebb, while popular Bangalore film Industry, despite a none-too-cheerful, balance sheet continues to prosper both in terms of number and investment. Like off beat cinema, again it is a constant search of an identity of its own. But this has not been without some historic reasons.

It is only now that even Kannada language and culture are within sight of finding their own identity. The Bangalore film Industry can not obviously be an exception to this phenomenon, but the important thing in that the search is on.

It is needless to say, a tall order to go in depth into all the complexities of the Bangalore film Industry and the problems faced by the entrepreneurs of the Bangalore film Industry. It does not prefer to be the history of Bangalore film Industry, not even in an abridged form. At best, it is only a curious study of the entrepreneurs in the film industry in Bangalore through which the Bangalore film Industry in the course of the nearly six decades of existence.
Hence, the primary objective of this research study is to critically analyse the issues and challenges of entrepreneurs of Kannada film industry in Bangalore and the need for implementing systems approach, TQM initiatives such as ISO standards and Quality Assurance.

1.6 Objectives

More specifically the research was to capture the Importance of organized setup under an “Academy” and implementation of TQM concepts, ISO and Quality Assurance. The overall objectives of the research study addresses the following aspects.

01. To study the problems of entrepreneurs of the Bangalore Film Industry and to find out solutions to those problems.

02. To study the opinion and the level of satisfaction of Bangalore Entrepreneurs with regard to Film City Projects, cooperation of crew, impact of Hollywood, Bollywood, etc. and creation of ‘The Academy’, etc.

03. To find out the possibilities of framing rules and regulations for the film making industry and implementation of ISO certification on par with other industries, and to study the impact and influence of small scree, video, internet, etc. on the traditional film industry.

04. To offer suggestions for the improvement of Kannada Film Industry and to give conclusion on the basis of the study of the above objectives.

1.7 Research Methodology
“Sampling Survey Method” and personal interview techniques are adopted for this research study to collect the primary data. The secondary data is collected from the available resources.

The research is descriptive and survey is conducted by using questionnaires, administered to the Entrepreneurs of Bangalore Film Industry.

1.8 Sampling Plan

“Judgment sampling”, is used to select the respondents, since the Industry is not well organized with sample size of 105.

1.9 Data Collection

The data is collected through “questionnaire” from the respondents. The final questionnaire is prepared based on the objectives of the study. The study is basically a survey based research Desk Research, indepth interviews, pilot study and field work.

1.10 Limitation of the Study

- The selection of sample size is restricted due to time, Budget, money.
- Analysis of the data obtained from the questionnaire is alone on the assumption that the respondents gave the correct formations.
- Response from some respondents were vague and they were unable to express their opinion clearly.
- The study is restricted to Bangalore City.
- Period of the study is restricted to only the calendar years of 2005-2008.
As it is a survey of Entrepreneurs in Bangalore Film Industry, the respondents were identified accounting to the convenience of the researcher during data collection.

1.11 **Chapterisation : Presentation of the Report**

The study is presented in seven chapters.

- **Chapter 1**: Introduction.
- **Chapter 2**: Review of Literature.
- **Chapter 3**: Research Methodology.
- **Chapter 4**: History of Film Industry.
- **Chapter 5**: Entrepreneurship in Kannada Film Industry.
- **Chapter 6**: Analysis and Interpretation.
- **Chapter 7**: Summary of Findings and conclusions & Suggestions.

**Chapter 1** is the general one and introduces the Background of the Film Industry and the business in the film industry. It also introduces the statement of problem in general, particular problem, review of literature, objectives, limitations, research methodology, sampling, sources of data, data collection, chapters.

**Chapter 2** deals with the reviews of various studies on film industry and Entrepreneurship.

**Chapter 3** presents the research problem, objectives, methodology, data collection, scope and limitations of the study and plan of analysis of the current research work.

**Chapter 4** elaborates the history of the film industry which details about the North and South Indian Film Industry.

**Chapter 5** explores the entrepreneurship of Kannada Film Industry and Entrepreneurship problems.
Chapter 6 explores the perception on the study of entrepreneurs in the Film Industry in Bangalore. It also gives the detailed analysis and interpretations of the questionnaire.

Chapter 7 summarizes the findings of the research study and the conclusions offered. Further scope of the future enhancement of the current research is also discussed there in.
CHAPTER – II

2.0 REVIEW OF LITERATURE

2.1 INTRODUCTION

“The combination of Entrepreneurship Education in schools and colleges, the hassle free flow of venture capital and evolution of good market will give you momentum for National growth”.

- Dr. A.P.J. Abdul Kalam

Entrepreneurial Development today has assumed special significance. Since it is a key to economic development, the objective of Industrial development, regional growth depends upon Entrepreneurial development. Entrepreneurs are thus the seeds of Industrial Development and the fruits of Industrial Developments are greater Employment Opportunities increase in per capital income, higher standard of living and increased individual savings, revenue to the Government in the form of income tax, sales tax, export import duties and the balanced regional development.

In practice, Entrepreneurs have historically attend, the direction of national Economics, Industries or market, India needs Entrepreneurs. It needs them for 2 reasons. (1) To capitalize on new opportunities  (2) To create wealth and new jobs.

The French Economist CANTILLON was the first to use the term Entrepreneur. He portrayed an Entrepreneur as “one discharging the function of direction and speculation”.

According to Zinkin’s statement “No Entrepreneurs and No Development”.
The focus of Entrepreneurship in Asia and Europe is very relevant. In many developing countries, as in India, there is a concentration of small – medium sized companies and family business. Based on ILO Statistics (2004) the percentage of the total economically active population classified as Employers and own account workers varies from 42% in Indonesia, 36% in Phillipines, 30% in Thailand and 24% in Malaysia. In contrast the percentage of self employed and own account workers is more developed countries is much smaller, 8% USA and Canada 11% in Finance and UK, 13% in Singapore. In these countries wage and Salaried Employment are much more important, sources of livelihood than self-employment.

The Review of literature focuses on the glimpses of earlier studies, which have been done in the area of Entrepreneurship. In this chapter the researcher attempts to review the related literature available at both National and International levels. An attempt has also been made to review the sociological, psychological and educational aspects of these studies.

Many Empirical studies have been focused on the Emergence of Entrepreneurship but research and development with special focus on Entrepreneurs in the film industry in Bangalore is yet to gain momentum promotion of Entrepreneurs in the Bangalore Film Industry is very essential and leads to the full utilization of human resources. This fact is more applicable to the developing countries. The review of international statistics shows that though the Film Industry constitutes roughly half of the Bangalore’s business, the contribution towards entrepreneurship has been negligible, even in the flourishing modern era. Most of the studies in this chapter place emphasis on family essential background, socioeconomic conditions, cultural and psychological factors, motivation, traits and the problems in entrepreneurship. This chapter elaborately brings out the review of literature related to present study on Entrepreneurship and Bangalore Film Industry.
2.2 RESEARCH STUDIES ON ENTREPRENEURSHIP MOTIVATION OF ENTREPRENEURS

Both foreign and Indian Research Studies are collected, reviewed and presented in this chapter.

Sreenivasalu (2000)\(^1\) examines the importance of the socio-economic background of the potential Entrepreneurs in determining the success and sustainability of the venture.

The author further reveals that Entrepreneurs seen to prefer many other reasons such as to fulfillment of ambitions of achieving on their own success to become part of success stories to role models to pave the way for the name / fame and money in the business so that they can enjoy some authority independent and dynamism. For some it could be an alternation for unemployment or just an accidental event of self indulgence.

Bill Bolton (2001)\(^2\) points out that the success of Entrepreneurs depends on the Role model. The bending of the three forces namely Environment of the personal values and the available resources will give rise to the selection of a successful Entrepreneurs.

Mali (2001)\(^3\) has focused on the steps undertaken by the Government for promoting Entrepreneurship in India. Further gives a detailed note on the various training organization and institution, which develop and provide support to Entrepreneurs. Institutions such as training institutes, small development corporations, marketing organizations and banks and financial institutions have a vital role in the development of Entrepreneurship in the regional development.
Leo Paul Dana (2007)\textsuperscript{4} views Entrepreneurship as a creation of wealth and as a process to solve unemployment problems. According to the authors Entrepreneurs contribute to industrialization as well as economic growth. According to the author Entrepreneurs contribute to industrialization as well as in the improvement of living standards and tax revenues from their enterprises contribute to a Nation’s Treasury. The author also provides a survey of education and training of Entrepreneurs in different contexts across Asia and India.

Rahul Celly (2002)\textsuperscript{5} describes the motivating factors like desire ambition and power which directs Entrepreneurs to climb the ladder of success and concludes that Entrepreneurs must set and go by the values which builds confidence, provides peace of mind and enhances energy and enthusiasm during trials and tribulations.

Hereram Hajra (2002)\textsuperscript{6} notes the role of venture capital funds in India to encourage industrialization through entrepreneurship development by providing startup finance or seed capital to the new ventures having expertise and special advantages in the management and other technical areas.

Padma (2007)\textsuperscript{7} lays down the important resources essential for running the venture.

- Evaluating strength and weakness
- Being Committed
- Having desire, drive, determination and discipline
- Believing in own product / venture and working hard to make our own people believes in it too.
- Creating a business plan.
- Having a great backup to get advice and encouragement needed to keep going.
William Heinecue (2003)\textsuperscript{8} offers general rules for Entrepreneurs and business Managers. General guide liners are given as to what to do and what not to do in starting and sustaining a venture and especially while facing a crisis.

Ex-Prime Minister (Atal Bihari Vajpayee)\textsuperscript{9} in his speech at the Asia summit said that change in India is visible not only is a high visibility sectors like IT – enabled services Entrepreneurship, Employment and self-employment are also growing in India’s rural and semi urban economy which is applicable to the City like Bangalore too.

Bankimchandra V. Vaidya (2003)\textsuperscript{10} notes that Entrepreneurs can be trained to start his or her Industrial Unit or a business or a service provider in different field if proper inputs in the form of trainings are given.

Paul Sachunann & Donna Prest Wood (2004)\textsuperscript{11} argues the need to focus on efforts to produce effective and efficient innovation and presents new approach to target these innovation efforts. Market driven innovation Methodology as a means to approach the organization opportunities and threats are proposed in detail in this paper.

Randal G. Holcombe (2004)\textsuperscript{12} presents a description of the competitive process that is based on Entrepreneurship and that produces economic progress.

2.3 RESEARCH STUDIES ON ENTREPRENEURIAL CHARACTERISTICS

Gimter Faltin (2004)\textsuperscript{13} presents technique and examples of generating Entrepreneurial ideas. The goal is to show that in the present age, which is marketed by rising levels of Education, growing consumer
sophistication and increasing opportunities, for comparing vines, ideas that are developed in harmony with societies values have good and growing chances for success in the market place.

Lynne Butlet and Alison Walkins (2004)\textsuperscript{14} presents Art Colony optimization (ACO) techniques as an appropriate means of modeling the patterns of Entrepreneurial activity. This activity is defined by the authors as the search for opportunities for value creation and exploitation in a changing environment. The paper addresses the key questions of what entrepreneurs actually do that distinguish them from other successful Managers. In addition it considers how one might distinguished between Entrepreneurial organization are an equally successful but less one. And finally the authors concludes that it is impossible to study the individual entrepreneurs isolation from the community and environment in which he or she operates.

Jayabal P. Nagarajan (2004)\textsuperscript{15} explains how an Entrepreneur can reduce his project cost by applying a systematic zero based approach to project formulation. This is not only reduces the initial investment but also improves the financial viability of the project and specially focuses on investments.

Dhrupad Mathur (2004)\textsuperscript{16} stresses on the need for an e-application like Technical and Entrepreneurial Research Information System (TERIS) which enables interaction among academics, industrial and various agencies related to researches for sustainable Entrepreneurship development. The functional details of the model are also discussed by the author in this article.

Sunil Gupta (2005)\textsuperscript{17} tries to explore the presence of self serving attribution bias and action observers bias. Analysis is out carried by
questioning the Entrepreneurs about the various factors affecting the success or failure of their business.

Ashes Battacharya (2005)\textsuperscript{18} states that excellence, skill knowledge thinking with a positive attitude and outlook of the Individual are the order of the day. To cope with the existing deficiencies in our present pattern of education, revolutionary transformation is required in the system to produce the quantity of skilled man power, the nation needs.

Pradip Sinha & Sadhu Rama Krishna (2005)\textsuperscript{19} narrates the amazing Entrepreneurial Journey of the legendary Oprah Winfrey. The authors brings to the fore a number of important lessons for all those who aspire to become Entrepreneur.

Anjan Rai Chaudhuri (2005)\textsuperscript{20} Examined Entrepreneurship Education in the Indian context based on over a hundred interviews with Indian Management graduates. The author has explored their Entrepreneurial inclinations and studies their perceptions of Educational Support in Entrepreneurial development.

Chhikara (2005)\textsuperscript{21} identifies different types of Entrepreneurs and analyses the features of successful Entrepreneurs by comparing the review of literatures with regard to traits of Entrepreneurs. The author lays down ten top actions for successful business leaders and highlights the need for Entrepreneurship development in Economic development.

William R. Pendergast (2006)\textsuperscript{22} adopts a Neo-Dravinian perspective that the Entrepreneurial process includes distinctive features which “select” individuals with certain characteristics for participation and success. According to the author these Individuals are attracted to Entrepreneurial situations and their compatible traits enable them to navigate the challenges
of Entrepreneurial context. In this paper the author identifies the traits of Entrepreneurs through a literature review in examining these traits, the author concludes that certain beliefs, attitudes and behaviours are functional within the context of the Entrepreneurial process.

Satyabir Battacharya (2006)\textsuperscript{23} specifies the definitions of Entrepreneurship and the need for innovation. The role of Entrepreneurial Management in the business is illustrated in this paper by the author with some case studies.


\section*{2.4 RESEARCH STUDIES ON THE PROBLEMS AND BARRIERS OF ENTREPRENEURS}

With more and more Entrepreneurs taking up Entrepreneurial activities the world over identifying the constraints and limitation which prevent Entrepreneurs from starting and succeeding in their own business is an important aspect of development research.

Many researchers are carried out on the problems and issues of Entrepreneurs and various suggestions are also provided by the researchers to overcome these obstacles, some articles, journals and researchers are researched under this.

Maria Minniti (2003)\textsuperscript{25} presents an overview of vital issues related to Entrepreneurship and offers the following observations:
Despite the rapid growth of entrepreneurs in professional and managerial jobs, the gender gap in Entrepreneurship remains significant.

The low income countries Entrepreneurship is based with population growth the illiteracy.

Association with higher level success of Entrepreneurship activity needs the men & women in the business.

Finally, the distribution of employment across station and the participation in Managerial positions are also co-related to the level of women Entrepreneurship, although their effects differ.

Rajesh Nair (2003)\textsuperscript{26} denotes Entrepreneurship as an emotional pursuit. Drawing on his own experiences and of those closely associated with start-ups, the authors offers a framework that reflects on how a company can be started. The various stages the key problems in each stage, and suggestions for sailing smoothing through them.

Vasumathi Govindarajulu and Anuradha (2003)\textsuperscript{27} identifies the impact of the 3 dimensions of Entrepreneurial role stress (achievement need related stress, power-need related stress and Affiliation related stress) suffered by a sample of 50 entrepreneurs. In this study the authors also investigates the stress reduction strategies adopted by the respondents of the study.

Khanka (2003)\textsuperscript{28} explains business ethic and focuses on the challenges to be faced and the rewards that can be aimed.

Jayabal & Nagarajan (2003)\textsuperscript{29} examines the reasons for the Entrepreneurs failures in the business. The author has made an attempt to look at the cause of such failures and states in general that the
Entrepreneurs fail where they start a venture with inadequate capital. The author concludes by saying that Entrepreneurs should start their ventures after studying their financial capacity carefully.

Bharti Kollan & Indira J. Parikh (2005) focuses in this article on the problems of women Entrepreneurs. The author notes the status of women Entrepreneurs and the problem faced by them when they venture out to curve their own niche in the competition world of business environment.

Nerys Fuller Love (2001) reviews the literature concernship Management development in small firms. In this paper the author looks at some of the barriers to Management development including the attitude and characteristics of the Entrepreneurs and also looks out at learning models that their may be appropriate for small firm.

David A. Garvin and Lynne C. Leverque (2003) describes the Management issues faced by companies that pursue new business creation as well as the usual problematic responses. The author explores a number of the most critical balancing acts the companies must perform the choices they entail and the risks corporation face when they fail to get the balance right.

Augusta C. Yrle, Sandra J. Hartman and Augusta R. Yrle. Froyou (2005) states that the prospect of business failure is of significant concern to the Entrepreneur. A number of findings suggests that many new business and failures. There has been speculation about how and which factors are related to business failures, little systematic work has been done to tease a part the various factors which potentially impact business failures. The authors examine the long run as well as the short run impact of the determinants of business failures and suggests that many business ventures
end in failures because of “outside” economic factors rather than problems specific to the Entrepreneurs.

2.5 RESEARCH STUDIES ON CHARACTERISTICS OF ENTREPRENEURS TO ACHIEVE THE PATH OF SUCCESS

For any successful organization, dynamic and effective leadership is required. Articles and researches pertaining to the leadership skills of leaders are reviewed and presented under this heading.

Fulmer, Robert m. Goldsmith Marshall (2000)\textsuperscript{34} highlights the significance of developing executive talent in a company’s side to remain competitive. The Article Emphasizes various issues like Alignment of leadership development with corporate strategy, focusing leadership skills on the importance of human resources and business experiences, awareness of internal and external factors.

Singh A. Karunes (2000)\textsuperscript{35} summaries analytically the various thoughts on leadership which will serve as guidelines to practicing managers to evolve their own strategy and style to tackle the emerging situations the industries of tomorrow are likely to pose.

Elia Rocks (2001)\textsuperscript{36} states ten ways to builds one’s leadership skills. The author also discusses the other essential qualities like including eagerly embracing, responsibility cultivating cheerfulness, always being honest practicing the art of persuasion and being courageous.

Benjamin Palmer, Melissa Walls, Zena Burgers and Constough (2001)\textsuperscript{37} explores the relationship between emotional intelligence and effective leadership. According to the authors emotional intelligence is
correlated with several components of transformational leadership suggesting it may be an important component of effective leadership.

Naidu Ashok (2002)\textsuperscript{38} traces the leadership skills and traits of personality of a leader. The author states integrity, enthusiasm, warmth, calmness, dynamism, self-confidence, decision-making, perseverance, knowledge, determination, democratic, attitude, humanity and action as some of the essential leadership qualities of effective leader.

Dhruv Trivedy (2003)\textsuperscript{39} emphasis that leadership has many facets. According to the author leadership can be constructed as a process chain with interlinked stages such as: learn and evaluate, Assimilate, Demonstrate, empathize, recognize, sharpen, heighten, innovate and perform.

Rajendra Kumar (2006)\textsuperscript{40} discusses about the myths of leadership and the essential qualities required for good leaders. Finally the authors concludes that leaders have to lead from the front and set an example, which according to the author is the most powerful instrument of leadership.

Rawal & Anoop K. Saxena (2004)\textsuperscript{41} notes the importance of leadership as a tool that can prove all effects of a big success or a grand failures. The author puts lights on the cases of Doyens of Corporate world like Dhirubhai Ambani, Madhura Chatrapathy, Subrata Roy Sohara and talks about their leadership qualities.

Bose (2004)\textsuperscript{42} analysis the various ethical business issues solutions and notes that reflection of the character and personality as an important features for a successful business leader. The author concludes that the successful business leader creates a happy and prosperous business
atmosphere and insists upon open, force and honest communications up and down of the organization structure.

Panigrati & Casmir Raj (2004) states that a leader has to have multifarious qualities like vision, communication, empathy, sensitivity, boldness etc. According to the authors these are all the qualities needed for a leader at all items and in all places. But in the highly volatile time as of now, it is necessary to put the ear to the earth and listen / see even the slight mumbling.

C.W. Von Bergen and Barlon Sope (2005) gives a brief notes on leadership and provides suggestions for Entrepreneurs to successfully employ the leadership skill in their organization.

Allan R. Cohen (2005) argues that making an organization more Entrepreneurial, innovative, responsible and opportunity – seeking is no longer guest an option but a necessity. To do so leadership from the top and willingness to create the system that encourages people at all levels to take initiative is required. This includes vision, rewards structure and findings. Finally the author states that determining what others care about and trading that for what is needed to achieve change.

Bindy Shridhar (2006) states that determination and foresight to become a successful entrepreneur is an important traits to be a successful Entrepreneur. According to the author the Entrepreneurs view problems as opportunities for improvement and sources of new ideas. The author states that traditional employment track is on decline and Entrepreneur is fast becoming a catching trend.

Running own business is a creation flexible and challenging way to become own boss and chart own future.
Many empirical studies have focused on the emergence of Entrepreneurship but research and development with special focus on Entrepreneurs in the Film Industry is yet to gain momentum.

The review of Literature focuses on the glimpses of earlier studies, which have been done in the area of Film Industry Entrepreneurship. The researcher attempts to review the related literature available at both national and international level pertaining the business of film industry. An attempt has also been made to review the sociological, psychological and educational aspects of these studies, yet the film industry is unorganized and no proper study has been conducted by any of the researcher so far in the business aspect and the implement of effort to make as an “organized sector”.

2.6 ENTREPRENEURSHIP PAST RESEARCH AND FUTURE CHALLENGES

Murray B. Low and Ian C. McMillan (2000)\textsuperscript{47} defines the challenges of Future Research and Lessons from the past Research. The Abstract of the study reviews the contributions and short comings of past Entrepreneurship research can be viewed within the context of six research design specifications; purpose, theoretical perspective, focus, level of analysis, time frame and methodology. The authors suggest a unifying definition of the field of Entrepreneurship. The recent trend towards theory driven research that is contextual and process oriented is encouraging. It is time for Entrepreneurship researcher to pursue casualty more aggressively. Exploratory studies that are not theory driven should be discouraged unless the topic is highly original. Implications fore practicing Entrepreneurs are discussed.
The past decade has witnessed a significant rise in popular enthusiasm for Entrepreneurs and Entrepreneurship. This enthusiasm has been matched in the academic arena, resulting in a significant increase in the amount of research effort being devoted to the subject. This increased attention seems justified given the growing evidence that new firm creation is a critical driving force of Economic growth, creating hundreds of thousands of new jobs (Borch, 1979, Birley 1987, Reynolds : 1987) as well as enhancing federal and local tax revenues, boasting exports, and generally increasing national productivity (President’s Commission Report, 1984).

As a body of literature develops it is useful to stop occasionally, take inventory of the work that has been done, and identify new directions and challenges for the future. This reflective process is essential in order to derive the maximum benefit from future research. The purpose of this review is to provide such a reflective moment for the field of Entrepreneurship research. The contributions and shortcomings of past research will be examined and suggestion will be made for the direction of future research.

2.7 RESEARCH STUDIES ON PROMOTION OF ENTREPRENEURSHIP

Given Entrepreneurship’s potential to support economic growth and social cohesion, it is the policy goal of many government’s to develop a culture of Entrepreneurial thinking. This can be done in a number of ways:- by integrating Entrepreneurship into education systems, legislating to encourage risk taking, and national campaigns.

The promotion of Entrepreneurship is deeply reviewed in the United Kingdom’s Enterprise Week (2004)\textsuperscript{48}. 
Outside of the political world, research has been conducted on the presence of Entrepreneurial theories in doctoral Entrepreneurship programs. Dan Johannson (2004)\textsuperscript{49} finds such content to be sparse. He fears this will dilute doctoral programs and fail to train young Entrepreneurship to analyse problems is a relevant way.

Many of the initiatives of the promotion of Entrepreneurship have been brought together under the umbrella of Global Entrepreneurship Week by Bird.B (1992)\textsuperscript{50} a worldwide celebration and promotion of youth Entrepreneurship.

2.8 REVIEW OF LITERATURE ON THE FILM INDUSTRY IN THE ECONOMICS OF FILMS

Studies relating to economic aspects of film are very few and rather limited in scope. Only scant attention has been paid to the study either of economics of entertained in geustral or that of film industry in particular. A few studies that may be cites here avt Jain (1960), Lauson (1970), Darap (1973, 74, 76, 77, 79, 1985), Oomen and Joseph (1981), Works like Robinson (1947), Krishnaswamy (1956), Longlet (1983), and Ramachandran (1985) have been concerned with the philosophy, culture, artistic standards, technology and other social aspects of cinema.

To some extent, the Government has also seen instrumented in initially a few studies on the subject: the first such attempt made was in 1927, the Government appointed Indian Cinematograph Committee, to enquiry into the problems of Indian Film Industry and to suggest policies for the growth, in addition the taxation enquiry committee/commissions appointed by the central/state Government have reviewed the levy of entertainment taxes from time to time.
The findings and recommendations of these commission/committees as far as they relate to the taxation of entertainment is up.

A brief review of some salient works relating to the film industry in India is given below:-

Jain’s (1960)\textsuperscript{51} study provides an overview of the film industry in India. He has examined various facts of industry like the techniques of movie making, historical growth of movies, influence of cinema on society, various organs of film industry inputs like raw materials and equipments, employment in the Industry, wages and contribution of workers & welfare activities. This study also summarily deals with some financial aspects of marketing and taxation. Some International comparisons have also been made.

Jain’s study is based mainly on information collects through questionnaires and some secondary data at a macro level. Jain’s study does not cover exhibition of films and related aspects of cinema prices and inter relationship between producers / distributors / exhibitors.

Dharap’s (1973, 74, 75, 77, 78, 79, 85)\textsuperscript{52} works provide extensive statistical information relating to various aspects of the Indian Film Industry. This information relates to number of works provide extensive theatres, produces films, distribution works. Dharap makes an attempt to estimate casts of film production.

The study by Oomen & Jospeh (1981)\textsuperscript{53} deals with Malayalam films only. It deals the history, European films, film production & cost.

Production / Distribution / Exhibition of Malayalam films have been discussed. They have noticed the existence of range differences in the profit margin pertaining to different movies.
Larrison’s work is based on a doctoral level dissertation submitted at the University of Washington in 1968, entitles, “Motion Picture Exhibition an Economic Analysis of Quality, O/P and productivity”. His main finding is that motion picture industry is not a quality stagnant Industry, if all the dimension reflecting changes in the quality of the product are taken into consideration. In particular, he concludes for the USA that theatre exhibition may have changes a great deal over time, perhaps more than 50% in net entertainment value during the 17 years examination. Studies of this nature or any other quantitative studies relating to the determination of price, demands, supply etc, have so far not been done in India.

2.9 A BRIEF REVIEW OF LITERATURE ON PRICING DECISIONS

In contrast to the rather limited literature on the film industry, literature pertaining to empirical studies regarding pricing of products by firms and industries, in general, is very rich.

It is an open question itself as to what is mean by price in are empirical context Silbenston (1970)\textsuperscript{54} has considered this question detail. He contends that actual transaction prices are different from publishes / catalogues prices in many cases due to discounts, special offers method of payment etc., manufactures prices differ form wholesalers and retailers prices.

A seminal study based on the direct information method is by Hall and Hitch (1939)\textsuperscript{55}. They had personally interviewed thirty eight businessman to find out their pricing procedures. The ‘Marginality’ concept was found virtually unknown to business man. The concept of mark-up was not uniform between firms. Prices fixed by firms through the average unit cost method were wrong one less stable temporary shifts in the market
demand did not affect prices, much, however prices did vary when there were significant changes in wages and material costs. The controversy revealed by Hall and Hitch (1939) study between theoretical pricing models and actual, business between behavioral was subjected to the verification in subsequent studies.

Andrew (1949)\textsuperscript{56} found the principle of average unit list pricing valid in practice and incorporate into a theory of competition.

Earely (1946)\textsuperscript{57}, examined 110 American firms and forms their prices generally depend on costs but they tries to increase the profits by the margin list principles.

Kapdan, Dittlam, Lanzillotti (1958)\textsuperscript{58} identifies five main pricing objections to stabilize price and or margin / to maintain or improve share of market, to achieve target return, to meet competition, to allow for the characteristic of each particular product market.


Balio, Tino, identified THE AMERICAN FILM INDUSTRY, the University of Wesonsin Press, 1985, P.P.70, Explores the rise of the Film Industry Novelty and its transformation into a majority industry.

Education makes a man articulate and also gives an ultimate confidence to take on the world. While in the earlier days, it was a true case of high dedication struggle to stardom in today’s time it cannot be denied that stardom itself has become a high dedication struggle.
S. Abraham Ravid (1991), Rutgers University deals with the Information block busters and Stens; “A study of the Film Industry” The purpose of this article is to explain a possible role for stars and other potential informational signals in the movie business. In the first part of this article, it define two alternative economic explanations for the role of sterns in motion pictures. These two approaches have different implication regarding star’s pay, movie revenues and return on Investment. These approaches are tested on a sample of movies production in 1990’s. means comparisons suggest that star studded films bring in higher revenues.

However, regulations show that any big budget investment increases revenues, sequels highly visible films and ‘family oriented’ movies also contribute to revenues. This is consistent with the ‘rent capture’ hypothesis, Journal of Business, 1999 Vo:72 No.4 by the University of Chicago.

2.10 PROJECT FINANCE & FILM INDUSTRY

Films are essentially projects, similar to a new product line or a new restaurant. They are expensive commodities. The most expensive film in the sample list $70 Million to produce, excluding advertising and distribution expenses.

Chilsholm (1997) finds that actions are likely to receive share contacts for projects that have a longer production time. This findings can be interpreted in various ways.

The few studies that have documented the determinants of success in the film industry seen to indicate that stars and other manifestation of recognition are associated with successful movies. Dekom (1992, P-130) verbalizes this popular notion about sterns that can ‘open’ a film in describing Disney’s Strategy.
Chistohm (1997) examines the incidence of a share contract as a fixed payment contract.

“The First (Strategy) is Disney technique, which recognizes that once a person is a star, even if his or her fortunes to have changes he or she will be recognizes and valued by the public by utilizing an attractive concept, well marketed with a recognized name, Disney has been able to generate considerable grosses.

Litman (1983)\textsuperscript{61} finds that Academy Award Nominations or Winnings are significantly related to revenues. Litman and Kohl (1989) finds that the participation of stars and top directors, critical revenues, ratings and several other variables are significantly related to revenues. These studies, as well as some sophisticated analyses of success in the business have focused in receipts. The economic measure of success, however, should be profits, returns to investment incorporated in this study.

The Hollywood is dominance to identify scholarity explanation for why the major dominate world cinema and second, to review the economics and business literature to determine how and why firms acquire dominance and how they maintain it. Research on Hollywood & Dominance is located in the film media and culture, economics, law and business literature. ‘A Review’ of literature identified twenty possible explanations for Hollywood dominance and a critical analysis of those explanation.

The literature review reveals a range of single and multiple function based explanations that attempt to account for American Dominance of World Cinema and Global Popularity of Hollywood Movies. A Aberdeen (1997)\textsuperscript{62} discussed in the literature review on Hollywood.
University of Hampe (2002)\textsuperscript{63} released on the history of Kannada Film Industry and the Development of Kannada Cinema. It attempts to present an objective account of Developments in Kananda Cinema from 1934–2000 such as Technology, Editing, Literature, and the business.

Also the Indian Institute of Management (IIM-A)\textsuperscript{64}, introduces the first guest lecture for the course “Introduction to contemporary Film Industry” in January 12\textsuperscript{th}, 2009. which was initiated with gadhi and followed by Aamir Khan and Madhur Bhandarkar, about the possible connections with the business schools that the film industry is becoming extremely corporatized and this change in opening revenues for a lot of Managers. It is like any other Industry and rules of Management apply in the film Industry also.

Daniel C Hallin and Paolo Mancini’s Comparing Media Systems (2004)\textsuperscript{65} has been hailed as an important contribution to understanding the inter-relationship between the Media and Political Systems. The work was, however based on a study of 18 stable, mature and highly developed either in Europe or in North America.

Hollywood’s dominance derives so much from its scale of production currently in India, but from the extent to which Hollywood’s film production dominate the foreign markets. That is analysed by ADRIAN HADLAND (2007)\textsuperscript{66} in an application and critique of comparative media system theory.

Rule, S.P.Mncvant. B.M & Jsortaan A (2005)\textsuperscript{67} Survey of the South African Film and Video Industry, final report of research which is available in HSRC library says the South Africa Film and Video Industry has hitherto been under researched. In view of the pancity of statistical data, a survey was conducted for the skills of employees and activities undertaken by the industry.
Allen J Scott (2005), on Hollywood, the place, the industry Princeton University Press, Princeton and Oxford (243-245), says the domination of Hollywood in global movie production and in 20th century attracts the administration and concern in almost equal measure.

2.11 THE GLOBAL FILM INDUSTRY

Swapna Gopalan Nasreen Taher (2007) reviewed the Entertainment Industry is one of the largest of the both in US and Indian Economies and is projected to become the most prominent, globally. Experiences of the Global Film Industry are traced in the literature review right from the pre-war period, through the booms and recessions of the post-war period, detailing the evolution and success of films making industry from the 1800’s to the 1990’s, bridging and understanding of cinema and Film Industry across the Globe. Globalization of the Film Industry was not a completely new phenomenon, by penetrating virtually every society, the international spread of cinema resulted in films becoming the first globalized mediums. Globalization intensified greatly after the 1960’s, based not on colonialism but on economic and social ties between countries. The literature review also focuses on issues such as funding, financial dilemmas, budgets, Government intervention in funding and support, distribution, ancillary markets, with regard to the Global Film Industry.

H.D.Kumaraswamy (2004), Film Producer and JD(S) Working President and Former Chief Minister of Karnataka said the actors themselves were responsible for the industry’s misery. “In case a producer suffers loss, no actors will come to his rescue”. He also felt that Exhibitors, Producers and Distributors should hold discussion and strive sincerely for the growth of the industry and the screening of other language movies. He also emphasized, “let the producers make quality films which can be watched by the entire family but let them not force viewers to watch films
of any particular language. First, hold talks without taking the decisions of slapping seven weeks ban on non-Kannada films else this matter will become none implicated”.

The Chief Minister of Karnataka Mr. Yediyurappa (2008)\textsuperscript{71} states his wish about the ‘Kannada Platinum Film Festival’ at the National, State and District levels in association with the Film Industry in the context of the completion of 75 years of the first talkie Kannada movie. Also agreed the establishment of a Kannada Film Academy has been a long pending demand of the Kannada Film Industry. Government will to set up the Kannada Film Academy during the current years. Also declared that any Kannada Film winning the National Golden Lotus Awards will be given a special a reward of Rs.25 lakhs.

Shamantha (2003)\textsuperscript{72} said in her Review of Literature that cine workers are facing their insecurity, poverty, unemployment and illiteracy. People in the Film Industry work under constant emotional pressure for long hours and under difficult financial conditions. Also she referred about the social status of women in the Film Industry that these women live in acute poverty, illiteracy, ignorance and humiliation and most of them are destitute, widows or sex workers. They work in the Film Industry because of the Glamour Associates with it.

Although they are covered under the Labour Act, they have no social security. The study also observed that most artist work for 4 to 6 days every month and each about Rs.150-200 for a day’s work. Uncertainty of their employment has forced the women to work as commercial sex workers while the men act as producers.

Event & Entertainment Package Insurance (2008)\textsuperscript{73} focused the Entertainment Package of some movies that it had insured like Jodha
Akbar, Om Shanti Om, Aap ka suroor, Bhul Bhullayo, Goal, Manoram, Sunday, Taare Zameen Par, Drona, Hatrick, Bombay to Bangkok, Race, Migration, Victory and Dhol.

It also clarifies the Entertainment Package so far issued further projects, the following production companies Yash Raj Films Pvt Ltd, Super Cassettes Industries Ltd, Muktha Arts Limited, K.Sera Sera Productions Ltd, Percept Picture Company Pvt Ltd, Maverik & Msight Productions, Rose Movies, Austosh Gowariker Productions Ltd, Red Chillies Entertainment (P) Ltd, Devagan Films, UTV Software Communication, Amir Khan Productions, Real Good Films Ltd, Himesh Reshmamiya Movie Culture. The covers of the package can be broadly classifies into the following:- cast insurance, proper sets, wardrobe equipments, negative film insurance, extra expenses, public insurance, personal Accident, built the recent improvement in the package insurance is not much aware by the entrepreneurs of Bangalore Film Industry still. As per the National & International Film Festival Informations from Suchitra Film Society (2006)\textsuperscript{74}, Maxmuller Bhavan German Film Festival (2005)\textsuperscript{75} in Bangalore.

2.12 **PROBLEM STATEMENT**

Many research studies have been conducted on entrepreneurship problems leadership qualities, and other financial problems and the Film Industry Business about Hollywood & Indian Film Industry, Problems of Entrepreneurs in the Kannada Film Industry. A lot of data is available on entrepreneurial characteristics but no separate researches are carried on the (leadership) entrepreneurs of the Film Industry in Bangalore. Most of the studies emphasis on family, essential background, socio-economic conditions cultural and psychological problem and the problems facing by the entrepreneurs of the Film Industry. The earlier studies vigorously that entrepreneurs have achieved phenomenal success in their carriers with in a
short span of time. Entrepreneurs in the Film Industry who are often tossed between financial problems and business experience mental conflicts educational backwardness are a major reason for lagging in success. Through education and entrepreneurial awareness comparison entrepreneurs in the Bangalore Film Industry have come forward to start their own business, in the present Global World, participation and achievement of entrepreneurs in the Film Industry in Bangalore is unnoticed. The yearly progress of entrepreneurs in the Film Industry of Bangalore is good and their perception is only towards the achievement of success and self employment. Hence there is a need for a study regarding the problems of entrepreneurs in the Film Industry in Bangalore and analysts the qualities essential and the progress to over come the barriers and to be in success in business with an ‘organized setup’ and the implementation of ISO and Quality Assurance.
END NOTES


9) Experts from Ex-Prime Minister (Shri. Atal Bihari Vajpayee) address at the Asian summit on Youth Entrepreneurs & Employment Yojana, December 2003, pp 26-27.


55. Hall and Hitch (1939), University of Harward, Business Studies “between theoretical pricing models and actual, business between behavioral” 239-242 pp.


61. Litman (1983), Success of Motion Picture.


64. Indian Institute of Management (IIM-A) “Introduction to contemporary Film Industry” in January 12th, 2009. Film Industry Course in IIMA, Monday, January 12th, 2009


66. ADRIAN HADLAND (2007), University of Cape Town, Centre of Film & Media Studies “An Application and Critique of Comparative Media Systems Theory”.


73. Event & Entertainment Package Insurance (2008), May 11, Media Reports.

74. Film festivals conducted by Suchitra Film Industry, Bangalore.

75. Film festivals conducted by Maxmuller Bhavan, Bangalore.
CHAPTER – III

3.0 METHODOLOGY OF THE STUDY

3.1 INTRODUCTION

“Research is the word which moves me. It gives me all kinds of perspectives in my mind. In the larger sense of the word research looks upon it as something more than that as something leading a community or country forward or humanity forward in it’s march towards the goal that it has”

- Jawaharlal Nehru

The Bangalore Film Industry has never ceased to hold the attention of those who are keen on making a deep study of Indian Film Industry since it is one of the Indian Film Industry’s important components, while the non-formula Bangalore Film industry, in its heydays, has created waves throughout the world, the precocious looking affluence of the formula Bangalore Film Industry has both intrigued and mystified it. Its growth, evidently, has not been very logical or balanced but is has always been fascinating. Today, off beat Bangalore Film Industry, which was once the nation’s pride, has touched a low ebb, while popular Bangalore Film Industry, which was once the nation’s price, has touched a low ebb, while popular Bangalore Film Industry, despite a none-too-cheerful balance sheet, continues to prosper both in terms of number and investment. Life offbeat cinema again, it is in constant search of an identity of its own. But this has not been without some historic reasons. It is only now that even Kannada language and culture are within sight of finding their own identity. The Bangalore Film Industry cannot obviously be an exception to this phenomenon. But the important thing is that the search is on.
It is, needless to say, a tall order to go in depth into all the complexities of the Bangalore Film Industry and the problems faced by the Entrepreneurs of the Bangalore Film Industry. It does not prefers to be the history of Bangalore Film Industry, not even in an abridged form. At best, it is only a cursory and curious study of the Entrepreneurs in the Film Industry in Bangalore through which the Bangalore Film Industry in the course of its nearby six decades of existence.

### 3.2 OBJECTIVES

The overall objectives of the research was to capture the following

01. To study the problems of entrepreneurs of the Bangalore Film Industry and to find out solutions to those problems.

02. To study the opinion and the level of satisfaction of Bangalore Entrepreneurs with regard to Film City Projects, cooperation of crew, impact of Hollywood, Bollywood, etc. and creation of ‘The Academy’, etc.

03. To find out the possibilities of framing rules and regulations for the film making industry and implementation of ISO certification on par with other industries, and to study the impact and influence of small scree, video, internet, etc. on the traditional film industry.

04. To offer suggestions for the improvement of Kannada Film Industry and to give conclusion on the basis of the study of the above objectives.
3.3 METHODOLOGY

Survey method was adopted for this study to collect the primary and secondary data. The primary data was collected from respondents. The field work was carried out to collect the necessary data. Respondents were asked to fill the Schedule of questions. The information thus gathered, constituted as primary data.

The secondary data was collected from the published Film Industry reports and magazines.

3.3.1 Type of Research

The research was descriptive and survey was conducted by using questionnaire administered to the Entrepreneurs.

3.3.2 Sampling Plan

Judgment sampling was used to select the respondents since the Industry is not well organized.

3.3.3 Total Sample Size

A sample size of 105 respondents, have been selected, which fairly represents a decent practice of the total numbers. Since the Bangalore Film Industry is unorganized, it is very difficult to trace and find out the number of available persons as an Entrepreneur. Based on the availability of Entrepreneurs in various meetings, spots and locations, the Researcher selected the sample size of Entrepreneurs as Producers, Distributors, Theatre Owners randomly based on the judgment sampling.
3.3.4 Sample Coverage

The sample covered the Entrepreneurs of Bangalore Film Industry named as:

Producers : 32 Nos.
Distributors : 43 Nos.
Theatre Owners : 26 Nos.
Others : 04 Nos.
Total : 105 Nos.

In the Random Order, In consultation with the Karnataka Film Chamber of Commerce, it was decided to cover the producers, Distributors, Theatre owners in the various occasion like meeting them in the Film chamber meetings, film festivals, in the work spots and offices.

3.4 DATA COLLECTION

3.4.1 Tools for the data collection

The data was collected through questionnaire from the respondents. The final questionnaire was prepared, based on the objectives of the study and the suggestions of the guide and the Experts of the Bangalore Film Industry.

The study is basically a survey based research, which was done in four stages viz. pilot study and finally the field work.

3.4.2 Desk Research

In depth review of secondary data was undertaken to identify the problems faced by the Entrepreneurs of Bangalore Film Industry.

3.4.3 Indepth Interviews
The indepth interviews with the Entrepreneurs were to gain an insight on the recent problems faced by them. In depth interviews were held with Entrepreneurs of Bangalore Film Industry to identify reasons for their satisfaction / dissatisfaction with various problems and approaches towards the Bangalore Film Industry. In depth interviews / discussions were held with various levels of Entrepreneurs and the allied Industry Entrepreneurs to the Bangalore Film Industry to understand the internal communication process within the Bangalore Film Industry and underlying the reasons for dissatisfaction among them. Discussions were also held with the various personalities to understand their response on the ‘organised – setups’ and implementation of ISO TQM to the Film Industry.

3.4.4 Pilot Study

Based on the insights gained from the above process, the first formal questionnaire was developed. The questionnaire covered various aspects of satisfaction – overall satisfaction on the Entrepreneurs problems like ‘Technical, Financial, other lingual problems, commercial formulas, government tax and subsidy, socio-economic, political environment, ISO, Salary regulation, forming an ‘Academy’, indoor – outdoor shootings, abroad banks investments and IT & BT sectors involvement in the business growth towards the Bangalore Film Industry business growth’.

A pilot / pretesting study was done to test effectiveness of tools developed for the research study. The pre-testing helped to fine-tune operational aspects of the research study. Around 30 Entrepreneurs were interviewed during the pilot study randomly.

Based on the findings of the pre-testing and further discussions with the Research guide and the personalities of Bangalore Film Industry, research tools were further refined and overall research study design was improved.
3.4.5 **Field Work**

It involved with data collection process covering different social strata profession. Each question was checked to determine whether it is necessary in terms of research objectives.

All questions were simple, direct, unambiguous and designed to avoid bias. The following categories of Entrepreneurs were questions for the purpose of the study: 1) Producers  2) Distributors  3) Theatre Owners  4) Financiers  5) Other allied Industry Entrepreneurs like colour labs/studios/out-door units, etc.

3.4.6. **Points of Contact**

1) The Entrepreneurs of Bangalore Film Industry were interviewed in various places like in the Film Chamber offices in Gandhinagar, and Film Festivals and Shooting spots.

2) Distributors were interviewed during the meeting in the Film Chamber/ Gandhinagar.

3) Exhibitors were interviewed in Gandhinagar and through the friends circle, film festivals.

In all 105 Respondents were interviewed.

3.5. **SCOPE OF THE STUDY**

The scope of the study is to measure the issues and challenges of the Entrepreneurs of Bangalore Film Industry and to analyse the problems faced by the Entrepreneurs of Bangalore Film Industry and to design the appropriate ‘organised setups’ of providing Industrial setups and Employment in a more efficient manner for the purpose of organizing the unorganized sectors.
3.6 LIMITATIONS OF THE RESEARCH STUDY

The study is confined to the Bangalore City only. Periods of study is restricted to the calendar years 2005 to 2008.

Since this was a satisfaction research study and analyse the issues and challenges faced by the Entrepreneurs, other areas were not concentrated by the researcher. As it is a survey of (respondents) Entrepreneurs of the Film Industry – Bangalore, the respondents were identified according to the convenience of the research during data collection.

The implementation of TQM and ISO 5S, Six Sigma practices to the Film Industry are covered very deeply. The actual Implementation and development of organized setups are not practically dealt herewith. However this may be considered as a scope for future Enhancement of the Current Research work, based on the developments in the Entrepreneurs of Bangalore Film Industry.

As it is a Survey of Entrepreneurs in Bangalore Film Industry, the respondents were identified according to the convenience of the researcher during data collection.

LIMITATIONS OF THE STUDY

- The selection of sample size had to be restricted due to time, budget and other constraints.
- Analysis of data obtained from the questionnaire was alone on the assumption that the Respondents gave the correct information.
- Response from some respondents were vague and they were unable to express their opinion clearly.
- The study is limited to Bangalore City only.
- Period of the Study is restricted to the Calendar Years of 2005-2008.
3.7 **PLAN OF ANALYSIS**

After the field work, the relevant data obtained from the respondents were compiled, classified and tabulated and frequency was ascertained. This data was presented in the form of tables and then this was portrayed in the form of graphs which helped in analysing the problems accurately. Sample statistical tools such as averages were used for analysis and graphs were used for pictorial representation of data.

3.8 **PRESENTATION OF THE REPORT**

The Study is presented in seven Chapters:

- **Chapter I**: Introduction
- **Chapter II**: Review of Literature
- **Chapter III**: Research Methodology
- **Chapter IV**: History of Film Industry
- **Chapter V**: Entrepreneurship in Kannada Film Industry.
- **Chapter VI**: Analysis and Interpretation.
- **Chapter VII**: Summary of Findings and Conclusions and suggestions.

The study is presented in seven Chapters.

The **First Chapter** is a general one and introduces the background of the Film Industry and the Business in the Film Industry. It also deals about the Entrepreneurs of the Film Industry, who is nothing but the producers / distributors / theatre owners and their problems in the Film Industry business, and the need of ‘smoothen the sharp edges’, through this study.

The **Second Chapter** deals with the reviews of various research studies on Entrepreneurship motivation of entrepreneurs, entrepreneurial characteristics,
problems and barriers of entrepreneurs, characteristics of entrepreneurs to achieve the path of success, entrepreneurship past research and future challenges, research studies on promotion of entrepreneurship, Film Industry in the Economics of Films, pricing decisions, project finance and film industry and the global film industry.

The Third Chapter presents the research problem, objectives, methodology, Data Collection, Scope and Limitations of the Research study and Plan of Analysis of the Current Research work.

The Fourth Chapter elaborates the History of Film Industry and entrepreneurs involvement in the Indian Film Industry. It deals about the Film production of Hindi and South Indian Films. Also it explores the Ails in the Bangalore Film Industry.

The Fifth Chapter explains the problems of Entrepreneurs of Film Industry in various aspects.

The Sixth Chapter explores the perception on the study of entrepreneurs in the Film Industry in Bangalore. A detailed analysis and interpretations of the questionnaire based on the Education, Marital Status, Investment, Family Background, Type of Business, Income, Initial Investment, Languages involvement, Government Tax and Income Tax, Technical Skill and Training skills as Personal data. Also it deals about the Financiers / Financial Institutions help, ability to organize the Team, Administrations, Resistance lead the business, mobilize the necessary resources. Acceptance level of new trend, willing to change according to new trend in the business, self confidence level, information seeking, understanding level of entrepreneurs, animation effects, media and publicity effects, subsidy for infrastructures, new faces entry, dubbing and remaking of other language films, high investment risks, success and failure of the
film with high investment, upcoming film city projects, private financial institution interest – loan facilities.

It also explains the present technical growth, co-operation / co-ordination of the crew, feed backs from the project, electronic cinema, glamour appearances of the beauty queens, socio-economic political environment of the country, glamour impact of Hollywood – Western culture in leading the business of the Film Industry, Banner of the production company, factors influencing the commercial liability, resource of investment, important points of business secrets.

It also explores the perception of Female entrepreneurs, involvement, women’s security, women commission involvement, review, meeting feedback under an ‘academy’, guest lecturer, training programmes, film criticism by the media and public, rules & regulations of the film making business, counseling center, implementation of quality assurance, salary regulation, fixed payscale, market rating, salary rules, pension scheme, life insurance scheme, employment generation. It also elaborates about the capital formation, economic independence, balanced regional development, backward, forward linkages, skill success factors, factors influencing the film business like, small screen, video and cinema, cable – CD & DVD, action – commercial, sentimental flicks, building, bridges across borders. It also explains about the Information Technology aspects relating to the film business, investments of abroad Banks in our country, influence of Motion Picture in the Economic growth of Software Industries, Importantly, it deals about the implementation of ISO, 5S and concepts to the film industry to make into an ‘organised way’.

A detailed analysis and interpretation of the results and discussed there in.

The **Seventh Chapter** summarizes the findings of the research study and the conclusions offered. Further scope for future enhancement of the current research, is also discussed there in.
CHAPTER – IV

4.0 HISTORY OF FILM INDUSTRY

4.1 INTRODUCTION

“Industrialisation is an ongoing process which accelerates Economic Growth and induces social changes ......

Entrepreneurs are individuals motivated by a will for power; their special characteristic being an inherent capacity to select correct answers, energy, will and mind to overcome fixed talents of thoughts, and a capacity to withstand social opposition .......”

4.1.1 INVENTION OF CINEMATOGRAPHY

Film history began in India in 1896. Very likely few Bombay residents had previous intimations of the existence of the Cinematography, which was in novelty theatre.

Notable aspects of these events in that they parallel similar, concurrent unveilings in cities around the world. The day on which the Cinematography was revealed to Bombay was also the day on which another Lumiere expedition was showing the wonder to the Tasar of Russia in St. Petersburg. Other travelling missions, some representing rival entrepreneurs, were at the same time introducing the miracle of living pictures to audiences in China, Australia, South Africa, and elsewhere. Film History was, in short erupting almost simultaneously on every continent and stirring a strange new fever.

Many factors were behind the extraordinary diffusion. One was that LUMIERE BROTHERS, before exposing their invention publicly, had planned a world level campaign to reap its first benefits. They had reasons
for doing this. The EDISON Peepshow Kinetoscope, which had appeared in 1894 and from which the Lumire Brothers had derived the basic technology for images in motion, had not been patented internationally. Many inventors therefore felt free to rush towards the next step, which was fairly obvious and was discussed in various journals – a projecting Kinetoscope, linking the device to a magic lantern to serve audiences rather than individuals. It was a free for all race involving many experimenters. The Lumire Brothers made their invention to the public debut, and carefully they maintained the secrets. They trained many and made many machines as very compact and portable, it could with slight adjustments serve as camera or projector or printing machine, and some rival inventors were making and selling equipment said to produce similar miracles. With instructions to withhold the secrets of their equipment from everyone including Kings and Queens began crisscrossing the globe – Europe, America, Africa, Asia, and Australia.

But in India, that was a time, the country was ruled by British and covered by uneducated Indians. The entertainment apart from the agriculture and daily routine life, was cultural occurred in their places, street plays and open theatre plays stories based on Ramayana, Mahabarata, Harischandra, Nala-Dhamayanti and other mythological things. Seeing motion picture was the new venture for the Indians first time and innocently they thought that movements happened on the screen really. The cinema and the theatre are the two most powerful audio – visual media of entertainment. While present day theatre has a rather long history, the development of cinema has taken place in the span of less than a century, which can be attributed to two factors, the advances made by technology and the availability of models from other media. In the beginning, the role of cinema was restricted to the projection of some recorded movement or event, but gradually it evolved into a powerful medium of mass entertainment, for the Indians.
In India, Calcutta, was the capital of British India, was also visited by various expeditions, at Star Theatre after stage performances. In those days, inspite of the four anna seats and the attention to purdah ladies, that these early showings attracted mainly British residents – along with few Indians “of the educated classes” especially those who identified their interests with those of the British. Among them, who saw the Lumiere exhibition was Harichandra Sakharam Bhatavdekar, then he opened a Photographic Studio in Bombay 1880, and brought the projector and become itinerant, open air exhibitor of imported films.

Films continued to turn up in theatres, sometimes supplements to plays, concerts or performances of magic. That time, the showman generally equipped himself with films for two or three programs. Having exhausted the possibilities in one location, he moved elsewhere. Showings in parks and empty lots in big cities soon led to showings in smaller cities and towns and eventually to the rural “travelling cinemas” still important in India.

**Yarijetji Framji Madan**: Launched a “bioscope” show in a tent on the maidan, the green in the heart of Calcutta in 1902. Esoofally a tent show man moved throughout Southeast Asia, holding “bioscope” showing in Singapore, Sumatra, Java, Burma, Ceylon and in India too from 1908 to 1914, and settled down in Bombay with a partner and made Majestic Theatre in 1918, where they were later to premiere the first Indian talking feature. Clearly the film scene in India, as in other countries, was at this time extremely international. France, headed by path was apparently the leading source, the products of the united states, Italy, England, Denmark, and Germany also competed for a share of the Indian market. To this complex struggle a new element was about to be added, and it came from a totally unexpected source.
In the age of silence, a man, brought up in a Traditional Hindu family, to take over the family profession of priesthood, inspired by the Christmas Cinema show – “Life of Christ,” and sold his wife’s ornaments, pledged his Life Insurance Policies and made the first Indian film. The man Dhundiraj Govind Phalke – popularly known as Dada Saheb Phalke, made the silent picture of “Raja Hari Chandra” – a silent four reeler with interrelates in Hindi and English – the story of a benevolent King, who sacrificed his Kingdom, family and material wealth, to uphold the ideals of truth which he cherished most.

Telling stories from the Puranas, using hand-drawn tableaux images in pat/scroll paintings, with accompanying line sounds, mostly emanating from human vocal chords, and musical instruments has been an age-old Indian Tradition. The narrative depicts a tale, brought alive by a singer / performer as portions of the paintings are selectively lift, with an oil lamp and unraveled by the shaman, the familiar stories of god and goddesses and episodes from mythology and folklore are revealed slowly through the choreographic movements. Those time, traditional Indian women, were not allowed to move away from the home and coming to the public places and talk and say their views. Many theatre and street play groups including Phalke used only male actors, makeup with female costumes and used, for example of Phalke’s heroien, “Taramati” was a young man, A.Salunke, where Phalke found in a restaurant.

In due time, Phalke, like other producer of his period, became an exhibitor, and travelled far and wide by bullock cart, with projector screen and films. The people who came were seldom two rupee customers. Most paid four annas, two annas, or even one anna, and most of them sat on the ground. The revenue was in coins. The weight of the coins, on the homeward trip, could be enormous.

In Calcutta, Hiralal sen photographed scenes from some of the plays at the classic theatre, such films were shown as added attractions after the
stage performances or taken to distant venues where the stage performers could not reach. The possibility of reaching a large audience through recorded images which could be projected several times through mechanical gadgets caught the fancy of people in the performing arts and the stage and the entertainment business.

The first decade of the century saw line and recorded performances being clubbed together in the same programme. As the popularity of the film caught on, all forms of live shows were pushed out film dominated the entertainment scene. However, the early films were in the form of photographed stage plays from a fixed viewing position in the auditorium.

**Bhatwadekar:** Bhatwadekar, who happened to be present for the Lumiere presentation was more keen on getting hold of the Lumiere cinematograph.

**Jamshedji Framji Madan:** Launched his bioscope show in a tent on Calcutta maidan, he heralded the public exhibition of films in the country.

**Dhiren Ganguly:** Dhiren Ganguly, who was interested in acting and photography, published a book in 1915 and sent to J.F. Madan and expressed his interest in the motion picture. But Madan was interested in Ganguly’s acquaintance with Tagore and encouraged him to get the poet’s permission to make a film based on Tagore’s play “Sacrifice,” but later it was postponed. Then he formed and joined in the Indo-British Film Company with the help of four partners named as P.B. Dutt, J.C. Sircar & Laharrie., the married Ganguly began the Lotus Film Company in 1922 under the benevolent eye of the Hyderabad Nizam, but later in mid 1920’s, were a time of rising Hindu – Muslim tension, because of the film called ‘Razia Begum’ and he was forced to vacate the Nizam’s domain with his subordinates and instruments, and burned his fingers on history.
Debaki Kumar Bose: was in the Indian National Congress in 1920 and became the assistant editor of a Congress Weekly (Sakti) – “strength”. Meanwhile Debaki Bose met Dhiren Ganguly and Ganguly suggested that Bose write a script and Bose soon thereafter sent him the script for ‘Flames of Flush’ which eventually became the first production of the British Dominion Film Company and with the help of Jaipur Maharajah he was able to direct a group who made sound effects of crowds and horses hoofs.

Chandulal J. Shah: Chandulal J. Shah, who worked with his brother who worked as Script Writer for several rising Bombay Producers. It was a time of tension and hunger but also of enterprise. The First World War had stimulated Indian business and Industry wartime shortages brought speculation and black market trading, and there too put money into circulation in the big cities. Funds came into Film from a variety of sources. Hindustan Films was made possible by a textile manufacturer and Jagadish – Film Company was financed by a Cotton Merchant and Easter Film Syndicate was launched with a Hair Oil Manufacturer. In words of one producer, the success of Phalke gave impetus to many capitalists in Bombay to rush to this industry.

Natraja Mudaliar: India in the country, which is occupied by several language speakers and culture, religion and caste. When the Film Industry started to boom in Bombay and Calcutta, there was a slow step – air in the southern part too. South India, which has, how turned out to be the largest film producing area in the country, owes a debt of gratitude to R. Natraja Mudaliar, an enterprising Industrialist in Madras.

The pioneering efforts of Dadasaheb Phalke in the field of film production beginning with first, Indian silent film ‘Raja Harischandra’ and the pamphlets and literature about the miracles of the movies, which he had occasion to study, inspired him to enter the world of make-believe and blaze a new trial in this sphere of activity. It was he, who produced, the first silent film in South India, called ‘Keechaka Vadha’ in 1917. The
people acclaimed it as a great pioneering achievement. The foundation for the South Indian Cinema was then truly and firmly laid. The movie was shown at Elphinstone in 1918. Then it was widely show in Karachi and Rangoon. He imported a British actress for his next film ‘Draupadi Vasthrapaharanam’ with a hand-operated camera and poor equipment, he made films which captured the imagination of the masses.

In listing vanished companies:

**Bombay**

Oriental Pictures Corporation, Youth Indian Film Company, Jagadish Films, Excelsion Company, Suresh Film Company.

**Calcutta**

Indo-British Film Company, Taj Mahal Film Company, Photo-play Syndicate of India, Eastern Film Syndicate, British Dominion Films, Heera Film Company.

**Madras**

Star of the East Films, Guarantee Film Company, General Pictures Corporation Ltd., Associated Films Ltd.

**Himansu Rai**

In 1926, the King and Queen of England – at the time also the Emperor of India – graciously sit through a Royal Command performance of a silent feature film made by the visiting Indian – Himansu Rai. The name of the film is ‘The Light of Asia’. Much to the wonder and consternation of Englishmen, it has a non-stop run of nine solid months in London record. Himansu Rai – warmly congratulated by George. V. and many for his achievement. Himansu Rai made this film and quite a few subsequent films in collaboration with German firm named Emelka Film Company. Not only he was the first Indian to emission Indian films an
international market, but also he was the only Indian who brought foreign technicians and also foreign money for production of films in India.

While making “A Throw of Dice”, Mr. Rai came to know the very beautiful Devaki Rani and got married and made his first talking venture ‘Karma’ in English with first kissing scene between Devika Rani and Himansu Rai. There was a brief hiatus, however caused by the world wide revolution that the just invented talking pictures had triggered. Makers of silent movies had to drop all their projects and settle for the policy to wait and watch. But Himansu Rai had more vision than many. He didn’t take long to realise that talking film was going to finish to the era of silent movie.

**Ardeshir, M. Irani**

Ardeshir Marwan Irani mightly acclaimed as the “Father of Indian Talkie” – maker of India’s first talkie ‘Alam Ara’ (1931). The market of Indian producer, up to this hour, had been an area inhabited by several hundred million people. Burma, Ceylon were being administered as part of India and with in this area no political, economic or linguistic had bared the way to Indian films. Occasional success had gone to Malaya, East Africa, South Africa. But now a film would apparently need a language.

In Bombay, which was leading in production of volume covered by Marathi speaking, Calcutta, which stood second in production connected by Bengali speaking. Madras, which had made a hesitant start in film production, situated in Tamil speaking and other Dravidian languages, which would give producer to the potential market area of 20 million people in South India and additional millions in Ceylon, Malaya and Africa. Tamil language of Dravidian descent and unrelated to Marathi, Bengali and other North Indian tongues would make the films incomprehensible in most of Indian Productions.
The first Indian Talkie in Hindi ‘Alam Ara’ became popular in India, Burma, Sri Lanka, and West Asia.

By using songs in the first Talkies Ardeshir did two things; breaking new ground and continuing an old tradition. He gave Indian Cinema its first singer, W. M. Khan, and the first song ‘De De Khudda Ke Naam Par Pyaare, Taaqiat Hai Gar Dene Kai’. Unfortunately the music of ‘Alam Ara’ never got recorded in disc form.

Ardeshir’s imperial years (1926-38) were the most hectic as he continuously strove to do something new and outstanding. The first Tamil Talkie ‘Kalidasa’ was filmed on ‘Alam Ara’ sets with Tamil dialogue and Telugu songs. The following years, Ardeshir began preparations for making India’s first colour film ‘Kisan Kanya’ using the cine colour process with high cost. Apart from an amazing variety of movie fare, imperial produced a host of directors, technicians and several language films in Tamil, Telugu, Marathi, Gujarathi, Hindustani, Burmese, Malay, Pushtu, and Persian. There upon, he made ‘Noor Jahan’, the first English Talkie produced in India. The closing of one and the setting up of another enterprise in such quick succession could be due to any or all of the following factors competition was growing with more and new coming up banners.

**Ever to Remember**

What is remembered of him now is more often his image as a congenial, soft spoken, “father figure” of the Tamil film world. Beyond that soft façade was a dynamic, hard hitting film maker. Mr. K. Subramanyam was a socially committed film-maker and his work in films by historian of the Indian Cinema. Mr. N.S. Krishnan and his wife, T.K. Maduram made the trade mark of the Tamil Film Industry history with sentiments, comedy and dances and morals.
Mirnal Sen

Mirnal Sen is probably the most unique instance of an Indian Film Maker growing from the uncertainties of his early work to an assured and subtle depiction of the harsh Indian reality. His avowed political commitments and non conformist style generate intriguing contradictions.

S.S. Vasan

Of Gemini pictures as a film distributor, Vasan did not believe in interfering with the producer or director, a trend reversed these days of Indian cinema, accounting for the general lack of quality in Indian films. Vasan made his mark in ‘Awaiyar’, and ‘Chandrallekha’, which created film history and made Gemini and Vasan a household name around the nation when the Hindi remake took India by storm. ‘Chandrallekha’ was the first Indian film to be made on such gigantic scale, Hollywood style, and cost four million rupees; the highest amount even spent on a movie in India, in those days.

Satyajit Ray

Satyajit Ray, who was named as “Jewel of Indian Cinema”, really made his mark in ‘Pather Panchali’, something had to burst upon the Indian cinema like a wild wind, blowing away the cobwebs of the studio, the makeup on stars, the filters on the camera lenses, the painted canvas flats making up the walls in the studio huts. The relevant and the irrelevant, the ugly and the beautiful, the country flute and the foreign band brought the Indian Village to life. All of Urban India, and all of Indian Cinema, were suddenly shocked to see the reality on the screen. In ‘Pather Panchali’, his personal feeling was expressed from behind the curtain, as it were of ‘objective’ film making.

B.N. Reddi
B.N. Reddi Critics, cognoscenti and the crowds christened it the golden age of Telugu Cinema, the hey-day of quality film making in that rich, mellifluous regional language South India, the period of classics and meaningful cinema in Telugu, the language of Saint Thyagaraja, the patron saint of Carnatic Music. The story foundation for Telugu Cinema was well and deeply laid by a handful of film makers. Men of sheer intellect, intelligence and creative, artistic farvour, with a flair for the new medium, the movies and the person like B.N. Reddi. Reddi had always been a socially conscious person. A keen observer, he had been pained by the trials and tribulation of social issues like unemployment among the educated, dowry menace in Indian society ill treatment of woman and such always his films were with messages and a lesson for society at large.

**Gubbi Veeranna**

Gubbi Veeranna, the doyen of the professional stage in Karnataka was the pioneer in producing silent films and ‘Sati Sulochana’ was the first talkie. The quality of Kannada films in general was very poor in these beginning decades. Kannada culture was rarely reflected in these films, and it had failed to be the vehicle of the aspirations of the people, latter it was changed by ‘Puttanna Kanagal’. In the silent era, there was not ‘niche’ by the Malayalam and Gujarathi and Marathi, Sindhi and other language areas in the major ways in India.

Film is basically, the mass entertainer and the purpose is to take the viewers happy and contented. Entertainment in a country like India can only be escapist. Education through movies can only be a myth not a reality. Even then, our Indian stone / step makers of films made their level best to make a mark on themselves, in the silent era and the beginning of talkies era, in the area of film production.

**4.2 HISTORICAL SKETCHES OF FILM PRODUCTION IN INDIA**

**Raja Harishchandra**
‘Raja Harishchandra’ heralded the birth of the Indian Film Industry made by Phalke. ‘Raja Harischandra’ erected the sets and started the actual shooting presumably after the monsoon of 1912. Shooting during the day, perforating negatives, developing, the exposed film, editing and printing the film at night, Phalke went through the gruelling ordeal with zeal and assiduity.

There was no female artists to play, the role of Tarmati was approached by many prostitutes of Bombay then it was played by A. Salunke – a delicate young man, where Phalke found in a restaurant.

**Alam Ara**

First Indian Talkie released by Ardeshir M. Irani of Bombay on March 1931. Then he succeeded in making a one reeler talkie on Munni Bai’s song ‘Jai-Jai Bhabanipati’ which was publicly screened at crown on February 14, 1931.

**England Returned:**

Dhiren Ganguly, who stole a march over his predecessor Anadi Bose in releasing, his maiden film ‘England Returned’ (Belat Ferat) earlier on February 26, 1921. Produced under the banner of Indo-British Film Company.

**‘Keecha Ka Vadha’:**

Natraja Mudaliyar sought the assistance of Rangavadivelu, an advocate and co-actor of Rao Bahadur P. Sambada Mudaliar, a great dramatist, in providing initial training to the artists and helping him in his script work. It was at the suggestion of the latter that he took up the subject of ‘Keechaka Vadha’, Raju Mudaliar, a stage action played Keechaka and Jeevarathnam appeared as Sairandhri. Natraja Mudaliyar, who directed the film, shot several sequences on outdoor locations, cranking the camera himself, besides looking after the processing, editing and attending to every other detail in the production of the film.
‘Draupadi Vasthrapaharanam’

Natraja Mudaliyar played lead and Draupadi was played by British Women, Mrs. Violet Bay and Doraiswamy Pillay to play the part of Dussasana.

‘Vallithirumanam’

By Whittaker drew critical acclaim and box office success.

‘Kisan Kanya’

First Indian colour film ‘Kisan Kanya’ was performed by Lord Barbourne, the then Governor of Bombay, who acclaime the picture as a ‘Marvel’. The leading roles in the film were played by Padma Devi and Nissar with Ghulam Mohammed as the Villain.

‘Light of Asia’

Himansu Rai – played as Gautam, the Buddha and the female lead of Yashodara played by an Anglo-Indian named Sita Devi.

‘Karma’

First English talkie with Indian background played by Himansu Rai and Devika Rani.

Other Historicals in the Film

‘Pather Panchali’

Satyajit Ray saw the life of the individual struggling with adversity, not the pou in abstract as middle class city dwellers usually do. Yet ‘pather Panchali’ is not a film about poverty at all. It is a chronicle of a life progressing from birth to adult hood through experiences common enough throughout India emerging from medieval times into the 20th century.

‘Aparajito’
‘Aparajito’–the feeling in much more personal, almost autobiographical.

‘Apur Sansar’


HISTORICAL SKETCHES OF INDIAN FILM INDUSTRY

Fig.1: First Indian Advertisement
Fig. 2: Phalke in his Film Shooting

Fig. 3: Phalke’s Raja Harischandra with A. Salunke
Fig. 4: Phalke in Scripting

Fig. 5: Phalke in Editing
Fig 6: Phalke on the Sets of ‘Raja Harischandra’

Fig.7: Dhiren Ganguly in Action
Fig. 8: Dhiren Ganguly in Dual Role

Fig. 9: Devika Rani in her movie

Fig. 10: “Light of Asia”
Fig. 11: Devika Rani in the film

Fig. 12: Devika Rani in a Party
Fig. 13: K. Subramanyam as a ‘female’ artist

Fig. 14: Marks of Indian Cinema – 1
Fig. 15: Marks of Indian Cinema - 2

Fig. 16: "Shakuntala"
Fig.17: Raj Kapoor in his Movie – 1

Fig.18: Raj Kapoor in his Movie – 2
Fig. 19: Raj Kapoor in his Movie - 3

Fig. 20: S.S. Vasan’s Chandramukhi
Fig. 21: “Batala Bhairavi”

Fig. 22: Shivaji Ganeshan in his Movie
Fig. 23: M.G. Ramachandran in his Movie

Fig. 24: “Pather Panchali”
Fig.25: “Aparajito”

Fig.26: N.S. Krishnan and T.K. Madhuram in a Party
Fig. 27: Film Parties of Olden Days
Fig. 28: Reality in Indian Cinema
4.3 PRODUCTION OF HINDI FILMS

Hindi Cinema shown practically throughout the length and breadth of India, had its birth with Ardeshir M. Irani’s ‘Alam Ara’, which was screened on March 14, 1931 at Majestic cinema on Gurgaon Road, Bombay. Irani had used the ‘Single System’ in recording sound on film. He had ‘shot’ the film entirely at night with artificial lights, to eliminate outside sound. What was the most significant was that no-foreign technician was employed for ‘Alam Ara’.

Hindi Cinema speaks the language of romance in the lyrics of Sahin, Bakshi, Majrooh and Indivar. It speaks the literacy language, by such dialogue – writers as Inder Raj Anand, Rahi Masoom Reza and Pandit Dubey. It speaks the language of ‘Action’ from Master Mithal to Amithab Batchan and Batchan to Shahrugh Khan. Indian Talkie has talked in different languages and various styles from Swashbuckling melodrama of ‘Looteru Lala’ to the to the socially conscious innuendoes of ‘Aakrosh’, ‘Chakra’ and ‘Ardh Satya’.

Depends upon the requirements of the customers, the Hindi Cinema, has shouted, it has screamed, whispered, of love, romance, social reform, political protest, giving the people what they demanded and also what they needed – the glamour of status. The thrills of actions, melodramas the emotional appeal of ‘family picture’, but it has also held a mirror to the people’s grim and sordid lives and rising anger in their eyes and on their lips.

If ‘Alam Ara’ the escapist Arabian Nights, fantasy with umpteen songs and the ‘glamorous zubedia’ was the beginning of the Hindi Cinema, then ‘Subah’ ‘Ardh Satya’ and ‘Sparsh’ are the latest of our films that speaks the languages of realism with artistic accent.

In a country like India, where less than five percent buy or read newspapers and books, other than the educated, the Hindi film are the only
popular form of literature and art for the vast masses of the common people. Their contact with prose is the dialogue that they hear, the only poetry that enriches their lives is the poetry of film lyrics. Hence the importance of the talkie that can educate and inspire the people even while entertaining them.

As against these commercial block-busters, several new directions, who believed in making off beat films like Basu Chatterjee, Basu Battacharya, made their debuts as producers with films like, ‘Sara Akash’, ‘Anubhav’, ‘Dastak’.


**In Commercial Films**

- Abbas, who has always used the medium of film made ‘Naxalites’.
- Rajshri – forefronter of low budget films made ‘Uphaar’ and ‘Saudagar’.

The progress of Hindi film was both quantitative as well as qualitative. In India, every year 750 films are produced. Hindi cinema also, sometimes but increasingly speaks the language of ‘realism’ – not only Satyajit Ray but Mirnal Sen, Shyam Bengal, M.S. Sathyu and a host of young directors made a Hindi film called ‘Shaitrauj Ke Khilari’.

It was in the years of sixties, ‘the James Bond’ movies won tremendous popularity in India. Result of that, violence and sex and crime played the major role in Hindi cinema, which resulted the films like


Abba’s ‘Rahi’ and ‘Munna’, V. Shantaram’s ‘Jhamak Jhamak Paya Baje’, ‘Do Ankhen Barath Hath’, Mehboob’s ‘Mother India’.

Gurudatt’s ‘Pyassa Kagaz Ke Pahoo’, B.R. Chopra’s ‘Kanoon’, K. Asif’s ‘Mughal E-Azam’ were some of the significant Hindi films.


Mohan Bhavani made ‘Mill’ based on Munshi Premachand’s story.


Though Himansu Rai died in 1940, Bombay talkies blazed a trial of new glory with ‘Kangan’, ‘Bandhan’, ‘Purnarmilan’ ‘Nagasansar’, ‘Jhoola’. In Bombay efforts were made to make films from storeis, by
writers like K.M. Munshi, Ramanlal Desai and Munshi Premchand, though not with the same degree of success. Since then, of course, the stories of many prominent writers in Hindi have been transferred to the screen.

Whatever it may be, the New theatres Hindi version of ‘Devdas’ that set a new trend. It created a sensation in its time and many middle-class youths, frustrated in love, unable to revolt against their elders, found a sort of identification in the principal character of ‘Devdas’. The impact – Remake delivered later Sanjayleela Bansali’s ‘Devdas’ in the present trend.

Till the arrival of ‘Devdas’, the majority of films in almost all languages dealt with mythological, classical, legends, saint – poets and costume and it was the footstep for the deliny of ‘Shakuntala’, ‘Laila Majnu’.

Along with these mythological and saint-poet films, the action films were also revived with great vigour. Shanta Ram revived this trend in this 1932 offering ‘Jalti Nishani’ which had a duel between the hero and the Villain as the stirring climax.

Hindi Cinema needed more educated actors than dumb Pehalwans and robust athletes who could do ‘actions’ and ‘stunt’ scene and look handsome but could not properly articulate the dialogue. Thus came to the screen prominent actions like Prithviraj Kapoor, Jagdish Sethi, Gul Hamid. Among the actresses also, the demand was not only the beauty, ability to speak, sing and dance.

The cultural which accompanied the growth of the national freedom movement was also manifested in humanistic and rationalistic movements for social reform. Under that influence even films dealing with the lives of Saints came to have a humanistic and reformist character. They were depicted not merely as miracle workers, but as compassionate and self-sacrificing idealists who sought to serve their fellow beings. In the general atmosphere of growing anti imperialism, even mythological legends were
interpreted as symbolic representations of the struggle against tyranny – for instance. Even the crude ‘Stunt’ films, with their background states, were used to depict and glorify the people’s democratic aspirations. Commercial demands notwithstanding, the Hindi films have provided with memorable moments of emotion, visual experiences, heart strumming music and thought provoking ideas.

Hindi Cinema always projecting its mark in the national and international level, with the good efforts. Still then the good concepts and stories of Hindi cinema is projected to the national and international level – like ‘Lagaan’. At the same time, in the present trend, adoption of the western culture and the trend and picturisation of the replica of Hollywood – sometimes making the audience to feel uncomfortable. Exposing the female artists more, sex and vulgarity, demands the audience to adopt the way of the glamour world in the present trend. In the eye of talent, art and act, the points of sex, vulgarity, expose may not be the big question mark, but at the same time in the eye of media – mass entertainment device, which is directly connecting the audience (customers), should always have its way to accept the drawback. Once upon a time, with the lack of talent, education and technology, the Cinema Industry was trying to stable on its own, but in the developed technology, educated, young talented generation making the Hindi Cinema’s one way as the growth and the other way as the decline line. The Indians basic culture, society and the way of thinking will not be changed, even after some decades also. The society growth and the economic and social culture and behaviour mainly passed through the entertainment sector only. Hindi Cinemas are always made as example for that and in future too.

4.4 PRODUCTION OF SOUTH INDIAN FILMS

4.4.1 Tamil Cinema

Tamil Cinema, today is perhaps next only to Hindi Cinema in O/P, is almost as old Cinema in India. Unfortunately, not much is known with
any degree of authenticity about the early silent films made in this part of the country, but the era started in 1917 with R. Nataraja Mudaliars ‘Keechaka Vadha’. A copy of the film is said to be preserved in the Eastman collection at Rochester in the United States. R. Prakash, Ragupathi Venkataiah, A. Narayan and K. Subramanyam – names of merit that deserve mention from the dim distant past of Tamil Cinema. ‘The Star of East Film Company’ was the first film studio in the Tamil Cinema. Of course, the Tamil Cinema was also faced difficulty to find female artist those days, and it was approached by the ‘Prostitutes’. A. Narayan made ‘Sound City’ and also asked as the film-maker, exhibitor and distributor. The first film talkie ‘Srinivasa Kalyanam’ was made by A. Narayan. Finance for films was scarce in those days and only a few idle rich Zamindars and profit-conscious Nattukottai Chettiaris ventured to pump in funds. Often they had to be persuaded by means, fair and foul and feminine. ‘Sangeetha-Lava-Kusha’ had 63 songs, and there were all singing, dancing-talking films, with the help of Dandapani Desigar, Musiri, Maharajapuram Santhanam, M.S. Subbalakshmi. The film with a contemporary theme called ‘Social’ was also made… ‘Pavalakodi’, ‘Bhatha Kuchela’, ‘Gulebakavali’, ‘Markandeya’. Y.V. Rao, S. Sundar Rajan, R. Dungan and others held the Court of Tamil Cinema. The exaggerated gestures – screaming and shouting villains, weepy heroines and static shots, stagy compositions, lengthy actions, ‘tell don’t show’ technique of screen narration, changed after the entries of S.S. Vasan, A.V. Meyappan, T.R. Sundaram and ‘Jupiter’ Somu, success of M.K. Thyaga Raja Bhagavatha’s ‘Haridas’, ‘Ambikabathi’, ‘Sivakavi’ and T.R. Rajakumari’s ‘Kachadevyan’ – sizzled movie goers of yester years. S.S. Vasan’s ‘Chandralekha’ was the history in the Indian Cinema. Entries of C.N. Anna Thurai, M. Karunanithi and N.S. Krishnan made the Film Industry of Tamil to glow. An unknown, small-time stage actors ‘Sivaji Ganesan’ was found by ‘Parashakti’ of M. Karnunanithi. Handsome look, a flair for swash buckling roles, a good Samaritan, on and off the screen made the
champion called ‘M.G. Ramachandran’. Romantic and melodramatic films were handled by ‘Gemini Ganeshan’. Heroines like B. Saroja Devi, Banumathi, Savithri talents were beyond the doubt. Cinematic or not, the films called in cool cash and producers, financiers and distributors did not care about the quality and became the money men not creative people. The trend was changed by K. Balachandar ‘Edir-Neechal’, ‘Bhama Vijayam’, ‘Aval Oru Thodar Kathai’ and ‘Apoorva Ragangal’ and he gave birth to the stars like Rajnikanth, Kamalhaasan, Sridevi and others. ‘Chinnaswami-Pandi’ called himself as ‘Bharathi Raja’ made the new entry in the history of Tamil Cinema with ‘16 Vayathineele’ and ‘Kilhakkey Pogum Rail’. His assistant K. Bhagyaraj made his mark in ‘Suvar Illadha Chitrangal’ to ‘Munthani Mudichu’. An excellent composer with an incredible range of imagination and knowledge of many a school of music – Ilaya Raja of ‘Annakkili’ made to find himself very famous. In the study of Tamil Cinema reveals many interesting facts, the influence of this cinema on politics and vice versa the phenomena of MGR to Ilaya Raja indeed these aspects are screening to be told in detail by the future film historian like Mani Rathnam, R.B. Choudry, A.M. Ratnam and others, also gave the young talented like A.R. Rahman.

4.4.2 Telugu Film Industry

The illustrious history of Telugu Film Art and Industry started with H.M. Reddy, Shri. V. Rao and C. Pillayya and P. Pullaya and were trained by father of Indian Film Industry. D.G. Phalke ‘Star of East Films’ founded by Venkayyagaru, with help of his son R.S. Prakash, and became the first Andra Film Exhibitor, Studio Owner and Producer. After the training in London, trained by Cecil B. Demillis Unit, R.S. Prakash made ‘Kovalan’ in 1992, and also ‘Gajendra Mokhasam’, ‘Usha Swapna’, in Madras.

The first motion picture – ‘Hara Gowri’, produced by Dhirendranath Chattopadhyaya in 1922 at Hyderabad. Those time, it also made the entry
of C. Pullayya, L.V. Prasad and H.M. Reddy. The first talkie ‘Bhaktha Prahalada’ was introduced by Sri. Hanumanthunai Munni Reddy at the cost of Rs.20,000/- in 1931 at Srikrishna Movietone Bombay. H.M. Reddy’s ‘Kali Das’ had Telugu songs and Tamil dialogues. At the same time Telugu movies were produced in Calcutta – ‘Ramadas’, Madras – ‘Sita Kalyanam’, Kolhapur – ‘Harichandra’. Shri Nidmatry Surya made ‘Sampurna Ramayanam’ in Durga Cine tone as his first talkie. H.M. Reddy’s ‘Girilakshmi’, Gudavalli Ranbrahamam’s ‘Mala Pilla’, Y.V. Rao’s ‘Malli Pelli’, B.N. Reddy’s ‘Sumangali’ made marks of Telugu Cinema. Dr. P.V. Pathy’s ‘Mahatma Gandhi’ made a mark as documentary. A. Nageswara Rao, N.T. Rama Rao made their debut in films through ‘Sri Sitarama Jananam’ and ‘Mana Desam’ respectively. ‘Lava Kusa’ produced by A. Shankar Reddy was the first full length geva colour film. Nagi Reddy and Chakrapani made ‘Shavukar’, ‘Pathala Bhairavi’ and ‘Pelli Ches Choodu’. Apart from that, Annapurna Pictures, Prakash Pictures, N.A.T. Vikram, Sambhu, Padmasri Pictures and other committed to good cinema. ‘Pathala Bhairavi’ was the first Telugu Film screened in the International Film Festival in 1952. Ajantha Studio, Ramakrishna Studio, Bhaganagar Studio, Padmalaya Studio and the Sarathi’s black and white lab, Prasad’s and Vijaya’s colour labs were the supporting technical ventures to the Telugu Film Industry ‘Tene Manasulu’ was the first colour social film. ‘Mityala Muggu’ by Bapu was the realistic sentiment. ‘Dana Veera Sura Karna’ by N.T. Rama Rao, was most artistically, a feat unparalleled in the history of world cinema.

Production cost of Telugu Cinema rocketing higher and higher. Pooling of finance and sharing some benders stepped outside the conventional method, some good things in the film business went as astray “make hay while the sun shines”, and some where uncertain of their returns. The NRI’s picked up the strength of Telugu Cinema.

4.4.3 Kannada Cinema
The first silent Cinema of Kannada was made in 1928 and talkie in 1934. Karnataka is the only state in the country which screen, more than six language film of the country. There was the time Kannada Cinema was struggling to find its own identity on alien soil, and afterwards made the sea changes. Gubbi Veeranna was the first person who made the silent film in the state and the entrepreneurs like B.R. Panthulu, R. Nagendra Rao, Kemparaj urs, H.L.N. Simha and C.V. Raju stepping in as Producers to supplement the pioneering efforts. The interactions of other language really affected the growth of Kannada Cinema even today. Kanteerava, Chamundeswari, Abbaiah Naidu Studios and Vasant Colour Labs are the properties of Kannada Cinema. Shortage of editing facilities, dubbing, re-recording junior artists and preview theatres, making the entrepreneurs to move the side by states. Because of the subsisting and tax exemption and policies of the Government, Kannada Films have also seem able to stand competition from films in other language. Kannada films have also shown a remarkable penchant for gloss and glamour. Over the past couple of years and this has pushed up budgets of the popular brand of films also to unsuspected heights, and making the productions to talk the crores.

Jakanachari’ – first full length colour film ‘Sankalpa’ – first best film award of Kannada Cinema. The main stream Kannada Cinema, of course also has its share of problems. Production costs are mounting day by day and the star prices are zooming, lack of basic facilities so for making a better class of mass entertainer in proving to be a constraint.

A fairly rewarding dubbing market is also keeping the Industry going. Though a large percentage of films made in Kannada are remarks of other languages, original Kannada Films have a good dubbing market in Tamil, Telugu. On balance, the Kannada Film Industry is poised for further development, quickly reorienting itself to the changing demands of the people and keeping pace with the technical development in the neighbouring industries.

4.4.4 **Malayalam Cinema**

Although a late starter, Malayalam Cinema slowly gained momentum, and in recent times has made big studies bagging awards at the national and international level with the constant and nature flow. The first silent movie of Malayalam Cinema made in 1928 called ‘Vigatha Kumaran’ and the ‘Marthanda Verma’ was the second. The first talkie ‘Balan’ was produced in 1938 by a group of younger in Madras with help of T.R. Sundaran of modern theatres, Salem. ‘Ganakambika’ was the second. ‘Kuruthi Patu’ penned by Mahakavi Puthan Karu Mathew made the mark. Udaya and Merryland were the studios of Malayalam Cinema. ‘Jeevitha Nowka’ of K&K Production (Kunchakko & Koshi) made the rank of first social film or the technical brilliance to the commercial entertainer. Thikkurussi Sukumaran Nair and B.S. Saroja made the mark. Thikkurissi made ‘Sariyo Thetto’ as the Produder, Director and an artist. ‘Neela Kayil’ was made by ‘Chandrathara’ banner – T.K. Pareekutty, which gave several memorable films of outstanding quality, it was directed by P. Bhaskaran and Ramu Kariat and the songs and music by P. Bhaskaran and K. Raghuram. ‘Mudiyanaya Puthram’ made the credit of Satyam of
Malayalam Cinema. ‘Moodu Patam’ based on the novel by S.K. Pottkkat, who later bagged the prestigious ‘Gnanapeedam’ award.

Lion’s share of Panorama and National Awards are bagged by Malayalam Films.

4.4.5 HISTORICAL SKETCHES OF SOUTH INDIAN FILM INDUSTRY

Fig 29: Sarada – Baby Shanthi and Baby Rajani in “Thulabharam” (1968)

Fig.30: Prem Nazir and Sridevi in “Thulavarsham” (1976)
Fig. 31: Raja Sandow and K.T. Rukmani in “Sampoorna Harischandra” (1932)
Fig. 32: Thyagaraja Bhagavatar in “Haridas”

Fig. 33: A. Nageswara Rao, S.V. Ranga Rao, Lingamurthy and Suribabu in “Mahakavi Kalidas” (1960)

Fig. 34: Subbaiah Naidu in “Sathi Sulochana” (1934)
Fig 35 : Rajkumar and Bharathi in “Bangarada Manushya” (1971)

Fig.36 : Sathyam and Sheela in “Chemmeen” (1965)
Fig.37: Prem Nazir and Sheela in “Neethi” (1971)
5.0. ISSUES AND CHALLENGES OF ENTREPRENEURSHIP IN KANNADA FILM INDUSTRY

5.1. WHAT AILS KANNADA FILM INDUSTRY

There are bare facts, but behind them lies a fascinating story, the story of tortoise which has become a toddler who has grown into mini giant, even threatening to grow a little too big for the Kannada Film Industry. A little over two decades ago, when Kannada Cinema has struggling to find its own identity on alien soil, with not even a home for its own, very few people imagined that it would some day register such a phenomenal growth. What one finds in the Kannada Film Industry of today is a sea change and this change has incredibly occurred in a brief span of under two decades. Not that all is very well, in fact, all isn’t very well but what cannot be denied is the remarkable stride and taken by the industry in recent years.

The mainstream Kannada Cinema, of course, also has its share of problem, production costs and mounting day by day and star prices are zooming. Lack of some basic facilities for making a better class of mass entertainers in proving to be a constraint, and in the metropolis of Bangalore, the large scale of demolition of theatres in the prime areas in aggravating the already serious problem of shortage of playing time. The advents of dish antennas, and cable TV in a big way in posing a serious challenge to box-office collections and this is badly hitting the production, of middle-level films. That the boom in collection due to turn factors of government incentives and increased awareness among Kannadigas to patronise films in their own language is thus getting neutralised is a
problem, which is worrying the industry most. But of the morale of the industry is still kept high despite these road blocks, it is because of the excellent performance of some films at the box-office.

Dubbing and remaking business of the entrepreneurs of the Film Industry made the block of the industry’s creativity on its own. Being the cosmopolitan capital, Bangalore is surrounded by the other language people like Telugu, Tamil, Hindi and Malayalam; and that is really making the pull-out to the Kannada Film Industry, and most of them keen to watch their own languages. Non availability of well trained technicians, laboratories, institutes and the advanced technology and studio’s are the major draw back of the Kannada Film Industry. Financiers and Financials help institutions lagging and the loan facilities non availability and the middle-class, entrepreneurs of the Kannada Film Industry – making, additional points to the present failure. Conflicts and misunderstanding between the producer, exhibitors and distributors nothing but the entrepreneurs of the Film Industry, themselves making the failure of their successes. Budgeting the film, story selection and the involvement of the youngsters in the Film Industry, lack of women entrepreneurs involvement, financial problems and investment, remake stories of Tamil, Telugu as it is, are the points added to the failures of Film Industry. The Government Policies and subsidies and the constant support from the well wishers of Kannada Film Industry – not only sufficient to shake the industry to stand on its own, but also the activities and the associations of the industry should come under an ‘Academy’, which should directly in touch with the promotion of film culture. Actually, there has been for some time, such a demand even at that national level and high-power committee on cinema appointed, by the Central Government had examined in detail related to this. In Karnataka, where a lot of money is being pumped into the promotion of regional cinema, it is imperative that some concrete steps are taken to make both film makers and the general public move aware of the
vast reach and potential of cinema both as an art and as an effective instrument of social change. The State of Karnataka, which has done so much for the growth of commercial cinema, cannot afford to be a silent spectator to this unfortunate decline phenomenon of the Kannada Film Industry.

5.2. FILMS IN IMPROVEMENTS

Encouraging more knowledge and authentic books on cinema, both as an art and industry to be written and published, more constructive and better informed film criticism, guest lectures and seminars and training programs on cinema, will definitely spread the culture of Kannada Film Industry. The review meeting of Kannada Producers, Directors and Artists Association and the formation of Technical support (Lab, Dubbing, Preview Theatres, Editing), Entrepreneurs and the Review Meeting and the idea implementation with Government time to time will reduce the problems of Kannada Film Industry. The travel and the hospitality of the People / Artist / Technicians from the other languages, really cast the producers more some time. While Bangalore is today bringing with any number of Orchestras and instrumentalists seeking out their living by other means playing for them in their spare time. Many of them are keen on switching over completely to playing for films provided the industry assures them continuity of employment and consequent security. Training courses for musicians, make-up men, costumers, choreographers and other crafts persons are essential in the present situation. The Film Institutes for acting, direction, editing and cinematography and sound engineering should be broader in the state and should be in a position to give wide chance to the new-comers, seekers of films.

There should be an ‘organization’ to take over the task of promoting Kannada Films outside the Karnataka State and the country on a pilot state, and then set up a separate cell to carry on this activity when the business stabilises. It should co-ordinate its efforts with the NFDC wherever
necessary. Taxation of Kannada Film Industry should come to the knowledge of government constantly. The Rules and Regulations of Kannada Films should be reviewed and implemented strongly. The introduction of ‘Quality Assurance’ to this unorganised industry will concretely make the industry in a well organised way. Advancement of technology should be considered while imposing licensing and safety regulation, provisions of law should be relevant to the changing times. Law should provide a tool for healthy, planned growth of the Kannada Film Industry in related with the Industrial Act rather than provide a stick to beat with. Regular payment to the lower category and the workers of the Film Industry, Insurance, Pension Scheme introduction under the ‘Academy’ will measure the Kannada Film Industry safely. Recommendations and restructuring of the ‘Film City Project’ with all the facilities will give the relief to the problem facers of Kannada. The infrastructural development of HP, is always remarkable one for creation of production, post production infrastructure. The loan facilities of producers in the ‘Oriya’ feature film is liberal than the Kannada Film Industry. The Kerala Film Corporation is having the constant touch with the most eminent film makers and National Award Winners in Malayalam for the Film Development Corporation. The Film Industry is so firmly and traditionally entrenched in Tamil Nadu that the Government perhaps ever felt the need for an exclusive Film Development Corporation – Ramoji Film City is well established in Andhra to fulfil the requirements of Cinema. The performance of Kannada Film Industry so far not made any reading. While from time to time, this industry has also chosen for itself a wide spectrum of activities, its vision has been heavily blurred and its efforts have uniformly lacked focus. Karnataka has had the unique distinction of being a pioneer in offering various incentives for the Film Industry, subsidy to the production and annual awards. It made the other states in the country sit up and take notice. But Kannada Cinema today finds itself in the doldrums. The healthy growth of the industry which the package of incentives envisaged
hasn’t materialised to the extent desired, landing the industry in what can only be described as an unprecedented crisis (avoiding the delay in the payment of subsidy – relaxation of the subsidy rules).

5.3. PRODUCTION OF FILMS AS AN INDUSTRIAL ACTIVITY

The word ‘Entrepreneur’ appeared first in the early 16th Century in France and was used to refer leads of operations. In 18th Century, in the modern sense with the advent of the industrial revolution, it was used again. The people, during this period, demonstrated an innovative outlook in all the spheres of industry and commerce. The Entrepreneur is one who is endowed with more than average capacities in the task of organising and co-ordinating the various other factors of production. He should be a pioneer and a captain of industry. The entrepreneurship in the process of economic development can be described in the following ways:

- Capital formation.
- Generation of employment.
- Involvement in per capital income.
- Improvement in standard of living.
- Economic Independence.
- Balanced regional development.
- Backward and forward linkages.

As in the area of film field, the industry has formed on its own. There were initiators to introduce the films production in India, and they had the qualities like capacity to work hard, ego for achievement in cinema, vision, foresight, willingness to defer present consumption, imagination, flexibility, sociability, innovation, mobility, high degree of ambition, persistence in the face of adversity and sound judgement. The qualities of above mentioned only gave the entrepreneurs of Indian Cinema like Phalke, Dihern Ganguly, Himansu Rai, Madan and Others. In the silent era, India was the second country in the world, in the field of film production after
America. The Indian market way high in the world. Because of the talkie and the concentrations towards the languages, slowly it erased the path of the international level.

However the Indian films industry is characterized by unorganised setups producing and promoting the industry i.e. one does not find any industrial setups or companies on the organised way involved in the production of films. The industry is filled with individuals who have entered into the field and made a mark for themselves. Because of the unorganised setups, the industry most of the time facing the problem of moral, salary and conflicts in the opinion and the losses. Once it had been called as industry, as per the general setups of industry it should be formalised.
1) Producers are supported by the Financiers / Financial Institutions.
2) The direct responsibility will go to the Directors with the Assistant Directors, they are acting as the ‘Team Leaders’.

3) Always the Cameraman, is acting as key role in supporting the Director.

4) Based on the Budget, the Artist, Technicians and the Story and the Shooting in / outdoor and the Choreography are selected.

**SUPPORTING ACTIVITY**

In the Supporting Activity:

1) Viewing the dailies and the editing is very important. Editing is truly ‘the art that conceals art’. The editor have picked the best ‘take’ of each scene, these takes must be strung together in proper sequence.

2) In ‘rough cut’ is the first look you get the final commercial and in ‘Interlock’ the editor fine-cuts, the various scenes and brings the entire commercial down to its proper time frame and in ‘Track Mix’ – involves balancing all the sounds in the final sound track, includes the voices, both on-camera lip-sync and voice over. The mix will
also include music, sound effects and all other effects that constitute the aural part of the commercial.

3) With the help of censorship, board and film certification, after the preview of the product is generally offered to the customers.

**Drawbacks:** There is no set of rules and regulations in Indian Film Industry Law – even though, it is called as ‘Industry’ and providing job opportunities to many, industrial act of film, labour law of film established strongly.

1. There are opportunities of accidents while shooting the films and accidents to the sets and the man power, there is no ‘Insurance’ policies provided or established arranged to this industry.

2. According to the wages, the salaries are in a huge amount to one part of the employees and the minimised ‘wage’ for other part of employees especially in the supporting category. There is no restriction in the salary, some times Artists / Directors are demanding ‘crores’ together, which is really making the eyes-out of the Producers of the Film Industry. For the junior artist, the payment will not satisfy the human daily requirements.

3. The moral and discipline of the people involved in the Film Industry is so demoralised and commercialised, which is really feel guilty about. Most of the time, female artists are knowingly /unknowingly, making – themselves to ‘compromise’ or bargain and get into the Film Industry. One part of time, when Phalke, approached the family ladies, for his movies, they rejected. He got responses from ‘Prostitutes and Dancing Classes’. But that had been practised in the Film Industry later. But in the 21st Century also, it is really shame to
feel and say, that the female volunteers of Film Industry in miss-utilised either by their own-interest or circumstance based.

Generally, in the industrial setup, ‘Women Act’ laws are very strengthened, but as per the Film Industry, since it is unorganised, there is no safety for women.

4. ‘Quality Assurance’ for the production units and implementation of 5S, SETSUKE, SEIKESU, SEISO, SEIRI, SEITON (clearing, maintaining, cleaning, organising, discipline) will give the organised setup to the production units / company as well as to the Indian Film Industry.

5. The financial problem of the entrepreneurs and the technical problems and the labour problems are really not maintained by the Indian Cinema. At the same time, people, who knows only Cinema Industry also suffering, without any job / market, and facing difficulty to run the day to day life. As in the normal industrial setup – as per law, there is the retirement and pension schemes. As in the unorganised Film Industry setups to such methods.

To avoid all these problems, it is suggested that the Film Industry should come under an ‘Academy’ and form the ‘Film Industry – Law and Act’. The set of rules and regulations are to be formed and regularised. New entries and the employees of the Film Industry should be categorised. The money flow of the productions should be controlled and organised. The implementation of ‘Quality Assurance and 5S Implementation’ will give the organised set up to the un-organised Film Industry. The Insurance Schemes and Pension Schemes will give the relief to the suffered people, as well
as control the economical condition of the entrepreneurs of the Film Industry.

The ‘Surveys’ of customers (audience opinion and feedback and implementation of the feedback will give the good ‘customer satisfaction, audience satisfaction), of the Film Industry. Review meetings of the inter language, south and north, and HRD – Human Resource Development related to the Film Industry, regular educational programmes – awareness programme of the Film Industry with cultural activities – will definitely give the new look to the Indian Film Industry to the worldwide as an ‘Industry’.

‘Fixed Salary’ of the employees of the Film Industry of the production units/company will regularise the problems of entrepreneurs and their future losses, some time the producers are the only suffered people in the Film Industry because of the financial problem. Many gained / lost their properties in their business.

The name called ‘Film Industry’ is not only sufficient to call it as an ‘Industry’, but also should have the ‘Organised setups’ – ‘Rules and Regulations’ and under an ‘Academy’. Then only Indian Film Industry will reach the world wide goals globally.

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5.4 DIGITAL CINEMA

The changing technology of the world, leading to the changing technology of the cinema too. It is now possible to create a high-density feature film, from camera lens to projection entirely digitally. Digital Cinema is the name given to the digital distribution and presentation of feature films, in place of prints made on traditional film stock.

In D-Cinema, films are delivered as digital media files, often on DVD disks. These are uploads into a high-resolution video server, using hard disk arrays for storage. A decompressed stream of digits in fed from the video server to the digital projector on playback, and the digits are used to switch tiny, micro mirrors on a silicon die, one per pixel, to project an image onto a screen.

Making some huge copies and sending them around the world under secure conditions costs a lot of money. Release prints made on film stock degrade. With ‘digital film’, however every screening is made with what appears to be a positive, perfect print. Because it is just files consisting of digits, played back from highly redundant arrays, if hard drives, digital film never degrades with use. Also there is no need for a projectionist to carefully time the change over from one reel to another, since the entire film can be played back as an unbroken stream Sound and picture quality is extremely good, because enough bits are allocated to delivering a detailed payload. There is also no image jilter or weave, which is caused by mechanical variations in how the film travels past the projection lens. Because the only moving ports of the digital projection involve micro mirrors and cooling the system, digital projectors are potentially more reliable and produce very stable images. With strong enough encryption and security to make digital piracy prohibitively expensive. Hollywood is
still getting nervous about the encryption method, and they are increasing the evidence that digital rights management technology will be sufficiently strong to make illegal copies to expensive to attempt.

The problem of the adoption of Digital Cinema in the expenditures of infrastructure. Exhibitors are not keen to invest in expensive video servers and digital projection systems, if the film distributors are the ones making all the savings.

There is the satisfaction with the status quo in individual cinemas. Most of the cases, in practically, the equipment has already paid for itself and each additional seat sold contributes to profit. The operating margins of the cinema business, Cine consumers are not willing to pay a high premium for digital screens. The transporting streams of Digital Cinema is also bit expensive streams can be delivered via satellite, but current technology requires on the order of 45 mb/s to stream the presentation in real time. But the satellite bandwidth is still relatively expensive and 45 mb/s exceeds the capacity of single-satellite transponders, meaning multiple transponders must be used, or else the payload is delivered slower than real time. The wider the release, the better the economics of multicasting to cinemas worldwide. There is some dissent over whether or not 45 mb/s is really necessary to render a high-resolution film image, or indeed if such lavish bandwidth usage is justified for all films. With compression technology improving, better results can be obtained every six months or so with less bandwidth. The metropolitan area networks with fibre optic connections are becoming capable of sustaining such data rates to individual points of presence. What is certain is that the delivery of high bandwidth streams to many places on the globe simultaneously will one day becoming cheaper and relatively routine.

Exhibitors may find it cost effective to give films shorter runs and to partition
their cinemas into smaller multiplex units, with staggered starting times, and a greater choice of titles. Indeed exhibitors may spring up to serve smaller niches, appealing to cult film audiences. In the “micro cinema” the director’s cut, consisting of no more than an edit decision list to instruct the video server to play different stored material at different times, would be very easy to distribute and present. Individual cinemas could even choose the ending of the film that seems to appeal most to their local audiences. The existing film distribution system is not close to realizing these innovations yet, any may not be for some time to come. Whatever it may be, digital technology makes possible many new ways of presenting feature entertainment. It is a matter of time before entrepreneurs realize the potential to use the digital media to make more money, while simultaneously addressing new audiences. Innovations will follow. Cinema quality advertising can be displayed in shopping malls and at points of sale, with the content to the display device from a central server. The producers can also see the working function of the film crew while shooting and give the suggestions in the particular day only through the Digital Technology. Non-linear editing technology makes it possible to see the days rushes in the context of other material already shot with rapid turn around.

5.5. FILM INDUSTRY COMPETITION FROM VIDEO, TV, INTERNET, ETC

Television

The impact of penetration that television has an attendance of cinema halls can be quantitatively defined. The relationship between small and big screen reveal the complexity too. The growth of audio visual media has been accompanied by the concretalisation of the role and impact of both media which must, hence forth, continue to live in a situation of pronounced interdependence. The influence of the small screen is always the family’s entertainment, an so expenditure for cinema was reduced. This is perhaps why cinema halls were rapidly abandoned as soon as the
television set was acquired by middle income groups. Television seems to have produced its maximum impact with a rate of 67 sets per 100 household. An analysis of the relationship that exists between these two variables can be made using national indices. A satisfactory exponential type of correlation is arrived at. The country like France, the demand for Cinema decline mostly and in other countries too, that were equipped rapidly with television sets.

How can the declining effects of TV on Cinema

1. Customers of TV sets were to all appearance the largest consumers of ‘animated sound images’ generally TV buyers compensated the cinema hall, but those who never watched TV were not in any case faithful consumer of cinema.

2. ‘Audio-Visual’ equipment developed lower the frequency of visits to the Cinema to a greater extent.
   VCR’s and VCD’s and CD introduction reduced the mass rushes of the theatres.

3. ‘Longstanding TV Watches’ the social relax, a cultural habit, and cannot have an dissuasive an effect as in case of pioneer TV watchers, often the acquisition of a set in these categories corresponds to other objective difficulties faced in going to cinema (except assembling the crowd in marriages, distance).

An important part of the social status of TV is derived from the trivial fact that the TV set is first and foremost a piece of furniture. It appears that within phenomenon, the social erosion of TV will grow in future. The portable TV’s and the screen variation (medium, large and semi large) and the electronics development made the Cinema halls aside.

Cinema going habits of TV Set Owners
The possession of a colour TV set does create obstacles in going to the cinema high cost of TV meant for high incomers. The problem of TV is not in technical competitiveness. A statistic indicate that the level of cinema going is immensely proportionate to the time spent watching TV. Cinema going habits are inversely proportional to the age and TV watchers and proportional to the age.

**TV affects Cinema**

By occupying the film market, the TV is in direct competition with Cinema Industry.

The number of years films programmed on TV did not stop rising during the considered period. Multiple channels, multiply the programmes. The small screen lazily transforms itself into a small domestic ‘Cinema’. More than 42% of films shown on Saturday and Sundays at peak viewing times. No film is projected on the small screen on Saturday evenings for cinemas realise more than a third of their weekly turnover on this day.

The overall level of cinematographic ‘consumption’ is inversely proportionate to the number of films seen on TV. Cinema is unlikely to suffer unduly from an increase in the number of films shown on TV. The growth of an imbalanced urbanisation, longer stretches of time in transiting, increased fatigue in urban societies and less easy accessibility to cinema halls are apparently the cause of this feeling. A basic need for cinema exists but is only limitedly satisfied in practice. There are in fact more people who affirm that TV cannot replace cinema than there are regular or even irregular film goers. The rural and sub urban areas concentrated by the distance of the cinema halls mostly the growth in the number of working women, linked to the economic evolution would apparently have resulted in decreased cinema attendance, even in television had not existed. Only 20% of the TV viewers go to cinema when TV does not interest. Whatever it may be TV not replace cinema. Cinema is also felt to be a
break from routine, it becomes an extra ordinary form of entertainment in the exact sense of the term. It is hardly, surprising that cinema ‘really relaxes’, much more than small screen. Sex, violence and sound making the present people, too tired, who had the problem of work, family and want to relax and laugh. The TV will give varieties as comedy, mega serials, entertainment variety and cooking, dancing and the language varieties.

**Influence of TV on Cinema**

- Information on cinema contributes towards maintaining sufficient cinema attendance for the Film Industry. Cinema remains infact, a major supplies of programmes films occupy 10% to 25% of transmission time and remain the most appreciates type of ‘transmission’ for televiewers.
- Films are convenient and assuredly popular way of occupying the network. TV assumes no more aesthetic or cultural responsibility in this respect than a whole sale dealer of images.
- Films and programmes on Cinema are among the least expensive programmes for TV.

**Promotion of Cinema on TV**

Apart from the telecast of film which itself promotes cinema, TV has also made efforts to acquaint the public. The opportunities of cinema on the small screen depended on the opportunities offered by contemporary political events, on the personality, and ideas of various people successively occupying different positions of authority. Retrospectively the impression remains one of disorder in terms of initiatives, of human routine, save a few brilliant exceptions.

The relationship between Cinema and TV would have been no interest to the general public, except in as much as it reveals the consequences of misusing a monopoly situation and what is more, of the
total observe of an audio-visual policy on the part of the powers that be. 
The fate of the seventh art is a abandoned to the mercy of an absent and 
unequal competition which, not continent with contributing to the 
disappearance of Cinema, tends to sap to nothingness the most popular 
sources of televised programmes.

5.6 CHANGING TRENDS OF INDIAN CINEMA

CINEMA TO E-CINEMA

Film Industry is now tuned up by the digital technologies. Digital 
delivery and exhibition of commercials might soon became a reality in 
India. Animation already dropped the motion picture techniques and 
special effects CG’s made the marks in the cinema. Chennai based 
pentamedia graphs and Mumbai based Zee TV, already ventured into 
Warriors’ are the full length 30 stop motion animation features. India’s 
first seamless mix of live action and animation is Zee’s ‘Bhagmati’, ‘Queen 
of Fortune’.

Digital effects like:

- Blue screen composition.
- Digital malte painting.
- Ray tracing.
- Digital compositing.
- Morphing (transform one face to another).

are very famous in the cinema at present.

Almost every ‘action’ film made for a global market by the 
Hollywood Industry seems to be nothing but a costly showcase for ‘FX’, 
much of creatively unremarkable. Disney’s ‘Dinosaur’ (2000) was the
large chunk of the budget reported to be in excess of $200 million went into digital effects.

Now however, the digital ‘IMPACT’ threatens to engulf the cinema industries distribution and exhibition. Nothing but “Digital Cinema” today a system to delivery the full length motion pictures, trailers advertisements and other audio-visual “Cinema Industry” programs to theatres throughout the world using digital technology.

The Digital Cinema system delivers motion pictures that have been digitized compressed and encrypted to theatres using physical media distribution (such as DVD-ROMs) in an offline mode is ‘Store and Forward’.

Alternatively use is made of electronic transmission methods, such as a dedicated Satellite link – similar to the VSAT, is available in India. A two hour feature film sent by this means requires about 40 gb of storage and if the Satellite-transponder link works at speeds of around 40-50 mb. It needs to be encrypted to ensure that only the chosen theatre can unscramble the data.

In the use of Internet to delivers the film to the theatre. Broadband Internet through dedicated lines and Cable TV connections is already a reality in many countries, delivering video content 100 times faster.

Authorised theatres automatically receive the digitized programs and strive them in hard disk storage while still encrypted and compressed. At each showing, the digitized information is retrieved via a local area network from the hard disk storage, then in decrypted, decompressed and displayed using cinema-quality electronic projectors featuring high quality digital sound. The actual task of screening or exhibition is also likely to go digital within 4 – 5 years. The digital signal downloaded “online” from Satellite or Internet or Offline from a CD or DVD that has been despatched to the
theatre is projected by a PC which is fitted with special image intensifier lenses and mirrors. It opens up the possibility that 2-3 language versions from a single control room.

The distribution of digital films on physical media has the advantage of not requiring any skill to load a movie and no attendance required beyond the simple process of inserting disks or cartridges into a digital cinema system and pushing the ‘load’ button.

The 2 current technologies for digital projection seem to be competing:

1) Digital Light Processor (DLP) and  
2) Digital Direct Drive Image Light Amplifier (D-ILA).

The next frontier of digital film delivery may be Direct to Home – DTH, and the Broadband Internet may soon be available in India. However in the long run, Internet is seen as the final frontier – the way to directly reach the viewer bypassing both distributor and exhibitor. It was inevitable that the nation with the world’s largest Film Industry would sooner rather than later, test the waters of digital cinema delivery. In India, few theatres equipped with digital projection systems on a trial basis and believes Indian producers fighting an uphill battle against piracy will soon see sound commercial sense in going digital all the way.

There is no denying that at the core of good cinema lies an art rather than a science and science and nothing will ever change the impact of human hands and minds in the creative process. But no ignore more obvious technological changes may be luxury that the film makers can no longer afford. Currently, prohibitive cost is the main inhibiting factor that continues to delay the end-to-end digital production, distribution and exhibition of films. The cost of making digitalized multiplex theatres, changes from rupees 50/- to the dollars and the logic will seen even more inexorable to all own film makers. In the computer business, costs have
crashed and the digitized effect may soon sweep over the Indian Film Industry soon, unless it is ready to adapt and adjust with the times and technology.

**Changing Trends of Indian Cinema**

Indian Cinema is a definitive set of liberal – humanitarian values, embracing progressive solutions to urgent problems, a sensitivity to the plight of the poor and oppressed, a faith in the ultimate movement of man towards change. Drawing its inspiration largely from the neorealist, it is a cinema of social significance, and artistic sincerity, presenting a modern humanist perspective, more durable than the fantasy world of the popular film. A continuous, deepening exploration of life in India’s changing context has been the main concern of the Indian Cinema. Its preoccupation is with the growing contradictions of a society in which large section of the people, long used to passive acceptance, have meanwhile becoming politicised. The Indian cinema is “regional” in the sense that it speaks in terms of a recognisable situation, gives its characters a social identity and deals with situation close to life. In production too it follows a pattern different from the popular cinema, the films have low budgets, are shot on location, experiment with new actors and in many cases are based on Indian literature, significantly the Indian cinema owes a great deal to state patronage in the form of easy loans, tax concessions, recognition through awards and a sustained effort to promote it at home and abroad.

The new changing – trend wave of Indian cinema results the mutual reinforcement of a variety wavelets – (technological changes, thematic changes, changes in theoretical approach, changes in material environment).

Silent cinema in India commenced in 1896, talkies in 1930. During the last seven decades the number of films and the power of the cinema over the masses as the main form of entertainment increased astonishingly
from a meagre 27 in 1931, the production of sound films increased to 318 in 1960. During this period the established studios / producers declined, the fly-by-night producer class, out for a fast buck, began its ascent. The character of audience too changed. The urban middle class audiences of the twenties and thirties were swamped by the uprooted industrial workers and labourers swarming to the cities. And the major theme of the Indian Cinema remained within remarkably narrow parameters. There were the ever popular religious mythological films. Very close to them were the so called “historical” films, which were equally popular exercises in myth making – glorifying some flattering chapters of Indian Film history. The forties and fifties saw the rise of social-reformist films – cautious critiques of obvious social evils such as the dowry system, prostitution, polygamy etc. The changes in social and political environment were another impelling factor.

The changing trends of Indian Cinema indelibly stamped in certain features. A basic element was their total and instinctive understanding of a common people. Another was refusal to play the commercial cinema game – dragging the audience mind with ersatz emotion, pseudo folk dances, contrived situations, “noble” or tough language of dialogue. Third was imagination adaptation of Indian literary classics of writers like Tagore and Prem Chand. Their sensibility was definitely western. In fact the objectivity of the changing trend of Indian cinema objectivity was a child of west. The trend changes based on portray the splendours and the tragedies of the country in a native and comprehensible sense to Indian Cinema whose major features till then acquiescence and placidity. The Indian cinema is not an infant. It is too self-conscious and aware to merit that description. It has its difficulties of identification, but these are not major ones. What is troubling in its financial struggle to keep alive, to get its message across to the millions to clear the cobwebs of history, to snap the mind forged manacles in our land.
Changing Trends of Indian Cinema in Mughal-E-Azam: Digitized Remixing

K. Asif’s Mughal-E-Azam was released in 1960. The film took 15 years to make and cost of 1.5 crores and took over 500 working days. The project was reviewed in 1951, starring Prithvi Raj Kapoor, Dilip Kumar and Madhubala. The movie was produced by Surinder Kapoor. The spending expenditure of this movie, the entrepreneur did not bother about money, and spending crores together that time itself. To show the effectiveness of ‘Royality’ and the ‘Royal Look’, the producer make the arrangements such as Tailors were brought from Delhi to stitch the costumes, and jewellery’s were made by Goldsmiths of Hyderabad, the Crowns were made by Kolhapur and the Shields were made by Rajasthani Iron Smiths and the Embroideries made by Khambayat and elaborated Footwear was made from Agra. The set of “Mughal Darbar” made by 150 Carpenters and real Pearls were used in the scene showing Prince Salim’s Necklace breaking, and 100 Singers used for Chorus in AR Mohabaat Zindabad. The highly art 1.5 million, Song “Pyar Kiya To Darna Kya” was written 105 times before Naushad favoured the writer and Shakeel with an approval. Ghulam Ali Sahib was paid Rs.25,000/- to sing a song. The film released in ‘Maratha Mandir’ – Mumbai and with the ‘Royal Invite’. Mughal-E-Azzam is now digitally remastered and showing the epic love story of Salim and Anarkali.

Remixing of Old Songs with Digitized Effects

Changing trend and expectations of the customers of Film Industry is still lying with the old honey in a new decorated bottle. The audiences are still having their interest towards the block-busters of those days melodies – high beats. Most of the Hindi, Tamil and Telugu old and middle era songs are remixed with the modern digitalized technology and it is offered to the TV channels in the form of ‘Albums’ or attracted to any of the films in the present era directions. The high effected outlook costume and the choreography refilling the present technology effects. “Asia Nooru
“Vagai”, “En Assai Mythiliyee” Tamils songs are examples with the remix digitized effect used in the present screen of Indian Cinema.

**Changing Trends of Indian Cinema in Unlocation Shoot**

There was the time, the Indian Cinema catching up the dreams of making movie in the sets with high cost. The making movie to the set reached its saturation point and in the different trend started in the Indian Cinema, to feel its customers reality nothing but the outdoor, of the nearest places like gardens, waterfalls and zoos and the crowdy, posh places. The Indian Cinema, shared the inputs from one state to the other, for the outdoor shoot like tourist spots, villages, cities and metros. The Indian Cinema is forgetting Shimla, Ooty, the Waterfall Walla, Garden and it is the time for Indian Cinema to be familiar – looking Alps in Switzerland. Bollywood and Kollywood, Tollywood and other regional movies are making their competition to get into Switzerland. Other countries are serenading Bollywood crews in red carpet style, with discounts visa assistance and tours.

Italy is now concentrating on wooing Bollywood for on-location shoots. The move of Indian movies are prompted because Indian Cinema has now found a global platform and an increasing audience amongst non-Indians. Singapore, Hong Kong, New Zealand are among those which are now aggressively baiting Bollywood, which they foresee will form an important portion of the Indian tourist pie, some countries offer financial support upto 50% to 70% of the expected costs, Hong Kong has set up film services office to facilitate film production. New Zealand’s shooting costs are 50 percent of European and US costs. In the recent years “Kaho-Naa-Pyaar Hai”, “Rehna Hai Tere Dil Mein”, “Soldier’ were shot in New Zealand, “Company”, “Gumraah” in Hong Kong and other films in Singapore. Tollywood, Kollywood, Mollywood came to New Zealand despite stiff competition from other filming destinations like Switzerland. It is estimated that Bollywood film production houses will pump in at least
a cool US $ 1.105 million, for shooting in places like Umbria, Abruzzo and Campania.

**Changing Trends of Indian Cinema in the Industry Formula:**

Romance, emotions, trauma and the ultimate triumph of love over advertising has been a standard hit formulas of Indian Cinema. The Indian Cinema has been categorised two parts.

**Chick Flick**

* About Man-Woman relationship (Older-Younger- same age).
* Emotional background (fear, cry, shout, attachment, affection).
* Villain cheats on heroine.
* At least one – two emotional death.
* The lead character finds love or dies.
* Climax is an explosion of passion.

**The Action Flick**

* The lead role–about personal back story and against the world.
* Lots of violence, blood .
* Villain steals nuclear weapon or wants to annihilate world.
* Many deaths, all unemotional.
* Climax is explosion of buildings, bridges or cities.
* Terrorists and bomb culture.
* At least the lead character finds the Villain and kills him.

**The Commercial Flick**

* One ‘Item No.1’ song with two pieces.
* Put Miss World – Miss Universe / Beauty Queens of locals / models in top for one high beat song.
* Low melody with nature sceneries.
* Rain Dances / Folk Dances / Added Commercial Advantages .
The Sentimental Flick

- Father-son/mother-son/father-daughter/mother-daughter relationship.
- Husband-wife relationship.
- Sister-brother, sacrificing brother life for sister.
- Emotional attachment of the lead character with the society and the language he belongs to.
- Separation of lovers – joining in the end as ‘Happy ending’.

Changing Trends of Indian Cinema in the Film “Title” in English

Taking a look-back at India’s cinematic history, it is easy to see that English has not always been the hated language of the alien rulers. A study of fascinating ‘title cards’ of the silent films shows that English was always present, often at the top of the frame, followed by other languages. The language was sometimes quaintly archaic with a weakness for the toxical flourishes and ornate phraseology. But occasional robustness broke through in an attempt to capture the colloquial equivalents for the nonsense rhyming which is common to indigenous languages. Both silent and talkie films of Indian Cinema’s beginning era records were an instance of ‘Indinglish’. Bollywood set the trend, giving movies English names. Most recently ‘Road’, ‘Company’, and ‘Murder’. The south has followed suit with ‘Boys’, ‘Autograph’, ‘Excuse me’, ‘Monalisa’, all of which interestingly, have tasted box-offices. Other movies in Tamil, Telugu and Kannada have also been hoping a catchy English title will do the trick ‘Citizen’, ‘Villain’, ‘Friends’, ‘Idiot’, ‘Super Police’, ‘Love’, ‘H2O’ and ‘Hollywood’. In the Kannada movies the titled films like ‘Joke Falls’, ‘News’, ‘Encounter Dayanayak’, to be arrived to the floor. Mahaboob’s ‘Mother India’ was hitting with ‘Indiglish’ title. (It is ‘Karma’ that a film about a twentieth century ‘Karmayogi’ should spotlight world attention in
India as a film making country, rich in theatres and locations?). Attenborough’s picturisation of ‘the life of the Mahatma’ simplified no doubt, made it accessible to most of the English speaking world, sparking a renewed interest in English as a vehicle for Indian themes. It makes a good starring point to examine the relevance of English as a means of cinematic expressions – its chequered history and present possibilities in a national ethics where ethnic and regional identities have reasserted themselves with a new vigour. The tone is almost strident when the claims of an Indian languages are pressed as the sole voice of artistic endeavour.

State aid in the form of loans and assistance of proposed art theatres is being considered. But such aid in both limited and in the long run, a dangerous crutch. The aim of the Indian Cinema is not merely to make inroads into the commercial cinema audience. If it is to change people, it must propagate a new morality.

In India, the cinema mainly falls under the jurisdiction of the individual State Governments. Each collects a sizeable talk revenue from cinemas. Almost half of the box-office collections are absorbed by the State Government in the shape of entertainment tax. The incidence of entertainment tax in various stages ranges from 37.5% to 75.7% of the actual ticket price. The relevant State Government is therefore obliged to divert part of this considerable revenue for the development of cinema through its State Film Development Corporation. Most of these efforts end up benefiting the Film Industry and not the quality of a struggling Indian Cinema. The promotion of good cinema with good concept and approach and medium to the society has been mainly left to the Union Government of India which approaches it as a cultural function. Only a few of the State Governments have recognised like real needs of the cinema. The Southern States like Tamil Nadu, Andhra Pradesh really giving full support of the business in the relevant cinema. In West Bengal, the Cinema has been aided by the State Government to a large extent. Noted film makers have
been given opportunities to make the films, they want with the Government as producer. A few selected films are given subsidies ranging from Rs.100,000 to 300,000. Several other states provide subsidies and incentives for all the films being made in the local language of the state and shot on its locations or studios. The subsidies differ in quantum from Rs.50,000/- in Kerala to Rs.150,000/- in Karnataka, then it was revised as per the request of the Film Industry in the years of 80’s, some of the State Governments have realised the fulfilling of subsidising all types of films which only tends to promote mediocrity. But whenever they make a change in four of a selective subsidy aimed at quality, the lobbies of the commercial cinema pressurise them to maintain the status quo. In Gujrat, the subsidy is less compare to the other states i.e. Rs.25,000/- was being granted to the studio where a film was shot. When film makers from all over the world are opting for real locations, the Government expected them to return to the studio. In Maharashtra, the Government refunds the entire entertainment tax, earned on a film to the producer, when he is making his next film upto the extent of Rs.800,000/- in the years of eighties.

The commercial cinema is always having the national level follow-up, it can not have the regional level identity. The sets, costumes, stories, characters have a rootlessness that is distinctive.

The ‘family’ aspects of commercial cinema, must have something for kids, teenagers, parents and ground parents. The common entertainment for all category to music. Even here the songs, both in terms of words and music, must cater to four generation – and atleast a film should have six songs and the length of the commercial film to 160 minutes approx. The commercial films market value partly depends on its music and lyrics too, apart from that comedy, action, dance, melodrama etc., should add the masalas of commercials. The reason for the mandatory presence of songs is that they help break-up conflict and tension, whether religions, social or sexual. The foreign observers are usually amused by the songs in Indian
The commercial producers and directors of Indian cinema, are totally dedicated to the concept of “family entertainment”. But at the same time, these cinema’s in India gets bad press. Not need to say, it is constantly attached for being vulgar, trivial, reactionary, tasteless and exploitative. The response from those on the receiving end of this criticism is usually silence mingled with unconcealed contempt. The main investors of the Film Industry, who is supporting the producers – called financiers often invest in “steps”. The potential distributions pay a deposit for distribution rights. But most of the time, the Directors of the Film Industry get “Interference” from “outside elements” which usually mars financiers.

The “Civilising” of the film is also important. Critics acknowledge that its motivations are beyond change, nothing but the concept of “smoother the rough edges”. It is the need of the Film Industry. By this, the industry mean a more vigorous and thorough approach to craft and technique. Based on the special “style” the names of Yash Chopra, Subhash Ghai, Manmohan Desai and Ramesh Sippy are admired by the supporters nothing but the audience, and they feel that they are “socially responsible” and “useful” as they provide sorely needed diversion to the “toilet masses”.

Indians are more introspective than westerners. In a rural setting, while silence seems to be all embracing and life itself slow, the director would be out of tune with his theme if his pace seemed forced. Very often, music and songs was with this lyrics, are discretely blended with the visuals to underline their impact. Most of the time, Indians are speaking the body language, that is very different from the Westerns. Both obedience and obeisance have their own nuances that may not always be apparent to someone from an alien culture.

The Western culture like kissing on the screen, lips sync is the taboo. It can be suggested as strongly as possible but not shown. But the changing trend adopting the culture. very strongly.
Changing Trends of Indian Cinema

Indian Cinema has never ceased to hold the attention of those who are keen on making a deep study of world cinema, since it is one of world’s cinema’s important components. While the non-formula Indian Cinema, in its heydays, has created waves throughout the world, the precocious looking affluence of the formula of Indian Cinema has both intrigued and mystified it. Its growth, evidently, has not been very logical on balanced but it has always been fascinating. Today, off beat, Indian Cinema, which has once the world’s pride, has touched a low ebb, while popular, Indian Cinema despite a none too cheerful balance sheet, continues to proper both in terms of number and investment. Like offbeat cinema again, it is in constant search of an identity of its own. But this has not been without some historic reasons. It is only now that even Indian languages, and culture are within slight of finding their own identity, but the important thing is that the search is on.

The heavy and constant competition faced by Indian films from across the boarders has undoubtedly led to a crisis of identity in Indian Cinema. It has consistently been pestered by the question whether, it should emulate the films being made in other regions world wide, or Hindi Cinema which passes off as national cinema by virtue of its vast reach all over the world.

It has somehow forsaken its own nativity and shunned the salutary trends in the neighbouring countries even within the framework of commercial cinema and plumed more for the glass and shapelessness of the run-of-the mill, Hindi Cinema as a sort of safety device. Not that this device has always worked to its advantage but right now, Indian Cinema seems to be hoist on its own petard.

The placid socio-political scenario, of India has further contribute to the relative passivity of the Indians. Indians made use of both theatre and
cinema to propagate their views and ideology, which meant their taking the struggle straight into this tremendously influential mass medium. That many of them later graduated to politics and entered the corridors of power was also a notable development, which lent a lot of virility and vim to their film themes.

For one thing, the idiom of these writings went over the heads of many offbeat film makers, thus losing even their limited relevance. What this movement badly needed, on the other hand, was the critical support of the Indian media, in a language, which both film makers and film goers could comprehend but unfortunately, this was not to be. On the other hand, the media in India was taken in by the sudden emerge of this movement so much that it went on pampering it instead of intelligently dissecting and guiding it.

These are severe constraints on a pampered child to grow healthily, sometimes the big stick is also necessary to make it clear, where it gets off. The media in India was guilty of sparing Indian offbeat cinema this much needed rod.

As for the critics and cinema writer, outside and inside India, they got exposed only to the better kind of Indian films in this era, mostly award winning art films in the national / international level and thought the cream they saw was true of the entire trend. It is no surprise, if the very complementary and warm references made by some respected foreign critics to these films tempted many aspirants on the ground to plunge into the field, without having either the where withdrawal or the competence to sustain the gamble. It is also a fact that some of the better films lost out either in competition or for extraneous reasons. The net result collapsed under its own weight. It might take quite sometime for it to recover, if at all, unless some strong incentives are given to the right kind of film makers to start all over again.
The Film Industry of the world is on the threshold of exciting, fundamental and complex change which has been triggered by newly available digital technology. The CG, ‘Digital Cinema’ are the fast changing technologies in the world. Almost every “action” film made for a global market by the Hollywood Industry seems to be nothing but a costly showcase for “Fx”, much of it creatively remarkable. John Woo’s “Charlie’s Angel’s” and the later Hollywood vehicles of “Jet Li” are some examples, possibly the costliest animated feature ever made was Disney’s “Dinosaur (2000)” where a large chunk of budget reported to be in excess of $200 million went into digital effects. Indian cinemas are also nowadays adopted by digital effects very effectively. In future the technology of e-cinema will also be available in the Indian Cinema. The digital signal downloaded “online” from satellite or internet or offline from a CD or DVD that has been dispatched to the theatre is projected by a PC which is fitted with special image intensifier lenses and mirrors. In February 2001, the Universal Films signed a deal where by its new comedy, “Meet the Parents” was available in digital form in American homes via the Cable TV Network. In August 2001 – five major Hollywood studios – MGM, Paramount, Columbia, Universal and Warner Brothers launched the delivery via Internet of their second run film. With in a year (or) two, the trend may be adopted by Indian Film Industry too and also it will influence the socio-economic improvement in the country.

Cineplex-Multiplex, status of Cinema screening business, co-existence of multiple screen cinema halls with virtual reality games, shopping malls, food court, and indoor games, government policy and typical multiplex project with five screens. Project cost, plant and equipments, working capital, means of finance, revenue model, profitability and key financial ratios.

5.7. DOES FILM INDUSTRY CONTINUE ITS GLAMOUR
Entertainment was not the objective, of the Film Industry but
development socio-economic background, emotional and intellectual
aspects of the society, good story and literature and good music, beauty of
form and good rhythm, well developed technology – making the
expectations of the Film Industry, more. We find always beauty and
ugliness in the cinema. Ugliness meant the bad approach rhythm and
disharmony are akin to poor quality expression and character and their
opposites are akin to and represent good story, discipline and character.
The Film Industry is the medium to creative and influence the harmony in
the soul, at the deepest level. One who has received that kind of education,
is of the inner life, will have the skill of understanding the weakness of
Cinema as well as the projection. With good taste, one will adore truth,
draw joy from it and internalise it as one’s personality and will dislike and
hate the bad and the evil in one’s youth when he or she may not be aware of
the reasons behind it. The most important aim of cinema in the
entertainment and education to inculcate in every citizen’s awareness and
sensitivity to all the aspects of our environment, and grace in everyday life.
In other words, it is to develop the inclination and capacity to understand
what is good and desirable and what is wrong and undesirable, not only for
the individual but for the society as a whole.

A truly accomplished product of cinema is capable of carrying us
into the real of the true bliss. To arrive this, we must have our sense and
sensibility. Each motion picture will depend on the creative ability of the
film makers to choose the precise way to combine all the technique into an
artistic and commercial way with their own personal vision. The
development of cinema has been greatly influenced by drama, the novel,
poetry music and painting. Inspite of this there has been a consistent
attempt by film makers to develop their own language and techniques and
commercial ideas for communication. A closer look at the elements of
drama would be of help in the understanding of the evolution of the modern
to the cinema technique. The film makers took the cue from the theatre and
dramatic events provided the main theme for films intended as mass entertainment, in the beginning days of the history.

In 1903, the Edison Company made film ‘The Great Train Robbery’ directed by Edwin Porter, which was based on action, strong, simple, dramatic story. Till that time the motion picture had been concerned of public events etc. But now the appearance on the scene and film making began to be looked upon as an creative art. By 1913, the Hollywood was established by American Film Industry and the motion pictures could make a lot of money in the commercial point of view, and became the world wide trend. Latter, it was adopted by stunt, music, sex and violence and vulgarity. Because of the technical growth and the generation gaps, and the taste and the present trend, the presentation of the Cinema Industry world wide and in India also changed. One part of time, Telephone, TV, Four Wheelers are the imaginative things for the society, can be seen by the motion pictures only. And the social-economical growth, changes and the development, is making the society to own on their aside.

The opportunities were not opened to the interested people whom want to come to a Film Industry. Now the doors are opened for the talented people globally.

The Cinema Industry can be visualised as love and justice respectively. The concept of love can be metaphorical, in terms of devotion, dedication, and compassion, and the sense of justice can be perceived through logic, rationalisation and deduction. Some people want to be just, without compassion, hence the justice become harsh. With effect to this, the visual language of Cinema Industry can be artificial and synthetic. On the other hand if one is too loving without any sense of justice, the one tends to be sentimental. In the process, the visual language of the Film Industry can be very compulsive and dominating. The digital video-era has made the tool of cinema much more easily accessible than ever before and thus has placed an enormous responsibility on both the
receivers and the producers. The aspiration of young minds in the enchanting world of cinematography – and arouse their interest and enthusiasm to know more and implement with the help of enough courage, commitment and financial support will definitely make the Film Industry to continue its glamour in future too. The cinema to e-cinema and the Internet, ISDN facilities will definitely decorate and colour the glamour of the Film Industry without any doubt in future.

5.8. **MARKETING EDUCATION IN THE FILM INDUSTRY AND INTRODUCTION OF MARKETING EDUCATION FOR PRODUCTION COMPANIES**

Several decades, Marketing has remained a very popular discipline in all business related sectors. The structure, content and number of electives are 3 key issues to develop the marketing education in Film Industry. ‘Marketing Package’ is a useful for the entrepreneurs of the Film Industry.

5.8.1. **FUTURE OF MARKETING EDUCATION IN CINEMA**

![Diagram of Future of Marketing Education in Cinema]

- **Level 1**: Marketing Package
- **Level 2**: Continuous Education and Re-Education
- **Level 3**: Corporate Governance, Marketing Ethics & Practices
- **Level 4**: Social and Cause Oriented Marketing
- **Level 5**: Creation of Indian Intellectual Capital
- **Level 6**: Marketing, Fraternity, Capability Building & Availability

Continuous Education and Re-Education
5.8.2 LEVELS OF FUTURE DEVELOPMENT OF ENTREPRENEURSHIP IN THE FILM INDUSTRY

**Level-1:** (Initialisation)

Marketing Package.

**Level-2:** (Education and Re-Education)

Both continuous and re-education are the aims of film education. The ‘Open Programmes’ in Marketing an undersubscribed. The marketing business will be based on ‘need-based’ programmes of the Film Industry. A trend that seems to be emerging is that of customised programmes. This may continue in future, some never areas of education to the Film Industry could be (1) Retailing and Retail Management, (2) Merchandising and Media Management, (3) Integrated Communications and Media Management, (4) Global Brand Management, (5) Brand Management for ‘Business Markets’, (6) Marketing of Film Products and (7) Entrepreneurial Marketing, (8) Media Insurance Marketing, (9) Pension Marketing.

**The need for Career Oriented Programmes for**


**Level-3:** Corporate Governance: Marketing Ethics and Practices

Thanks to the openings of the Indian Economy, a lot has changed in India.

The growing presence of Indian Film Industry, coupled with increasing competitive intensity, has helped a great deal in getting fair and better deals for the Indian customers. But in spite of the end-customers
getting better value for money, the marketing practices of a vast number of Indian marketers need to change and improve. The presence and pronouncements of regulations are not enough in the Film Industry. Debate is a must to surface and eradicate these maladies. These would help in familiarising and sensitising the film makers about the issues linked to the ethical and unethical business cum market practices.

**Level-4: Social and Cause Oriented Marketing**

The ‘Social Marketing’ is the proper for Indian Film Industry. India offers major challenges to the marketing fraternity to improve the quality of life of nearly 700 million economically disadvantaged people. The lack of means are not synonymous with the lack of needs. Indian Film Industry can play a leadership role in developing a marketing education package in the Film Industry that emphasises tool and techniques to market the film products and services to the customers of the globe. A major challenge in the future would be to develop dedicated courses related to that deal with the understanding of issues related to ‘Marketing for Masses’. This will represents a gold mine of opportunities to do something meaningful and also produce the relevant intellectual capital.

**Level-5: Creation of Indian Intellectual Capital**

Most of our technologies and the articles and aids are based on other countries, in the Film Industry. The Indian Film Marketing has failed to generate substantial “Intellectual Capital” to make an impact even within India and abroad. One reason could be absence of pressures of publish in good journals, critics. Both combined, seemingly have prevented the generation and sharing of high quality Indian intellectual capital covering concepts, frameworks and a useful reservoir of knowledge of Indian Market and practices. Lack of corporate support and co-operation could also be a reason hindering the development of a large reservoirs of indigenous intellectual capital. On the one hand, liberalisation and globalisation would help in reversing this situation by creating a culture of ‘Pressure to
Perform’. On the other hand, in creating this capital, we do not need to be necessarily constrained by the “western” definitions of what constitutes good research. The research should be both in pertinent to and understood by practitioners would contribute for more to society and be more valued in India.

**Level-6: Marketing Fraternity: Availability & Capability**

**Building**

The future of Marketing in the Indian Film Industry is largely links to the quality and quantity of marketing exposures. Unfortunately till date, there is no association or organisation in India related to the Film Marketing. This will delivers the quality of life and in a multiplies of entrepreneurship in a society. The only purpose of Film Industry is to serve for its customers. Time is now ripe to re-position and re-gear to contribute to become thought entrepreneurs of Film Industry’ both within India and beyond.

5.8.3. **NEED OF MARKETING STRATEGY IN THE FILM INDUSTRY**

- Competitive Advantage.
- Implementation, Context, Marketing Strategy.
- Communication, Infrastructures, Timing, Information, Opportunities, Leadership, Diligence and so forth.
- Suppliers, Buyers, Substitutes, Potential Entrants, Industry Competitions, Other Public Chance Events.
- Publics and Contracts.
- Benefit Bundles (Product, Prices, Services)
- Starting Time, Ending Time.
4. CUSTOMER (AUDIENCE) RELATIONSHIP MODEL FOR THE FILM INDUSTRY

The film marketing strategy in India, is to be developed to provide a competitive advantage over a period of time by building, relationships, offerings, timings and resources.

**Strategic Approaches**

**Thesis:**
- Sequential
- Direct
- Deterrent (Providing Competition)
- Counter force (Negative Competitors Potential to do damages)

**Antithesis:**
- Cumulative
- Indirect
- Combative (Engaging in Competitions)
- Counter value (Causing Business Damage)
5.8.4 MARKET CHOICE BEHAVIOUR OF THE FILM INDUSTRY
5.8.5 **BUILDING INDIAN FILM INDUSTRY**

**Branding** is identifying or creating and then exploiting, sustainable competitive advantage. The key rules of marketing in the Film Industry ‘Brand Recognisation’ of the production company. To avoid the contradiction of branding is an element of business strategy and in turn business strategy is an element of branding, always can say “Branding” is inspirable from business strategy and is essential for survival. Because of the e-cinema and D-cinema, the production, exhibition, distribution parts of the Film Industry is also coming under the category of IT. Branding in the integration everything about the production company to create consistency for all your stake holders – customers, and prospects, scripts, employees and potential hires, competitors in other languages; analysis and government bodies. Focusing on brand of company of production could lead to the kiss of death for a start-up firm trying to create repeat business in a crowded market place. The audience will see the script, the over making of the film, story, dialogue, dance, music and the outcome of the story to the society. In the ‘perfectly competitive’ market of the Film Industry, branding is necessary to make the production company to differentiate from others. The way of approach should be different for each and every product / film of a particular production company of the Film Industry. The strong branding is the only possible way to create differentiation. Film Industry based business is always called as people’s business. It is the projects in the name of film to the audience, the opportunities to learn and apply, stretch – challenges and face and get the best and retain and make the production company or the banner to live the brand.

The cross multi-cultural attraction of the Film Industry and understanding the audience’s (customer’s) idioms also important. Climbing the right value chain of the Film Industry and doing the things for the right reasons and innovative thinking, building agility into the business strategy of
the Film Industry is also important. Quick in identifying niches, exploiting them, and moving on the next big opportunity without straining much is also important part of the skill of the entrepreneurs of the Film Industry.

5.8.6 **NEED OF ISO FOR INDIAN FILM INDUSTRY**

The adoption of a QMS – Quality Management System should be a strategic decision of an organisation. ISO is a world wide federation of national standard bodies. The design and implementation of an organisation’s QMS is influenced by varying needs, particular objectives, the products provided, the process employed and the size and structure of the organisation. It is not the intent of this international standard to imply uniformity in the structure of QMS or uniformity of documentation.

The Quality Management System requirements specified in this international standard are complementary to requirements for products. This international standard promotes the adoption of a process approach when developing, implementing and improving the effectiveness of a Quality Management System, to enhance customer satisfaction by meeting customer requirements. For any organisation, to function effectively, it has to identify and manage numerous linked activities. An activity using resources, and managed in order to enable the transformation of inputs into outputs, can be considered as process.

The application of a system of process with in an organisation, together with the identification and interaction of these pro processes and their management, can be referred to as the “process approach”.

An advantage of the process approach in the ongoing control that it provides over the linkage between the individual processes with in the system of processes, as well as over their combination and interaction.
When used with in a quality management system, such an approach emphasizes the importance of:

1) Understanding and meeting requirements.
2) The need to consider processes in terms of added value.
3) Obtaining results of processes performance and effectiveness and
4) Continual improvement of processes based on objective measurement.

The Quality Management System always based on PDCA, cycle

Plan : Establish the objectives and processes necessary to deliver results in accordance with the customer requirements.

Do : Implement the processes.

Check : Monitor and measure processes and product against policies, objectives and requirements for the product and report the results.

Act : Take actions to continually improve process performance.
The QMS system can be easily adopted by the Indian Film Industry, to avoid the confusions in the un-organised setups and can be organised, and come under ‘a management’ or an ‘academy’. The Academy can have the sub-regional languages divisions. The Quality Management System of Film Industry, easily identify the Audience (Customers) requirements and analysis. The Management of the organisation (Production Company / Academy) will take the responsibility and it will undertake all the available resources, and make the product through product realisation. The resultant product, measurement analysis and improvement will measure the customer satisfaction. The make the Indian Film Industry in an organised way for QMS ‘Objectives’ are important.

**According to the Film Industry**

Product means  $\rightarrow$ Film (Commercial / Art)

Customer  $\rightarrow$ Audience

Management  $\rightarrow$ Organisation/Academy/Production Company

Objectives  $\rightarrow$ Goals

Resources  $\rightarrow$ Human Resources, Infrastructure, related to Film Industry

Input  $\rightarrow$ Producers Finance, Directors Idea, Production Unit – Co-operation

Output  $\rightarrow$ The Film

**The Quality Management System:** Should have

1. Scope
   General Application

2. Nominative Reference
3. Terms & Definitions
   General Requirement
   Documentation Requirement
   General
   Quality Manual
   Control of Documents
   Control of Records
5. Management Responsibility
   Management Commitment
   Customer Focus
   Quality Policy
   Planning
   Quality Objectives
   Quality System Planning
   Authority, Responsibility, Communication
   Responsibility, Authority
   Management Representative
   Internal Communication
   Management Review
   General
   Review I/P
   Review O/P
6. Resource Management
   Provision of Resources
   Human Resources
   General
   Competence / Awareness / Training
   Infrastructure
7. Product Realisation
   Planning of Product Realisation
   Customer Related Process
   Determination of the requirement related to the product
   Review of the requirement related to the product
   Customer communication
   Design & Development
   Design & Development Planning
   Design & Development I/Ps
   Design & Development O/Ps
   Design & Development Review
   Design & Development Verification
   Design & Development Validation
   Design & Development Changes
   Purchasing
   Purchasing Process
   Purchasing Information
   Verification of Purchased Product
   Production and Service Provision
   Control of Production and Service Provision
   Validation
   Identification and Traceability
   Customer Property
   Preservation of Product
   Control of Monitoring and Measuring Devices
8. Measurement Analysis and Improvement
   General
Monitoring and Measurement
Customer Satisfaction
Internal Audit
Monitoring and Measurement of Process
Monitoring and Measurement of Product
Control of Non-conforming Product
Analysis of Data
Improvement
Continual Improvement
Corrective Action
Preventive Action.

To organise the Film Industry more the adoption of Japanese practice ‘5s’ also will help. The ‘SITSUKE’, SITKESU, SEISI, SEIRO, SEITON, are the ‘5s’ practice of Japan. The organised way of clearing, cleaning, organising, maintaining and discipline will surely organise the Film Industry of India and make the world of notice.
The Emergence of Entrepreneurs in a society depends to a great extent on the Economic, social, religious, cultural and psychological factors prevailing in the Indian society. In the advanced countries of the world, there is a phenomenal increase in the number of self-employed women after the World War II. Women Entrepreneurs have been making a significant impact in all segments of the Economy in the western countries and the areas chosen by them. They have made their mark in the business of motion picture too, with the new challenges and opportunities for self-fulfillment and prove their mettle in innovative and competitive jobs and made the balance between their family responsibilities and their business lines. Today we find women in different types of Industries, traditional as well as non-traditional in India. Mostly women and interested in moderate returns. Knowing their other limitations, they prefer smaller projects and then select business opportunities requiring moderate investment. But in the case of film industry, the women entrepreneurs involvement is very less and acceptance level is also not upto the mark compare to the other business sector, because of security reasons. Today, there is a greater awakening among women. Given an opportunity, they will declined the results. In education, they have not only excelled but also become top makers in India, likewise, in the Bangalore Film Industry in a position of the need of the hour is to provide an opportunity in a conducive atmosphere free from gender differences. It is therefore, encouragement of the growing intensity of motivation amongst
educated young women for coming in the Entrepreneurial stream of Bangalore Film Industry and extend support with scientifically designed package of the technical and financial assistance, towards this end, an integrated approach is necessary for making the movement of women entrepreneurship a success in the Bangalore Film Industry. It is not that women do not have skills or capacity but they are not properly trained in the area of business point of film industry and often they used to carried away by the exploitation or the physical / mental harassments. In such cases the movement of women’s commission will be appreciated to sort out the personal / professional problems of the women entrepreneurs in the Bangalore Film Industry.

Many Governments in developing countries recognize that small and medium scale industries continue to play an important role in their socio-economic development. There is growing interest in developing programmes for stimulating and encouraging entrepreneurship development in these countries with this the Entrepreneurs becomes the focal point in economic activities, especially in developing countries.

India is also one of the developing country to look into these aspects. The most commonly adopted approach to entrepreneur-ship development is training. The Bangalore Film Industry also needs the different kind of approaches to entrepreneurship development, then should be atleast four Major approaches:

1) Develop and arrange the course content by analyzing needs and stating outcomes.
2) Choose the appropriate training methods.
3) Consider the subject area, the nature of learning, the trainee population, the trainers themselves and time and material factors.
4) Achieve training objectives.
Achievement motivation training to be designed to increase the achievement orientation of the trainees with the idea that positive behavior, such as striving for excellence, learning from feedback under an Academy and implementation and moderate risk taking. Guest lecturers strengthen the ability of an Individual to generate alternatives as well as to solve problems creatively. One of the factors contributing to the success of the training intervention in entrepreneurship development of the Bangalore Film Industry is based on well informed criticism by the Public / Media.

Although there are some variations of and / or models for this intervention, the overall objective of this aspect of training will be making the Film Industry Entrepreneurs more professional. The training intervention may also take the form of management skills development. Most Entrepreneurs lack in Managerial skills and techniques needed to deal with the Management problems of the Film Industry. Therefore for any entrepreneurship development programme to succeed, it is important not only to motivate the trainees but also to provide them with all the skills necessary to run their business successfully.

Literacy paves the way for education which is the sound foundation for the development of knowledge. If we succeed in developing knowledge, our success in developing professional excellence can not be negated. If we succeed in developing professional excellence, the managerial proficiency would help the consumers and the society to approach the target. Educational Background is very important for anybody in the present world to the area of Motion picture too. The Entrepreneurs involved in the Bangalore Film Industry need priority attention about their Educational background.

In this survey, as mentioned in the Methodology a total of 105 respondents views have been considered for an in depth analysis. The Entrepreneurs like
producers, distributors, theatre owners covered in this study. A question pertaining to the Educational background of the respondents revealed that 2.8% of the Respondents Education background is below SSLC and 5.8% Educational background as SSLC, followed by 5.7% as PUC and 2.9% of them as UG and 3.9% of them are having Educational Background as PG (Section I, Table-6.1).

The findings of the survey suggest that the Majority of the Respondents are having Educational background as SSLC. Because of the age and the generation gap, the Entrepreneurs involvement on the age group of 20 – 35 is very less. The present generation are technically qualified with different way of approach and the view towards the business. It is pertinent to observe that the Educational background of the Entrepreneurs to be improved to compete with the present world of the Film Industry in Bangalore. The Educational background is the basic Managerial process for the Entertainment marketing of the Entrepreneurs to reach the satisfaction of Customers, generation of profits, sub serving the social interests and cost effectiveness. So the educational background of the Bangalore Entrepreneurs to be improved to meet the globalized entertainment section.

SECTION - I

TABLE – 6.1

The Educational Background

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Educational Background</th>
<th>No. of Respondent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Below SSLC</td>
<td>3</td>
<td>2.8%</td>
</tr>
<tr>
<td>2.</td>
<td>SSLC</td>
<td>61</td>
<td>58.0%</td>
</tr>
<tr>
<td>3.</td>
<td>PUC</td>
<td>6</td>
<td>5.7%</td>
</tr>
<tr>
<td>4.</td>
<td>UG</td>
<td>31</td>
<td>2.9%</td>
</tr>
<tr>
<td>5.</td>
<td>PG</td>
<td>4</td>
<td>3.8%</td>
</tr>
</tbody>
</table>
The social factors are influencing the behavioural profile of the Entrepreneurs. Among the social factors, the lifestyles constitutes a place of outstanding significance. Right from the unmarried stage to the stage of marriage the lifestyle passes through different stages. In this respect, the marital status, age of the Entrepreneurs and the Investment ability to the business are important to focus the business. It is natural that the involvement of the unmarried person’s in the film business is different from the married.
An attempt has been made in this survey to find out the marital status of the respondents in the film industry of Bangalore. The survey revealed that 80.9% are married Entrepreneurs in the film industry and 19.1% are single. The study indicated that 80.9% of them are married so that it can be inferred from the above that the majority of the respondents are married and they are in the age group of above 40 years. The unmarried Entrepreneurs are very less in the film industry of Bangalore, so that the basic motivation and awareness about the film industry business should be the need of the hour among the youngsters of the Entrepreneurs of the film industry (Section-I, Table-5.2). The Researcher observed that it is right to mention that lifestyle of the marital status of the Bangalore, Entrepreneurs are important in the Business making and strongly felt the need of aggressive involvements from the youngsters of the Bangalore Film Industry to mark their image in the film Business world.

SECTION - I
TABLE – 6.2
Marital Status

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Marital Status</th>
<th>No. of Respondent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Single</td>
<td>20</td>
<td>19.1%</td>
</tr>
<tr>
<td>2.</td>
<td>Married</td>
<td>85</td>
<td>80.9%</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>105</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

SECTION - I
GRAPH – 6.2
The number of Entrepreneurs in the Film Industry often has a direct effect on investment. Most of the time, they cannot enjoy the extra profits and focus much on the Investment of production / distribution / exhibition.

A question pertaining to the investment of the Entrepreneurs of the film industry in Bangalore revealed that 77.14% of them were invested their money above 10 lakhs followed by 7.6% as Rs.50,000 – 1 lakh, out of them 6.6% of the respondents invested 2 – 5 lakhs and 3.8% below 50,000 and followed by 2.8% were invested 5 – 10 lakhs. The survey brings into the light the fact that majority of the respondents are investing their money above 10 lakhs, since the Entertainment Industry, involves such a huge involvement of production, distribution and the normal theatre facilities for the audience i.e. nothing but the customers of the film industry business. Because of the current boom of the world, the investment of the entrepreneurs of the film industry in Bangalore is also high as state as above 10 lakhs. (Section-I, Table-6.3).

**SECTION - I**
### TABLE – 6.3

**Investment**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Investment</th>
<th>No. of Respondent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Below - Rs.50,000</td>
<td>4</td>
<td>3.8%</td>
</tr>
<tr>
<td>2.</td>
<td>50,000 – 1 lakh</td>
<td>8</td>
<td>7.6%</td>
</tr>
<tr>
<td>3.</td>
<td>1 – 2 lakhs</td>
<td>2</td>
<td>1.9%</td>
</tr>
<tr>
<td>4.</td>
<td>2 – 5 lakhs</td>
<td>7</td>
<td>6.6%</td>
</tr>
<tr>
<td>5.</td>
<td>5 -10 lakhs</td>
<td>3</td>
<td>2.8%</td>
</tr>
<tr>
<td>6.</td>
<td>Above 10 lakhs</td>
<td>81</td>
<td>77.14%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>105</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

### SECTION – I

GRAPH – 6.3

The Investment
The Environmental and Cultural Influences are the main impact for any business activities. Film Industry is also getting influenced by the above. The Business motivation, needs perception and attitudes of the Entrepreneurs are very strongly influenced by the family. The family background of the film Entrepreneurs are the Mega concept for their Involvement in the Film Industry.

The study attempted to find out the family background of the film industry in Bangalore. Most of the Entrepreneurs of the Bangalore Film Industry are from the non-filmy background and trained themselves in the area of production, distribution and other allied business of the film industry where asked about the family background of the Entrepreneurs of the Bangalore Film Industry the survey revealed that 78.1% of them are having non-filmy background and 21.9% of them are having the film family background such as family members are involved already in the film industry and the business. It is pertinent to suggest that measures to be taken to encourage the non-filmy background members to be involved in the business of the film industry.
It is also to be noted that the proper motivation and encouragement should be expressed from the government to get the entry of the non-filmy background entrepreneurs in the Bangalore Film Industry (Section-I, Table-6.4).

**SECTION - I**

**TABLE – 6.4**

The Family Background

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Particulars</th>
<th>No. of Respondent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Filmy Background</td>
<td>23</td>
<td>21.9%</td>
</tr>
<tr>
<td>2.</td>
<td>Non-filmy Background</td>
<td>82</td>
<td>78.1%</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td><strong>105</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**SECTION - I**

**GRAPH – 6.4**

The Family Background
The prosperity to a nation depends on the developments of the nation’s economy. Every nation has a responsibility to ensure the economic development of the people, eliminate poverty and backwardness. In a labour abundant capital short economy like India, there is the limitation to the Government in directly involving the direct job opportunities and social development. Hence, the people have to come forward to engage themselves in the production activities by starting their own Industrial Units (or) the Business ventures rather than depending on some employer for the employment, Film Industry is one such Industry, developed on its own and running on its own, even then there were fore fathers made such industry in Bangalore. Producers, Exhibitors, Distributors are the business leaders of the film industry who by virtue of their initiative accomplish development in the total economy of the country like India.

Related to the Film Industry, the producers are the investors and the Distributors and Exhibitors are the supporters to the producers to enrich the business in the growthful way.

Running a Business in the present world is a challenging activity. The Financial commitment and the creative Technology should be in a position to meet any business competitiveness. The sole proprietorship of the business in the Film Industry is a question mark to many of the Entrepreneurs, so that the partnership and the joint ventures are easily advised and adopted by the Entrepreneurs of the Film Industry. When the researcher made an attempt to find out the type of business in the Bangalore Film Industry, which is adopted by the Entrepreneurs 60% of them stated that they adopted the partnership and 40% of them adopted the sole proprietorship.

The Film Industry is the business of gambling where there are no certainty in the success flow and the financial flow permanently. So to avoid the risk, the Entrepreneurs are getting into the partnership business. (Section-I, Table-6.5)
### SECTION-I

**TABLE – 6.5**

The Type of Business

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Type of Business</th>
<th>No. of Respondent</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Partnership</td>
<td>63</td>
<td>60%</td>
</tr>
<tr>
<td>2.</td>
<td>Sole Proprietorship</td>
<td>42</td>
<td>40%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>105</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**SECTION-I**

**GRAPH– 6.5**

The Type of Business

[Bar chart showing percentage of respondents for Partnership and Sole Proprietorship.]
The development of Film Industry in Bangalore depends on its Business view and Financial aspects. The Investment and the Return may not be the equal in the film business generally.

The study covered the income range of the Entrepreneurs of the film industry. The Incomewise distribution of respondents indicates that 38.3% of the respondents are in the range of 21 – 30 lakhs per annum and another 29.5% of them are in the income category of 11 – 20 lakhs. Another 15.2% of the respondents reported to have been in the income range of below 5 lakhs and 10.4% of them are in above 31 lakhs. Out of them 6.6% of them are in the income range of 5 – 10 lakhs. Generally, the film industry is the “Gold maker” for the successful entrepreneurs and the “Dream maker” for the unsuccessful entrepreneurs. At the same time, for many the income from the industry is really a question mark in the Bangalore Film Industry. (Section-I, Table-6.6).

CHAPTER-I

**TABLE – 6.6**

**INCOME**

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Income</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Below 5 lakhs</td>
<td>16</td>
<td>15.2</td>
</tr>
<tr>
<td>2.</td>
<td>5 – 10 lakhs</td>
<td>7</td>
<td>6.6</td>
</tr>
<tr>
<td>3.</td>
<td>11 – 20 lakhs</td>
<td>31</td>
<td>29.5</td>
</tr>
<tr>
<td>4.</td>
<td>21 – 30 lakhs</td>
<td>40</td>
<td>38.3</td>
</tr>
<tr>
<td>5.</td>
<td>Above 31 lakhs</td>
<td>11</td>
<td>10.4</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
SECTION - I

GRAPH – 6.6

INCOME

Generally in any Business, the Income from the Business and the Investment in the Business are mutually influential. The initial investment of any business depends on the seeking abilities Resources, markets and efficiency.

In this study, an attempt has been made to find out the initial investment of the entrepreneurs in their business. Making initial investment is the tough task to the Film Industry Entrepreneurs and some how they tried to manage the investment
depends upon their success and failure of the project the entrepreneurs maintain the money flow in the business.

The study revealed 54.2% of the respondents invested above 31 lakhs and followed by 17.1% of them invested below 5 lakhs. Out of 105 respondents 11.4% invested their money in the range of 5 – 10 lakhs and 15.2% invest in the range of 11 – 20 lakhs. The study also revealed that 1.9% of the respondents invested their money in the range of 21 – 30 lakhs depends upon the project, the entrepreneurs initial investment may be varied. Generally the Bangalore Film projects will be in the medium budget. High investment of the business will be made by the wealthy entrepreneurs of the film industry in Bangalore.(Section-I, Table-6.7)

SECTION - I

TABLE – 6.7

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Initial Investment</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Below 5 lakhs</td>
<td>18</td>
<td>17.1</td>
</tr>
<tr>
<td>2.</td>
<td>5 – 10 lakhs</td>
<td>12</td>
<td>11.4</td>
</tr>
<tr>
<td>3.</td>
<td>11 – 20 lakhs</td>
<td>16</td>
<td>15.2</td>
</tr>
<tr>
<td>4.</td>
<td>21 – 30 lakhs</td>
<td>2</td>
<td>1.9</td>
</tr>
<tr>
<td>5.</td>
<td>Above 31 lakhs</td>
<td>57</td>
<td>54.2</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
Temptation for recreation is a natural phenomenon. If we develop a negative attitude regarding the natural laws, the process of concentrations, mediation, efficiency generation would be reversed. In the modern age the Entrepreneurs are often beset with multifaceted problems. To avoid that their involvement in the various languages are important to make the successful business.

The interest of the Entrepreneurs and the response to their involvement in the languages are the major part to show the business improvement. Keeping this in the mind, an attempt has been made in this study to know the languages involved in the business of the Entrepreneurs. The study revealed that 70.4% of them involved in the language of Kannada and 12.3% involved in the language of Hindi for their Business. Since Kannada is the mother tongue for the Karnataka State, the major involvement in the business is focused to the mother tongue. Bangalore is the Cosmopolitan city where all languages / culture mixed up. So the Hindi language is the major language involvement in the area of Distribution, Exhibition. The study also revealed that 9.5% of the Entrepreneurs involved in Telugu language and 5.7% of the Entrepreneurs involved in Tamil language. Bangalore population is almost occupied by the majority of the neighbour state people. Since Tamil Nadu is the neighbour State and often involved in the controversy of the business in the Film Industry. The Tamil, Telugu and Hindi Industry are firmly entrenched for the past
six decades, those Industries are always fended for itself, particularly because films in that language enjoy a wide market even outside the boundaries of the state and the country.

The study also revealed that 1.9% of the Entrepreneurs involved in the English Language distribution and exhibition too, because of the cosmopolitism. At the same time the Entrepreneurs are not involved in the production. (Section-I, Table-6.8)

SECTION-I

TABLE – 6.8

LANGUAGE INVOLVEMENT

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Languages</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kannada</td>
<td>74</td>
<td>70.4</td>
</tr>
<tr>
<td>2.</td>
<td>Telugu</td>
<td>10</td>
<td>9.5</td>
</tr>
<tr>
<td>3.</td>
<td>Hindi</td>
<td>13</td>
<td>12.3</td>
</tr>
<tr>
<td>4.</td>
<td>Tamil</td>
<td>6</td>
<td>5.7</td>
</tr>
<tr>
<td>5.</td>
<td>English / Other</td>
<td>2</td>
<td>1.9</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>105</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Always any business to get the success needs the supportive skills too. The Entrepreneurs of the Bangalore Film Industry are having enough business skill to stabilize in their business. If the Entrepreneurs are having any additional Technical skills, that will be an added advantage to their business success. The Camera operation, Editing, Recording, Lighting and other allied Technical skills and supportive skills to the Entrepreneurs of Bangalore Film Industry.

A question in the study attempted to know the perceptions of the respondents about the Technical skills of the Entrepreneurs. Generally the Entrepreneurs of the film industry have an idea about the overview of the Technical Part. But involvement of their skill in Technical area is not interested to many. The study covered the Entrepreneurs involvement in the technical skill, in their related business. Out of 105 respondents, 79% of them are not knowing / involved in any Technical skills in their business. The study also covered that 3.8% of the Entrepreneurs involved in their technical skill in Camera and 2.8% of them skilled in Editing and 1.9% of them skilled in recording. The study also revealed that 12.3% of them skilled in other technical areas. The exhibitors are generally involved in the Mechanical skill of operation and editing. (Section-I, Table-6.9).
### SECTION - I

**TABLE-6.9**

**TECHNICAL SKILLS**

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Technical Skills</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Camera</td>
<td>4</td>
<td>3.8</td>
</tr>
<tr>
<td>2.</td>
<td>Editing</td>
<td>3</td>
<td>2.8</td>
</tr>
<tr>
<td>3.</td>
<td>Recording</td>
<td>2</td>
<td>1.9</td>
</tr>
<tr>
<td>4.</td>
<td>Lighting</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>Others</td>
<td>13</td>
<td>12.3</td>
</tr>
<tr>
<td>6.</td>
<td>Nil</td>
<td>83</td>
<td>79.0</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

### SECTION - I

**GRAPH-6.9**

**TECHNICAL SKILLS**

![Bar chart showing technical skills and their percentage](chart.png)
A related question on **Institutional Support and Training skill** is important in the success of an Entrepreneurs in the Film Business. The study thus reveals that planning is important for the successful training skill and institutional support for the better future of the Bangalore Film Industry. Out of 105 respondents 78% of them are not having the Institutional support and any training skills and also stated that the requirement for the Technical skill and institutional support is not necessary. At the same time 22% of the Entrepreneurs have given their strong acceptance and requirement of the institutional support and training skill and they also recommended for a Film and Television Institution. (Section-I, Table-6.10).

### SECTION – I

**TABLE-6.10**

**INSTITUTIONAL SUPPORT AND TRAINING SKILL REQUIREMENT**

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Requirements of Institutional Support and Training Skill</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yes</td>
<td>23</td>
<td>22.0%</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>82</td>
<td>78%</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>105</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Paying Income Tax is also considered by the Entrepreneurs very important point in the business objective. Most of the time, the Entrepreneurs are facing problems to pay the Income-Tax, which also involves much controversy and the publicity towards the business.

The study covered the Respondents level of acceptance and ability of paying Income-Tax. Out of 105 respondents 88.6% of them are accepted and paying the Income-Tax and 11.4% of them are not paying the Income-Tax. (Section-I, Table-6.11)
<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Acceptance Level and Ability to pay Income-tax</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yes</td>
<td>93</td>
<td>88.6</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>12</td>
<td>11.4</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>

TABLE-6.11

ACCEPTANCE LEVEL AND ABILITY OF PAYING INCOME-TAX

SECTION – I

GRAPH – 6.11

ACCEPTANCE LEVEL AND ABILITY OF PAYING INCOME-TAX
The study also covered the acceptance level of the Respondents on Government Tax / Subsidy Scheme. Time to time, the Government is also playing a key role both positive and negative, in shaping the face of the Bangalore Film Industry. The Government is also announcing the subsidy scheme and tax policies, to satisfy the Entrepreneurs of the Film Industry.

The Government policies & subsidies and the constant support from the well wishers of the Kannada Films Industry are making the Entrepreneurs to be in the business. The study covered the Respondents acceptance level of Government Tax / subsidy scheme. Out of 105 respondents 75.3% of them are accepted the Government Tax / subsidy scheme and 24.7% of them not accepted the Government Tax subsidy scheme. Majority of them are happy with the present Tax subsidiary scheme by the Government. (Section-I, Table-6.12)
ACCEPTANCE LEVEL OF GOVERNMENT TAX / SUBSIDY SCHEME

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Particulars of the level of Govt. Tax / Subsidy Scheme</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yes</td>
<td>79</td>
<td>75.3</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>26</td>
<td>24.7</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td>105</td>
<td>100.0</td>
</tr>
</tbody>
</table>

SECTION – I

GRAPH – 6.12

ACCEPTANCE LEVEL OF GOVERNMENT TAX / SUBSIDY SCHEME

The Project completion in time is always a difficult task to the Entrepreneurs, since the time/period is very important for finishing the project with different risks.
The study attempted to find out the ability of entrepreneurs to *complete the project in time*.

The main stream of Bangalore Film Industry is also having the share of problem in Production, Distribution, Exhibition, the time limit and competition of the project. The project completion is very important for the entrepreneurs of the film industry. Out of 105 respondents, 90.5% of them accepted ‘Yes’ and able to complete their project in time and 9.5% of them declared that they could not complete the project in time. The strong commitments of the business are making the Entrepreneurs to finish their project in time. (Chapter-I, Table-6.13)

**SECTION - I**

**TABLE-6.13**

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Ability to complete the project in time</th>
<th>No. of Respondents</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Yes</td>
<td>95</td>
<td>90.5</td>
</tr>
<tr>
<td>2.</td>
<td>No</td>
<td>10</td>
<td>9.5</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td><strong>105</strong></td>
<td><strong>100.0</strong></td>
</tr>
</tbody>
</table>
The Researcher analysed about the Economic Data. The Researcher analysed the financial / administrative and managerial issues in the Film Industry.

Financiers / Financial helps are assumed an increasingly important role as a scientific tool for appraising the real work of the Entrepreneurs, their performance during a period of time and their pits falls. Entrepreneurial traits and motivation are an indispensible function of management. Entrepreneurs are human being who has his dignity, self respect, values, sentiments, aspirations, dreams apart from Economic status. Indeed, Economic betterment and social upliftment motivates a person to distinguish from others. In the Film Industry, the characteristics of an Entrepreneurs that contribute a success of the result of his achievement motivations. A successful Entrepreneurs of the Film Industry must be a person with the ability to organise the
team, ability of the Administrative resistance, ability to lead the business and ability to mobilize the necessary resources in the Business. Also in a position to accept the new trend in the business, willing to change according to the new trend, highly self confident and information seeking level in the business. Creating a dream intention gives Entrepreneurs the energy and desire to become involved in its implementation and to be willing to change. During the formulation of the dream in the film business, the procedures, Distributors, Exhibitors participates and this allows the Entrepreneurs of the Film business to start seeing each other in a different light. Thus the understanding level between Producers – Distributors, Exhibitor is important in the business leadership. An Entrepreneur in the Film Industry who has a high level of administrative ability, mental ability, human relations ability, communication ability, and technical knowledge stands a much better chance of success than others who posses low levels of these basic qualities. The acceptance level of Technology changes are important in the film business like Animation effects, media and publicity in the business, latest trend in the Technology. It is important to give more concentration to the financial strength to look after all infrastructural needs of the Kannada Film Industry since in its present forum it has proved itself thoroughly incapable of undertaking any major responsibility of changes so the subsidy scheme for the exhibitors are necessary for the theatres and Multiplex Theatres in their business. In the Exhibition Sectors, which at present, gets no help worth the name from the Government and is hemmed in by archaic cinematograph rules on the one hand and very high taxation on the other while the incentives offered by the Government have significantly increased the volume of production, the Exhibition sectors has failed to keep pace with the growing demand for playing time for Bangalore Film Industry, a situation which is rendered even more complicated by the fact that films in nearly half a dozen languages are screened on a regular basis all over Bangalore and all the year round. Also the other business leaders of Bangalore Film Industry nothing but the Distributors are facing the problems to Distribute the
New faces films and dubbing and remaking of the other language films in their business.

The Financial high investment risks and the result of the high investments like success and failures are the difficult task for the financiers as an entrepreneur in the Bangalore Film Industry, since the Industry is facing the financial insecurity in the Business. The private financial institutions are providing loan facilities with high interest, may not be appreciated in the Bangalore Film Business sectors. To Reduce the cost of production and other cost, the Government and private sectors are implementing their Film City Projects in the Bangalore Film Industry around.

Keeping all the above points in the mind,

The Researcher had a deep analysis on the **financial help of the Bangalore Film Industry through the study**. The lack of basic financial facilities to get loan / other trades are the major points to focus in the film industry of Bangalore.

The study shows that the Entrepreneurs are satisfied with 72.3% in the financiers / financial institutions help in the business and 9.5% of them are giving the suggestion that the financiers / financial institutions help in the business to be improved. At the same time, 7.6% of the respondents stated that they are not satisfied with the financiers / financial institutions help in the business and 4.7% of them are partially satisfied. Budgeting the film in the production level for the producers and the financial infrastructure assessment for the exhibitors and the financial commitments for the distributors are the major financial crisis to the Entrepreneurs. The study also revealed that 5.7% of the Entrepreneurs stated that the financiers / financial institutions help in the business are not upto the mark. Sec.II (Table 6.1.1)
The study also focused the points of the ability to organize the team in the business. Producers, Exhibitors and Distributors are the business leaders of the film industry who by virtue of their initiative accomplish development in the total economy of the country like India. Organizing the team and focusing towards the goal is very important in the business aspect of the Entrepreneurs. In that way, the study revealed that 80% of the Entrepreneurs are satisfied with their ability to organize the team in the business, followed by 5.7% of them are not satisfied with their ability to organize the team in the business. In the film industry, the producers are the investors looking for the varieties and new ideas, technology and stories with the help of the Directors and raises money, assembles the inputs, chooses the artists, the related location, costumes and sets the ‘unit’ going with ability to identify the opportunities, which others are not able to indentify and able to make use of such economic opportunities. The distributors and the exhibitors are the supporters of the producers to enrich the business growth. The team organization is the real touch point to the film industry entrepreneurs. The study also revealed that 3.8% of them are partially satisfied and 4.7% of them stated that the ability of the team organization is not upto the mark. At the same time 5.7% of the entrepreneurs revealed that the ability to organize the team in the business as “yet to be improved”. Sec.II (Table 6.1.2).

Another question in the study attempted to know the perceptions of the respondents about the administration resistance. As mentioned earlier the respondents to the study included mainly the Producers, Distributors and Theatre owners and their administration resistance in the area of HR and the Welfare and Manpower. The study revealed that 79% of the respondents are satisfied with their ability of administration resistance and 7.6% of them are partially satisfied with their administration resistance. Out of 105 respondents 5.7% of the entrepreneurs focused that the ability of the Administration resistance to be improved followed by 4.7% stated that “not upto the mark”. The Administration Resistance is the major
management skill in the area of Entrepreneurship. In that way 2.8% of them are not satisfied with the ability of the administration resistance. Sec.II (Table 6.1.3).

A related question about the ability to lead the business of the entrepreneurship in the film industry also focused the importance of the leadership. Out of 105 respondents 81.9% of them are satisfied with their ability to lead the business and followed by 9.5% are not satisfied. Meeting the Audience requirements and competing with the world markets are the difficult challenge to lead the business in the film industry. In that way 2.8% of them are partially satisfied with their ability to lead the business and equally followed by 2.8% as “yet to be improved”. The leadership skills and the ability to lead the business are the tough task to the entrepreneurs. When the question is focused to the entrepreneurs about the ability to lead the business, the study revealed that 2.8% of them are stated that their ability to lead the business is “not up to the mark”. Sec.II (Table 6.1.4).

Resources like human resources and storyline, shooting spot and the allied service to the film industry and the resources for the theatre and the distribution is the key point for the success of the film industry. A question pertaining to the ability to mobilize the necessary resources in the business revealed that 89.5% of the entrepreneurs are satisfied with their ability to mobilize the necessary resources and followed by 3.8% as partially satisfied. The study also revealed that 2.8% of them are stated that the ability to mobilize the necessary resources in the business not up to the mark and followed by 1.9% as not satisfied about the ability. The mobilization of the necessary resources in the business needs the proper organization with high motivation. In that way, the study revealed that 1.9% of them are stated that the ability to mobilize the necessary resources in the business to be improved. Sec.II (Table 6.1.5).
## SECTION – II

**TABLE 6.1**

THE FINANCIERS / FINANCIAL HELP, ABILITY TO ORGANIZE THE TEAM, ABILITY OF THE ADMINISTRATION RESISTANCE, ABILITY TO LEAD THE BUSINESS, ABILITY TO MOBILIZE THE NECESSARY RESOURCES IN THE BUSINESS

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents view on</th>
<th>Satisfied %</th>
<th>Not Satisfied %</th>
<th>Partially Satisfied %</th>
<th>Not upto the mark %</th>
<th>Yet to be improved %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Financiers/ Financial Institutions help in the business</td>
<td>72.3</td>
<td>7.6</td>
<td>4.7</td>
<td>5.7</td>
<td>9.5</td>
</tr>
<tr>
<td>2.</td>
<td>Ability to organize the Team in the business</td>
<td>80.0</td>
<td>5.7</td>
<td>3.8</td>
<td>4.7</td>
<td>5.7</td>
</tr>
<tr>
<td>3.</td>
<td>Ability of the administration resistance</td>
<td>79.0</td>
<td>2.8</td>
<td>7.6</td>
<td>4.7</td>
<td>5.7</td>
</tr>
<tr>
<td>4.</td>
<td>Ability to lead the business</td>
<td>81.9</td>
<td>9.5</td>
<td>2.8</td>
<td>2.8</td>
<td>2.8</td>
</tr>
<tr>
<td>5.</td>
<td>Ability to mobilize the necessary resources in the business</td>
<td>89.5</td>
<td>1.9</td>
<td>3.8</td>
<td>2.8</td>
<td>1.9</td>
</tr>
</tbody>
</table>
SECTION – II

GRAPH NO.6.1.1
FINANCIERS / FINANCIAL INSTITUTIONS HELP IN THE BUSINESS

SECTION - II

GRAPH 6.1.2
RESPONDENTS VIEW ON ABILITY TO ORGANIZE THE TEAM IN THE BUSINESS
SECTION – II

GRAPH NO.6.1.3

RESPONDENTS VIEW ON ABILITY OF THE ADMINISTRATION RESISTANCE

SECTION – II

GRAPH NO.6.1.4

ABILITY TO LEAD BUSINESS
SECTION – II

GRAPH NO.6.1.5

ABILITY TO MOBILIZE THE NECESSARY SOURCES IN THE BUSINESS
Film Industry is one which dazzles and delights a large sections of society and is a great influence on the culture of a country. It is also one of those industry that contributes substantially to the coffins of the Government and provides substantial employment. The Tent Cinema had developed into a picture palace and film exhibition became a big, glamour business and cinema theatres had sprung up all over Bangalore. The modified ultra modern multiplex theatres are the examples for the New Trend in the business. A question posed the acceptance level according to the new trend in the business. The study revealed that 86.6% of them are satisfied with the acceptance level according to the new trend in the business and followed by 6.6% as not satisfied. The fast moving technology and the culture of the film industry in the study revealed that 4.7% of them stated that the acceptance level according to the new trend in the business to be improved and 1.9% of the entrepreneurs are ‘Not satisfied’. The growth of new trend and the acceptance level is appreciated by the Entrepreneurs of the Bangalore Film Industry. So the study declared that none of the Entrepreneurs denied the acceptance level and stating that ‘not upto the mark’. Sec.II (Table 6.2.1).

A question in the study which is focused the willingness to change according to the new trend. The acceptance level and changes according to the new trend is the major plus point to the Bangalore Entrepreneurs. The Technical changes and the changes in the publicity and concentrating on the public expectations and satisfactions are the types of changes according to the new trend. In that way, the study revealed that 88.5% of them are satisfied with the changes according to the new trend and 7.6% of them are partially satisfied. The study also focused that 1.9% of them are not satisfied with the willingness to change according to the new trend and followed by 0.9% as partially satisfied and 0.9% as yet to be improved. Sec.II (Table 6.2.2).
Entertainment was not the objectives of the Bangalore Film Industry but development of socio-economic background, notional and intellectual aspects of the society, good shooting and literature and good music, well developed technology are the major business tactics for entrepreneurs of the film industry. The self confidence level of the entrepreneurs are important for the business focus. In this study, an attempt has been made to find the **self confidence levels in the business of the entrepreneurs** of the Bangalore Film Industry. The study revealed that 87.6% of them are satisfied with their self confidence level in the business and followed by 5.7% partially satisfied about their self confidence level in the business. A truly accomplished product of Cinema is capable of carrying us into the real of the true bliss. In that way, the study revealed that 1.9% of them are not satisfied about their self confidence level in the business followed by 1.9% as ‘not upto the mark’. The study also revealed that 3.8% of them are focused the suggestion that their self confidence level in the business to be improved. Sec.II (Table 6.2.3).

The Bangalore Film Industry is not considered important enough for serious study activity in the early decades. But when the new medium of entertainment made its presence felt as a means of mass communication, and few knowledgeable entrepreneurs of Bangalore became interested. The information seeking idea in the Business is also important for the entrepreneurs growth in the film industry. Keeping this in mind, the study attempted to know the **idea on information seeking level of entrepreneurs** in the business. The study revealed that 91.4% of them are satisfied with the entrepreneurs idea on information seeking in the business and followed by 3.8% as not satisfied. The exhibitions are often faced with nightmares uncertainties about film supply with the distributions and distributions are facing the financial / other information commitment logging from the producers. The study revealed that 2.8% of the entrepreneurs are partially satisfied with the information seeking idea in the business and followed by 1.9% as not upto the mark. The growth of any business always needs the idea of information seeking. In that way, none of the entrepreneurs
starred the mark as yet to be improved. The study revealed as Nil. Sec.II (Table 6.2.4).

Producers, exhibitors and distributors are the business leaders of the film industry who by virtue of their initiative accomplish development in the total improvement of the city like Bangalore. They are the men of vision and who spot the opportunities and promptly seize them for exploitation. For that the understanding level between producers – distributors, theatre owners in the business is important to get the business success. Keeping that in mind, the researcher focused the question based on the understanding level between the producers – distributors – theatre owners in the business. The study revealed that 93.3% of the entrepreneurs are satisfied with the understanding level between the producers – distributors – theatre owners and 5.7% of them are ‘Not Satisfied’. Often the Bangalore Film Industry is facing the problems of controversy statements and mutual understanding level between producers – distributors – theatre owners. In that way the study stated that 1.9% of them are ‘partially satisfied’. Sec.II (Table 6.2.5).

Another question in the study attempted to know the perceptions of the respondent about the animation effects in the business. Out of 105 respondents, 80% of them are satisfied with the animation effect in the business followed by 10.4% as ‘Not Satisfied’. The study stated that 9.5% of them are partially satisfied. Animation effects are the side support technology for any business and in the film industry tool. The new Technology in the production will create the pipeline to the Distribution and exhibition. In that way, none of the entrepreneurs are stated the animation effects in the business to be improved (or) not upto the mark. Sec.II (Table 6.2.6).
The acceptance level according to the new trend in the business, willing to change according to the New trend of the entrepreneurs. The table also shows the self confidence level in the business and the information seeking idea in the business of the entrepreneurs and the understanding level between the producers – distributors – theatre owners and the animation effects in the business.

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents view on</th>
<th>Satisfied %</th>
<th>Not Satisfied %</th>
<th>Partially Satisfied %</th>
<th>Not upto the mark</th>
<th>Yet to be improved %</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>(1)</td>
<td>(2)</td>
<td>(3)</td>
<td>(4)</td>
<td>(5)</td>
</tr>
<tr>
<td>---</td>
<td>----------------------------------------------------------------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>1.</td>
<td>Acceptance level according to the new trend in the business</td>
<td>86.6</td>
<td>1.9</td>
<td>6.6</td>
<td>-</td>
<td>4.7</td>
</tr>
<tr>
<td>2.</td>
<td>Willing to change according to the new trend</td>
<td>88.5</td>
<td>1.9</td>
<td>7.6</td>
<td>0.9</td>
<td>0.9</td>
</tr>
<tr>
<td>3.</td>
<td>Self confidence level in the business</td>
<td>87.6</td>
<td>1.9</td>
<td>5.7</td>
<td>1.9</td>
<td>3.8</td>
</tr>
<tr>
<td>4.</td>
<td>Information seeking idea in the business</td>
<td>91.4</td>
<td>3.8</td>
<td>2.8</td>
<td>1.9</td>
<td>0</td>
</tr>
<tr>
<td>5.</td>
<td>Understanding level between producers – distributors – theatre owners in the business</td>
<td>93.3</td>
<td>5.7</td>
<td>1.9</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6.</td>
<td>Animation effects to the business</td>
<td>80</td>
<td>10.4</td>
<td>9.5</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

The acceptance level according to the new trend in the business, willing to change according to the New trend of the entrepreneurs. The table also shows the self confidence level in the business and the information seeking idea in the business of the entrepreneurs and the understanding level between the producers – distributors – theatre owners and the animation effects in the business.

SECTION - II

GRAPH NO.6.2.1

ACCEPTANCE LEVEL ACCORDING TO THE NEW TREND IN THE BUSINESS
SECTION - II

GRAPH NO.6.2.2

WILLING TO CHANGE ACCORDING TO THE NEW TREND

SECTION - II

GRAPH NO.6.2.3

SELF CONFIDENCE LEVEL IN THE BUSINESS
SECTION - II

GRAPH NO.6.2.4
INFORMATION SEEKING IDEA IN THE BUSINESS

SECTION - II

GRAPH NO.6.2.5
UNDERSTANDING LEVEL BETWEEN PRODUCERS – DISTRIBUTORS – THEATRE OWNERS IN THE BUSINESS

SECTION - II

GRAPH NO.6.2.6

ANIMATION EFFECTS TO THE BUSINESS

% of Respondents View

Satisfaction level

<table>
<thead>
<tr>
<th>% of Respondents View</th>
<th>Satisfied</th>
<th>Not Satisfied</th>
<th>Partially Satisfied</th>
<th>Not upto the mark</th>
<th>Yet to be improved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>100</td>
<td>20</td>
<td>30</td>
<td>50</td>
<td>10</td>
</tr>
<tr>
<td>Not Satisfied</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Partially Satisfied</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Not upto the mark</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>Yet to be improved</td>
<td>10</td>
<td>5</td>
<td>10</td>
<td>20</td>
<td>5</td>
</tr>
</tbody>
</table>
The success of the film and film business also depends on the media and publicity. The proper projection of information and the focus will create the business success of the Entrepreneurs of the film industry. The study made an attempt to find the acceptance level of media and publicity in the business. The study revealed that 74.2% of the Entrepreneurs are ‘Satisfied’ with the media and publicity in the business followed by 10.4% as ‘Not satisfied’. The media and proper publicity is very important for the business success so that the Entrepreneurs did not reveal the comments on the category of ‘Not upto the mark’ and ‘yet to be improved’ but at the same time 6.6% of the Entrepreneurs revealed that they are partially satisfied in the media and publicity in the business. Sec.II (Table-6.3.1).

Another important issue in the latest trend in Technology is important for the Entrepreneurs to make the initial steps in the business growth. The study revealed that 79% of the Entrepreneurs are ‘Satisfied’ with the latest trend in the Technology in the business and followed by 14.2% as ‘Not satisfied’. At the same time, 1.9% of them are partially satisfied and 1.9% of them stated that the latest trend is ‘Yet to be Improved’. Out of 105 respondents 2.8% of them revealed that the latest trend in the Technology in the business is ‘Not upto the mark’. Sec.II (Table -6.3.2).

There are some specified areas which can be focused to the specified entrepreneurs. Sometimes the Problems of producers are different from the distributors and vice-versa. Keep that in mind, a question was focused to only to the Exhibitors to find out the satisfaction level of the subsidy for the infrastructure in the business of the film industry which is applicable to only exhibitions.

In that way, 65.6% of the Exhibitors are satisfied with the subsidy for the infrastructure on the business of the film industry and 18.7% of them are ‘Not Satisfied’ with the subsidy for the infrastructure. At the same time 9.3% of the exhibitors revealed that the subsidy for the infrastructure is ‘Not upto the mark’ and 6.2% of them are partially satisfied. The subsidy for the infrastructure is very much
important for the exhibitors. So none of them revealed as ‘Yet to be improved’
category. Sec.II (Table – 6.3.3).

Infrastructure assessments are important factor in the business of the
Exhibitors. The present trend Multiplex Theatre Business also needs the subsidy
scheme. A question was focused about **the subsidy for the multiplex theatre**
**business in the film industry**. The study revealed that 69.7% of them are ‘Satisfied’
with the subsidy for the infrastructure in the business and 9.3% of them are ‘Not
Satisfied’ about the infrastructure subsidy. Out of them 6.9% are stated that the
subsidy for the infrastructure is partially satisfied and 6.9% of them stated as ‘Not
upto the mark’. The study also revealed that 6.9% of them are stated that the subsidy
for the multiplex theatre business in the film industry is ‘Yet to be Improved’. Sec.II
(Table-6.3.4)

There are some specific area to focus the problems of Distributors too. In that
way, the Distributors are also facing problem to distribute the films of the New faces.
The study revealed the **satisfaction level of the new faces films in the business**. The
study revealed that 56.2% of them are ‘Satisfied’ and 31.2% of them are ‘Not
Satisfied’ with New faces films in the business of distribution.

Out of them 3.1% of the distributors revealed that it is ‘Partially Satisfied’
and 9.3% of them revealed that the New faces films in the business is ‘Not upto the
mark’. The Distributors also needs the changes of value in the business. So that,
none of the distributors revealed that the New faces films in the business as ‘yet to be
improved’. Sec.II (Table-6.3.5).

The film industry in Bangalore is always facing the problems of other
language interactions nothing but dubbing remaking. In both the way, the business
will create the point on sensitivity of own creation. The study revealed the
Distributors satisfaction level on **dubbing and remaking of the other language**
film in the business. In that way 93% of the distributors are satisfied in the dubbing and remaking of the other language film on the business and 6.9% of them are not satisfied. There is no response in the category of partially satisfied, ‘Not upto the mark’ and ‘yet to be improved’. Sec.II (Table-6.3.6).

SECTION – II

TABLE 6.3

MEDIA AND PUBLICITY IN THE BUSINESS LATEST TREND IN THE TECHNOLOGY, SUBSIDY FOR THE INFRASTRUCTURE, SUBSIDY FOR MULTIPLEX, NEW FACE FILMS, DUBBING & REMAKING OF FILMS :

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents view on</th>
<th>Satisfied %</th>
<th>Not Satisfied %</th>
<th>Partially Satisfied %</th>
<th>Not upto the mark %</th>
<th>Yet to be improved %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Media and publicity in the business.</td>
<td>74.2</td>
<td>10.4</td>
<td>6.6</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>2.</td>
<td>Latest trend in the Technology in the business.</td>
<td>79.0</td>
<td>14.2</td>
<td>1.9</td>
<td>2.8</td>
<td>1.9</td>
</tr>
<tr>
<td>3.</td>
<td>Subsidy for the infrastructure in the business of the film industry (Applicable to Exhibitor).</td>
<td>65.6</td>
<td>18.7</td>
<td>6.2</td>
<td>9.3</td>
<td>0</td>
</tr>
<tr>
<td>4.</td>
<td>Subsidy for the multiplex theatre business in the film industry (applicable to exhibitor).</td>
<td>69.7</td>
<td>9.3</td>
<td>6.9</td>
<td>6.9</td>
<td>6.9</td>
</tr>
<tr>
<td>5.</td>
<td>New faces films in the business (applicable to Distributors).</td>
<td>56.2</td>
<td>31.2</td>
<td>3.1</td>
<td>9.3</td>
<td>0</td>
</tr>
<tr>
<td>6.</td>
<td>Dubbing and remaking of the other language film in the business (applicable to Distributors).</td>
<td>93</td>
<td>6.9</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Out of 105 Responders:
- Producers: 30.4%
- Distributors: 40.9%
- Theatre Owners: 24.7%
SECTION – II

GRAPH – 6.3.1

MEDIA AND PUBLICITY IN THE BUSINESS LATEST TREND IN THE TECHNOLOGY, SUBSIDY FOR THE INFRASTRUCTURE, SUBSIDY FOR MULTIPLEX, NEW FACE FILMS, DUBBING & REMAKING OF FILMS:

MEDIA & PUBLICITY IN THE BUSINESS

SECTION – II

GRAPH – 6.3.2

LATEST TREND IN THE TECHNOLOGY
SECTION – II

GRAPH – 6.3.3
SUBSIDY FOR THE INFRASTRUCTURES

SECTION – II

GRAPH – 6.3.4
MULTIPLEX THEATRE BUSINESS IN THE FILM INDUSTRY
SECTION – II

GRAPH – 6.3.5

NEW FACES FILMS IN THE BUSINESS

SECTION – II

GRAPH – 6.3.6
DUBBING AND REMAKING OF THE OTHER LANGUAGE FILM
IN THE BUSINESS

SECTION – II

GRAPH – 6.3.7
Financiers are always the risk takers of the film industry. The financial problems of Entrepreneurs and the risk of high investment is making the Business secrecy to achieve the success in their business. A question pertaining to the **high investment risks in the film making which is applicable** to only financiers the study revealed that 100% of the financiers are very much happy with the business risk of high investment. Sec.II (Table – 6.4.1)

**The success and failures of the film with** the high investment is also important to financiers to reach the business achievements. The study revealed that 75% of the financiers are satisfied with the success and failures of the films with the high risk investment and 25% responded as partially satisfied. None of the financiers responded as not satisfied (or) yet to be improved (or) not upto the mark category. The high risk investment is the ‘gamship’ for the financiers and responded to face the success and failure of the film with the high investment. Sec.II (Table-6.4.2).
The study also focused the private financial institution and the loan facilities and the interest scheme in the business, and revealed that 19% of the entrepreneurs are satisfied with the private financial institution and interest/loan facilities in the business and followed by 9.5% as ‘not satisfied’. The **private financial institutions are always target the high interest** and the margin in the loan facilities with the pledging practices. The study revealed that 66.6% of the respondents are partially satisfied with the private financial institutions/interest/loan facilities in the business and followed by 4.7% as ‘Not up to the Mark’. None of them responded as ‘yet to be improved’ category. Sec.II (Table - 6.4.3)

Film City projects are the ready made setups for the entrepreneurs to proceed the business either in the area of production or distribution or exhibition. Bangalore City is also having **few upcoming film city projects**. When the question focused on the upcoming film city projects, the researched, the study revealed that 88.5% responded as satisfied and 6.6% as not satisfied. The study also revealed that 4.7% responded as partially satisfied. None of them responded as Not up to the mark or yet to be improved category. Sec.II (Table – 6.4.4).
## SECTION – II

### TABLE-6.4

**HIGH INVESTMENT RISKS, SUCCESS AND FAILURE OF THE FILM, PRIVATE FINANCIAL INSTITUTIONS INTEREST LOAN FACILITIES, UPCOMING FILM CITY PROJECTS**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>The Respondents view on</th>
<th>Satisfied</th>
<th>Not Satisfied</th>
<th>Partially Satisfied</th>
<th>Not upto the mark</th>
<th>Yet to be improved</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>High Investment risks in film making (applicable to financiers)</td>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Success and failure of the film with the high investment (applicable to financiers)</td>
<td>75%</td>
<td>-</td>
<td>25%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Private financial institutions interest loan facilities in the business</td>
<td>19%</td>
<td>9.5%</td>
<td>66.6%</td>
<td>4.7%</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Upcoming film city projects</td>
<td>88.5%</td>
<td>6.6%</td>
<td>4.7%</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### SECTION – II

**GRAPH – 6.4.1**

**HIGH INVESTMENT RISKS IN FILM MAKING (APPLICABLE TO FINANCIERS)**
SECTION – II

GRAPH - 6.4.2

SUCCESS AND FAILURE OF THE FILM WITH THE HIGH INVESTMENT

(APPLICABLE TO FINANCIERS)

SECTION – II

GRAPH – 6.4.3

PRIVATE FINANCIAL INSTITUTIONS INTEREST LOAN FACILITIES

IN THE BUSINESS
SECTION – II

GRAPH – 6.4.4

UPCOMING FILM CITY PROJECTS

SECTION – III
The Researcher analysed about the Technical data. The Researcher analysed about the socio-economic and political environment.

The growth of the Entrepreneurs in the Film Industry results from the interaction of technological change, specialization and efficient communication. A rapid and balanced Economic development in the Film Industry, and expansion of opportunities for employment as well as self employment are the basic objectives for developmental planning of the Entrepreneurs of the Bangalore Film Industry. The development of the Film Industry is primarily related to the impulse of social change reflecting the development urge for self-respect, self-help, self reliance and the co-operation / c-ordination of the crew and the feedback from the project. The Rate of growth and development of the Bangalore Film Industry appears to be directly proportionate to the intensity of the social impulse of change is nothing but the Electronic Cinema Involvement and the appearance of glamour which is directly dealing with the Beauty Queens / Models. The Entrepreneurship Environment of the Film Industry refers to the various facets within which enterprises – big, medium, small and others have to operate. The Enterprise is therefore, influenced by the environment.

By and large, the Entrepreneurship of Film Industry is influenced by an Environment created by political, social, economical, national, legal forces.

**ENVIRONMENT**

![Diagram of Environment]

**POLITICAL :**
- Political Atmosphere
Quality of leadership

ECONOMICAL :
- Economic Policies
- Labour Trade
- Tariffs, Incentives, Subsidies

SOCIAL :
- Consumer Labour Attitudes
- Opinions, Motives

TECHNOLOGICAL :
- Competitions & Risk
- Efficiency
- Productivity
- Profitability

LEGAL :
- Rules & Regulations

CULTURAL :
- Structures, Aspirations & Values

It is to be noted that the Indian Film Industry began its work, in the years before the first world ward, Indian Cinemas were showing an International Assortment of films. This was true also of theatres in Great Britain, the United States and other countries. When the film production stopped in Finance and Italy, handcuffed English Production with scarcities and restrictions and isolated the German Studies. But audiences everywhere remained ravenous for films, which were suddenly regarded as necessary for morale. American producers, now
establishing themselves in Hollywood, were ready to fill the need. A fantastic American Expansion began, which soon made Charlie Chaplin, Mary Pickford and other emerging stars household deities throughout the world, created fortunes, and set the stage for further expansion after the war. By the time, the treaty of Versailles was signed Hollywood was the world film capital. The impact of glamour in the Hollywood – Western Culture spreaded all over the world. The Bangalore Film Industry too impressed by the impact of Hollywood Western Culture to lead the business point of view and include the glamour appearance in the Business making process.

The Entrepreneurship of the Bangalore Film Industry also depends the Commercial liability of the project like serviolence, comedy, hero, heroine, music. Generally the Entrepreneurs in India are offered a number of incentives with their strategic contributions to Economic development. In the Bangalore Film Industry, the Government taxes schemes and its involvement is very important for the Economic growth of the country. In the Film Industry business, the finding of Resources like storing line, Financial Help, Technology, Artist, Crew and Media and Investment in the proper resources are important to get the success. For that, the Entrepreneurship skills like guarding the Business secrets and Maintenance of HR and good Communication ability and Technical knowledge and capacity to assume risk are essential.

Keeping all the above points in the mind,

In this study an attempt has been made to find out the satisfaction level of the Entrepreneurs about the Technical growth. The real challenge in front of the Bangalore Film Industry is to face the challenges of the Technical growth in the regional languages especially in Southern region. The Bollywood Film Industry is always trying to compete with the Hollywood. Out of 105 respondents  72.3% of
them stated as satisfied about the present technical growth of the film industry and followed by 5.7% as not satisfied. The respondents accorded the high level of involvement in the fast technical growth of the film industry and stated that 21.9% as ‘Not upto the Mark’. At the same time, the study revealed that None of them responded as yet to be improved on Not satisfied. (Sec.III, Table: 6.1.1).

In a labour abundant capital short economy like Karnataka, there is the limitation to the Government in directly involving itself in increasing productivity considering the serve budgetary constraint for funds and the processing need for higher investment in the frontiers of social development. Hence, the people have to come forward to engage themselves in the productive activities by starting their own industrial units or business ventures rather than depending on some employer for the employment and livelihood. Film Industry is one of such industry, developed on its own and running on its own Producers, exhibitors and distributors are the business leaders of the film industry to get the co-operation and co-ordination with the crew to achieve the target. Keep that in mind, the respondents were asked whether they are happy with the co-operation / co-ordination of the crew. The study revealed that 80.9% of them are satisfied with the co-operation and co-ordination of the crew followed by 19.1% as “Not up to the mark”. No respondents responded as ‘partially satisfied’ and ‘yet to be improved’ category and also ‘not satisfied’ category (Sec.III, Table:6.1.2).

The level of motivation of a person has towards the strong feed back from the project. In that way, Entrepreneurs are very much interested know the project feedback to analyse the problems and growth in their field. Keeping that in mind, a question was focused about the feedback. Out of 105 respondents, 74.2% gave the feedback from the project is very much satisfied and 9.5% as partially satisfied. Out of 105 respondents 11.4% stated that the feedback from the project is not upto the
mark and 4.76% responded as the feedback from the project yet to be improved. The feedback of any process will be the best foundation for any strong motivation towards anybody’s goal. In that way none of them responded as ‘Not satisfied’ (Sec-III, Table : 6.1.3).

Film Industry is now tuned up by the digital technologies. Digital delivery and exhibition of film projects might soon become a reality in Bangalore. The Electronics advantages in the world delivery of full length motion pictures, trailers, advertisements and other audio-visual “Cinema Industry” programs to theatres throughout the world using digital technologies. Keeping that in mind, a question was focused by the researcher about their agreement of electronic cinema in the improving business of the film industry. The study revealed that 33% of them responded as ‘satisfied’. Majority of the respondents 76.1% of them responded as ‘Not satisfied’ (Sec-III, Table: 6.1.4).

In the present world, the glamour fashion industry is also connected directly / indirectly with the film industry. Most of the time, the beauty peagents and the winners / contestants are giving entry to the film industry and providing their glamorous appearance liberally. The impact created by the appearance of the beauty queens / models are for the business growth. Keeping that in mind, when the question was focused on the glamour appearance of the beauty queens / models on the improving business of the Film Industry out of 105 respondents, 80% of the respondents responded as ‘satisfied’ and 3.8% of them responded as ‘partially satisfied’ and 8.5% of them responded as ‘Not upto the mark’. The study also revealed that 5.7% of them responded as ‘yet to be improved’ and 1.9% as ‘not satisfied’. The Bangalore Film Industry encourage the appearance and Entry of Beauty Queens and Models in the Business Growth (Sec : III, Table:6.1.5).
TABLE NO.6.1


<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents view on</th>
<th>Satisfied</th>
<th>Partially satisfied</th>
<th>Not up to the mark</th>
<th>Yet to be improved</th>
<th>Not satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The present technical growth of the film industry.</td>
<td>72.3%</td>
<td>5.7%</td>
<td>21.9%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>The co-operation / co-ordination of the crew.</td>
<td>80.9%</td>
<td>-</td>
<td>19.1%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>The feedback from the project.</td>
<td>74.2%</td>
<td>9.5%</td>
<td>11.4%</td>
<td>4.76%</td>
<td>-</td>
</tr>
</tbody>
</table>

AGREEMENT ON THE ELECTRONIC CINEMA

GLAMOUR APPEARANCE

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents Agreement on</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>The Electronic Cinema is improving the business of the film industry</td>
<td>33%</td>
<td>76%</td>
</tr>
<tr>
<td>5.</td>
<td>The glamour appearance of the Beauty queens / models are improving the business of film industry</td>
<td>83.8%</td>
<td>16%</td>
</tr>
</tbody>
</table>

SECTION – III

GRAPH : 6.1.1.

PRESENT TECHNICAL GROWTH OF THE FILM INDUSTRY
SECTION – III

GRAPH : 6.1.2.

CO-OPERATION / CO-ORDINATION OF THE CREW

SECTION – III

GRAPH 6.1.3
FEED BACK FROM THE PROJECT

SECTION – III

GRAPH 6.1.4

ELECTRONIC CINEMA IS IMPROVING THE BUSINESS OF THE FILM INDUSTRY

SECTION – III
Most of the time the political background and socio-economic background of the country is also affecting the business of the film industry. Keeping that in mind, the researcher questioned about the socio-economic – political environment of the country is affecting the business of the Film Industry, 87.6% responded as ‘Yes’ and 12.3% responded as ‘No’. The changes of political parties, Economic Policies and the social backgrounds are directly affecting the Business Environment of the Film Industry (Sec.III, Table 6.2.1).

The study covered the acceptance level of the glamour impact of Hollywood – Western Culture is leading the business of the film industry. The present Bangalore Film Industry is directly influenced by the Hollywood and Western Culture impact in the business approaches. The latest Trend changes of dressing of Artist and Technology proves the Impact of the above.
Out of 105 respondents, 22(20.9%) of them agreed the glamour impact of Hollywood – Western culture is leading the business of the Film Industry and responded as ‘Yes’ and 83(79.1%) of them responded as ‘No’. (Sec.III, Table 6.2.2).

**Banner of the production is important** in the area of business in Production, Distribution, Exhibition and leading Banners are always in the demand of Film business. When the respondents questioned about the Banner of Production company, 87.6% responded as ‘Yes’ and agreed that the Banner is leading the business of the Film Industry and 12.3% responded as ‘No’ (Sec.III, Table 6.2.3). The very stabilised banners and their productions are always having their own weightage in the business.

In the other aspect, the commercial liability of the film business is influenced by the commercial aspect, such as sex, violence, comedy, hero, heroine and music. The study reveals that, Out of 105 respondents 24.7% responded as ‘Yes’ and 75.2% responded as ‘No’ for the influence of Sex as the commercial liability in the business and 95.3% responded as ‘Yes’ and 4.7% responded as ‘No’ for the influence of Violence in the business. At the same time, 100% of the respondents responded as ‘Yes’ and accepted the influence of the Commercial liability of the project in Comedy, Hero, Heroine, and Music. (Sec.III, Table 6.2.4).

The commercial liability depends the Hero, Heroine and good impressive Music and well accepted comedy. At the same time it is not depending either sex (or) the violence for the commercial aspects. The researcher found the importance of the Hero, Heroine, Music, Comedy in the Commercializing the project.
### SECTION – III

**TABLE NO.6.2**

**SOCIO-ECONOMIC - POLITICAL ENVIRONMENT OF THE COUNTRY, GLAMOUR IMPACT OF HOLLYWOOD – WESTERN CULTURE, BANNER OF THE PRODUCTION COMPANY, COMMERCIAL LIABILITY**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents Agreement Level on</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The socio-economic - political environment of the country is affecting your business.</td>
<td>87.6%</td>
<td>12.3%</td>
</tr>
<tr>
<td>2.</td>
<td>The glamour impact of Hollywood – Western Culture is leading the Business of the Film Industry.</td>
<td>20.9%</td>
<td>79.0%</td>
</tr>
<tr>
<td>3.</td>
<td>The banner of the production company is leading the business of the film industry.</td>
<td>87.6%</td>
<td>12.3%</td>
</tr>
<tr>
<td>4.</td>
<td>The following factors influence the commercial liability of the project,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1) Sex</td>
<td>24.7%</td>
<td>75.2%</td>
</tr>
<tr>
<td></td>
<td>2) Violence</td>
<td>95.2%</td>
<td>4.7%</td>
</tr>
<tr>
<td></td>
<td>3) Comedy</td>
<td>100%</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>4) Hero</td>
<td>100%</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>5) Heroine</td>
<td>100%</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>6) Music</td>
<td>100%</td>
<td>-</td>
</tr>
</tbody>
</table>

### SECTION – III

**GRAPH : 6.2.1**

**SOCIO-ECONOMIC POLITICAL ENVIRONMENT OF THE COUNTRY**
SECTION – III

GRAPH : 6.2.2

GLAMOUR IMPACT OF HOLLYWOOD – WESTERN CULTURE IS LEADING THE BUSINESS OF THE FILM INDUSTRY

SECTION – III

GRAPH : 6.2.3.
BANNER OF THE PRODUCTION COMPANY IS LEADING THE BUSINESS OF THE FILM INDUSTRY

Section – III

Graph: 6.2.4.A

SEX

Section – III

Graph: 6.2.4.b
SECTION – III

GRAPH : 6.2.4.c

VIOLENCE

Level of Agreement

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series1</td>
<td>95.20%</td>
<td>4.70%</td>
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<td>Series2</td>
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COMEDY

Level of Agreement

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<td>Series2</td>
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</table>

SECTION – III
SECTION – III

GRAPH : 6.2.4.d

HERO

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</tr>
<tr>
<td>Series 2</td>
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</tbody>
</table>

GRAPH : 6.2.4.e

HEROINE
In the Cinema, entertainment no doubt plays a predominant role in the psyche of the general public by the very nature of things, the culture and academic aspects of this powerful audio-visual medium can not be ignored. Acknowledged as an entertainment media had became the field of money investing and gambling. Not
only that, it is indirectly affecting the government taxes, subsidies and economical flow of the country but also affecting the future of the enlarged business of Bangalore. The Government orders and policy involvement are important for the economic growth of the country. When the researcher focused the question on the **Government taxes involvement and important** for the **economic growth of the country** 85.7% of the respondents responded as ‘agreed’ and 14.2% responded as ‘Not agreed’ (Sec.III, Table 6.3.1).

In the Film Industry, the Story, Finance, Technology, Artists are the basic Resource to establish the Film Industry Business. When the respondents where questioned about the importance of **Resource investment in the film business**, 100% of the respondents agreed to the categories of story Financial help, Technology, Artist, Crew Media, for the Resources Investment and the researcher observed that the above Resources are depending on each other for the Investment. (Sec-III, Table 6.3.2).

In the under developed countries, the film industry remain backward mainly because they lack as innovative entrepreneurs. The entrepreneurship of the film industry holds the key to further **Determining the growth of the business**. When the, entrepreneurs of the film industry questioned about the guarding the business secrets, maintenance of HR, Communication ability, technical knowledge, capacity to assume risk.

In the cinema, entertainment plays the predominant role in the ‘psycho’ of the general public by the very nature of things i.e. the culture sand academic aspects. Acknowledged as an Entertainment media, nothing but the field of money investing and gambling, the Film Industry remain backward because the insufficient creative and innovative entrepreneurs. The Entrepreneurship of the Film Industry holds the key to determine the growth further in the business. Business secrecy – guarding the
business secrets, good Human Resource ability and maintenance and effective communication ability, updated technical knowledge and capacity to assume risk are the important business tactics of the film industry. Keeping that in mind, the researcher focused the questions on the above, the respondents and agreed the real tactics of the business as 100% and agreed the importance of the above mentioned points. The researcher realized the importance of the characteristics of the Entrepreneurs in the Bangalore Film Industry and observed in the above distinctive features in the Entrepreneurs of Bangalore. (Sec : III, Table 6.3.3).

SECTION – III

TABLE 6.3

<table>
<thead>
<tr>
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<th>Respondents view on</th>
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<th>No % age</th>
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<td>1.</td>
<td>The government taxes involvement and important</td>
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<td>14.2%</td>
</tr>
<tr>
<td></td>
<td>for the economic growth of the country.</td>
<td></td>
<td></td>
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<td>2.</td>
<td>The Resources of investment is important in the</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>film business.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1) Story</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) Financial help</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) Technology</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4) Artist</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5) Crew / Media</td>
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<td></td>
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<td>The following points are important in the business</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>of the film industry.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a) Guarding the business secrets</td>
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<td></td>
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<td></td>
<td>b) Maintenance of HR</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c) Communication ability</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d) Technical knowledge</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>e) Capacity to assume risk</td>
<td>100%</td>
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SECTION – III

GRAPH : 6.3.1

GOVERNMENT TAXES INVOLVEMENT AND IMPORTANT FOR THE ECONOMIC GROWTH OF THE COUNTRY

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<tr>
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<th>% of Respondents</th>
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SECTION – III

GRAPH : 6.3.2.a  STORY

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SECTION – III

GRAPH : 6.3.2.b

FINANCIAL HELP

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<td>Series1 100.00%</td>
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<td>2</td>
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SECTION – III

GRAPH : 6.3.2.c

TECHNOLOGY
SECTION – III

GRAPH : 6.3.2.d

SECTION – III

GRAPH : 6.3.2.e
SECTION – III

GUARDING THE BUSINESS SECRETS

% of Respondents

100.00%
80.00%
60.00%
40.00%
20.00%
0.00%

Level of Agreement

1
2

Series 1

GUARDING THE BUSINESS SECRETS
**MAINTENANCE OF HR**

**GRAPH : 6.3.3.b**

<table>
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<th>Level of Agreement</th>
<th>% of Respondents</th>
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<td>100.00%</td>
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</table>

**COMMUNICATION ABILITY**

**GRAPH : 6.3.3.c**

<table>
<thead>
<tr>
<th>Level of Agreement</th>
<th>% of Respondents</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>100.00%</td>
</tr>
<tr>
<td>2</td>
<td>0.00%</td>
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</tbody>
</table>
SECTION – III

GRAPH : 6.3.3.d

TECHNICAL KNOWLEDGE

SECTION – III

GRAPH : 6.3.3.e

CAPACITY TO ASSUME RISK
SECTION – IV
The Researcher Analysed about Human Resources and suggestions.

The Cinema was not considered important enough for serious study during the early decades of the silent era. It was just a novelty. As we know entrepreneurs are nothing but the people who are investing money in a business and getting back the amount. In the film industry, people are also investing money in their production, distribution, exhibition and getting back their money. Most of the entrepreneurs are having their own skills to develop their business. At the same time Female entrepreneurs involvements in the Bangalore Film Industry are very less yet the female are having equal rights to compete in the field. Keep that in mind, a question was focused on the female entrepreneurs involvement in the business. The study revealed 100% ‘Acceptance’ for the female entrepreneurs involvement in the business and encouraging them to involve in the Film Industry (Sec-IV, Table 6.1.1). Since the film industry is unorganized setups, the security of the female has been the question mark to the world. Focused the study on the women’s security in the business by the researcher, the study revealed that 100% acceptance of the women security in the business. (Sec-IV, Table 6.1.2).

The women rights and the involvement in the working spots are secured in the other working area and not in the film industry. There are chances of harassments and exploitation in the film industry. In that case, the women commission can be involved to sort out the problem and fight for the rights of women entrepreneurs of the film industry. Keeping that in mind, a question was focused on the problem of women commission involvement to deal the problems of physical harassment of women in the film industry. The study revealed the 100% acceptance level for the involvement of women commission to deal the problems of physical harassment.(Sec-IV, Table 6.1.3).
Apart from the women issue, there are areas to focus the technical part. The study revealed the acceptance level of the **review Meeting – feed back implementation under an “Academy”**. The study shows the 100% acceptance of the entrepreneurs of the Bangalore Film Industry to form an Academy and analyse the problems of day to day in the area of entrepreneurship and implement the feed back. *(Sec-IV, Table 6.1.4)*

The most important aim of Cinema in the entertainment and education to inculcate in Every person’s awareness and sensitivity to all the aspects of our environment and grace in everyday life. In other words it is to develop the inclination and capacity to understand what is good and desirable and what is wrong and undesirable, not only for the individual but for the society as a whole. In that way the guest lectures will create the awareness about the film industry. When the question was focused on the **guest lectures about the film industry process**. The Entrepreneurs of the film industry showed the 100% acceptance on the guest lectures about the Film Industry. *(Sec-IV, Table 6.1.5)*

The study also revealed the necessary **of the training programmes for the employees of the film industry**. Out of 105 respondents 100% of them showed the acceptance of the training programmes for the employees of the film industry. *(Sec-IV, Table 6.1.6)*

Always, the **healthy criticism from the media / public are** the backbone for the better growth of the film industry as well as the entrepreneurs. The study clearly reveals that the well informed criticism by the media is important and also accepted 100% by the entrepreneurs of the film industry. *(Sec-IV, Table 6.1.7) & (Sec-IV, Table 6.1.8)*
### TABLE NO.6.1

FEMALE ENTREPRENEURS INVOLVEMENT, WOMEN’S SECURITY, INVOLVEMENT OF WOMEN’S COMMISSION, REVIEW MEETING FEEDBACK, GUEST LECTURES, TRAINING PROGRAMMES, CRITICISM BY THE MEDIA AND PUBLIC

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<th>Sl. No.</th>
<th>Entrepreneurs view on</th>
<th>Accepted %</th>
<th>Not Accepted %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Female Entrepreneurs involvement in the business.</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Women’s security in the business</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Involvement of women’s commission to deal the problems of physical harassments</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Review meeting feedback implementation under an Academy.</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Guest Lectures about the film industry process.</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Training programmes for the employees of the film industry.</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Well informed film criticism by the media.</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Well informed film criticism by the public.</td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

### SECTION – IV

GRAPH : 6.1.1

FEMALE ENTREPRENEURS INVOLVEMENT IN THE BUSINESS
SECTION – IV

GRAPH : 6.1.2

WOMEN’S SECURITY IN THE BUSINESS

SECTION – IV

GRAPH : 6.1.3
ININVOLVEMENT OF WOMEN’S COMMISSION TO DEAL THE PROBLEMS OF PHYSICAL HARASSMENTS

SECTION – IV

GRAPH : 6.1.4

REVIEW MEETING FEED BACK IMPLEMENTATION UNDER AN ACADEMY

SECTION – IV
SECTION – IV

GRAPH : 6.1.5
GUEST LECTURES ABOUT THE FILM INDUSTRY PROCESS

GRAPH : 6.1.6
TRAINING PROGRAMMES FOR THE EMPLOYEES OF THE FILM INDUSTRY
SECTION – IV

GRAPH : 6.1.7
WELL INFORMED FILM CRITICISM BY THE MEDIA

SECTION – IV

GRAPH : 6.1.8
WELL INFORMED FILM CRITICISM BY THE PUBLIC
If we diagnose the rationale behind the application of Film Industry principles in the Bangalore Film Industry, there are a number of points to justify the same.

(1) **Satisfaction to users / Audience:**
The application of Film Industry in the Entertainment services helps in satisfying the Audiences because the Production / Distribution / Exhibition services offers their services to cater to the changing needs and requirements and increasing level of expectations of the Audiences. By segments the market, the Entrepreneurs get an opportunity to identify the preferences and to formulate the entertainment mix befitting to the changing tastes of the audience. This helps the Entrepreneurs are winning and keeping the Audiences for the long time.

(2) **Generation of Profits:**
The Marketing practices of the Entrepreneurs in the Film Industry help in increasing the business in addition to the cost effectiveness which makes the ways for generating profits.
(3) **Sub serving the Social Interests:**

We can not deny that Film Industry Entrepreneurs also make possible sub service of social interest.

(4) **Making Possible Cost Effectiveness:**

It is also right to mention that application of Film Industry principles makes possible cost-effectiveness which regulates wastes of Resources playing a decision role in nationalizing the pricing policy.

To achieve all the above, there should be a set of Rules and Regulations to the film making business of the Bangalore Film Industry to be Introduced. In the Film Industry Motivation is an indispensable function of Management. When the Entrepreneurs are at work, they can not be forced to work like a machine. They are also a human being who has his dignity, self-respect, values, sentiments and aspirations apart from the Economic status. The factors which influence the Entrepreneurs behaviours are psychological, sociological, economic or managerial. The efficiency of such behavior. This may be tested by the resultant action, whether this behavior has directed, controlled or implemented the designed action? some times Entrepreneurs too affected by the human behaviours, where they need the proper counseling to sort out their personal / official problems. The Introduction of counseling centre may reduce the pain of the Entrepreneurs emotionally and morally.

In the Bangalore Film Industry, Entrepreneurs are suitably rewarded for their excellence with full of their dedication, commitment, optimism and they play an instrumental role in generating excellence which is the result of perfection. Sky is the limit for perfection. Innovation makes new ways for achieving perfection. This makes it essential that we assign a transcendental priority to the total quality management. It is in this context that almost all the Entrepreneurs organizations
have been found making innovative efforts to develop a new perception of quality which helps them in achieving the desired results. Service Quality is more a function of attitude than that of technology most of us believe in this proposition which is yet to be tested. The Quality of service is substantially influenced by the quality of personnel or human resources. World class excellence makes the ways for world class services. There is no limit for quality generation. Quality is an aim ranking top position. So that the implementation of Quality Assurance concepts, to the production companies and other business points of view will make the innovative efforts and professional excellence of the Entrepreneurs in the organized set-up point of view and, considering the Film Industry as an ‘Industry’.

Maintaining cost economy is essential for surviving or thriving the organization. This makes it essential that whatever we invest is found optimal to our requirements. Minimising the requirements and further careful while investing or spending is the plus point to the Entrepreneur in the Film Industry business point of view. The production infrastructural facilities also need huge investment. Of late, the use of sophisticated technologies are also common. Thus the multidimensional requirements to make possible total quality management need huge financial investment. The Entrepreneurs promoting quality assurance and TQM are supposed to make their resources productive. They need to explore ways for optimizing their requirements, while in production / distribution / exhibition they need to assign due weightage to cost-benefit analysis while engaging Artists and junior artist / lower level working category, introducing a salary regularization to the lower level working category and the introducing the fixed pay scale of the top rated Employees including Artists benefits the investments, of Entrepreneurs in their business point of view.

The Entrepreneurs bear the responsibility of making a step-to-step evaluation of cost. This helps them in controlling the expenses at different stages.
Even though, the film industry is called as an ‘Industry’ there is no set of Rules and Regulations in the Film making business. Keeping that in mind, the researcher focused the question on the introduction of **Rules and Regulations to the Film making business**. The study revealed that 93.3% of the entrepreneurs ‘Accepted’ the Introduction of Rules and Regulation for the film making business and followed by 6.6% as ‘Not Accepted’ the introduction of Rules and Regulation for the film making business (Sec-IV, Table 6.2.1).

The Film Industry business is an uncertain one. The Ups and Downs are so common in this field. The success and failures in the professional and the personal life is so common in the employees of the Film Industry. Introduction of the counseling centre to the Employee of the Film Industry will make the difference in the way of maturity to handle the problems. Keeping that in mind, a question in the study attempted to know the perception of the respondents about the **Introduction of the counseling centre** to sort out the personal problems of the employees of the Film Industry. The study revealed 96.1% as ‘Accepted’ and 3.8% as ‘Not accepted’. (Sec-IV, Table 6.2.2).

The Quality Assurance is the common word in the world market to reach the customer satisfaction. The Film Industry is also having the customers nothing but the audience to reach their satisfaction level. To Achieve that the proper measurement is always required. When the researcher focused the **question on the implementation of Quality assurance to the film Production Companies**, many of the respondents felt the Idea and the Concept is new and few of them did not understand. The study revealed that 90.47% of them Accepted the implementation of quality assurance to the Film production companies and followed by 9.53% as ‘Not Accepted’ (Sec-IV, Table 6.2.3).
Salary Regulation is always the common problem in all the fields. Wherein the Bangalore Film Industry, there is no uniformity in the pay. Another question in the study attempts to know the perception of the respondents about the salary regulation to the lower level working category. The study revealed that 88.5% of the respondents accepted the salary regulation to the lower level working category followed by 11.5% as ‘Not Accepted’ (Sec-IV, Table 6.2.4).

The Film Industry Business is always affected by the salary rate of the cast. The top rated stars always coat the highest amount, which will be always the difficult to manage by the Entrepreneurs of the Film Industry. The fixed pay scale to the top rated employees will reduce the financial burden of the Entrepreneurs.

The study thus reveals that the fixed pay scale to the top rated Employees are important one to avoid the financial crisis and stated as 80.9% acceptance level and 19.1% as ‘Not Accepted’. (Sec-IV, Table 6.2.5).

### TABLE NO.6.2

<table>
<thead>
<tr>
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<th>Not Accepted</th>
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</thead>
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<td>1.</td>
<td>Introduction of Rules and Regulation to the film industry business</td>
<td>93.3%</td>
<td>6.6%</td>
</tr>
<tr>
<td>2.</td>
<td>Introduction of counseling centre to sort out the personnel problems of the employees of the film industry.</td>
<td>96.1%</td>
<td>3.8%</td>
</tr>
<tr>
<td>3.</td>
<td>Implementation of quality assurance to the film production companies</td>
<td>90.47%</td>
<td>9.53%</td>
</tr>
<tr>
<td>4.</td>
<td>Salary regulation to lower level working category</td>
<td>88.5%</td>
<td>11.5%</td>
</tr>
<tr>
<td>5.</td>
<td>Fixed pay scale to the top rated employees of the film industry.</td>
<td>80.9%</td>
<td>19.1%</td>
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</table>
SECTION – IV

GRAPH 6.2.1
INTRODUCTION OF RULES AND REGULATION TO THE FILM INDUSTRY BUSINESS

<table>
<thead>
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<th>Acceptable Level</th>
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<td>Accepted</td>
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<tr>
<td>Not accepted</td>
<td>6.60%</td>
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SECTION – IV

GRAPH 6.2.2
INTRODUCTION OF COUNSELING CENTRE TO SORT OUT THE PERSONNEL PROBLEMS OF THE EMPLOYEES OF THE FILM INDUSTRY
SECTION – IV

GRAPH 6.2.3
IMPLEMENTATION OF QUALITY ASSURANCE TO THE FILM PRODUCTION COMPANIES

SECTION – IV

GRAPH 6.2.4
SALARY REGULATION TO LOWER LEVEL WORKING CATEGORY
SECTION – IV

GRAPH 6.2.5

FIXED PAY SCALE TO THE TOP RATED EMPLOYEES OF THE FILM INDUSTRY
The close look at the present state of Kannada Cinema would show that what is basically bugging it is its inability to meet the challenge from the other language films which are shown on a regular basis in Karnataka on their own terms. The Marketing level of the Employees are differ from time to time. Based on that the investment from the Entrepreneurs may differ from financial aspects. Rating the market level of Employee by an ‘Academy’ and the financial investment will be best solution to the Entrepreneurs to avoid the financial crisis. Also like any other Industrial setups, the Implementation of salary rules to the Employees of the Film Industry could be the impressive solution to avoid the confusions of financial business aspects.

It was no wonder that the emotional integration of financial needs of Employees of the Film Industry took long to materialize. In fact, it cannot be claimed even today, that it has been fully realized, though there has been a sea change in recent years, thanks to the implementation of certain storing administrative measures and political policies. But it can not be denied that these constraints that contributed to a great extent to the tardy progress of Karnataka in many fields.
Kannada cinema hasn’t certainly proved an exception, on the other hand this field of activity has been particularly affected since its organic growth has a direct bearing on the cultural preparedness of the state’s population to absorb it. Even so, it should be said that with the Introduction and implementation of pension’s schemes and Life Insurance Schemes, the Kannada Film Industry can be able to overcome many of the challenges inherent in the situation and can stand on its own feet with the satisfied generation of Employment opportunities.

The Study thus reveals that the Film Industry is the medium to creativity and influence the harmony in soul. One who has received that kind of education, is if the inner life will have the skill of understanding the weakness of cinema as well as the projection, so forming an ‘Academy’ will be the kind enough to sort out the problems of employees. Among all the rating of market level of employee by an Academy will be the kind enough to sort out the problems of employees. The concept may be new to the Entrepreneurs of the Film Industry, yet to be considered as the business point of view. When the researcher focused the question on the above. The study revealed that 100% them are satisfied about the rating the market level of employee by an ‘Academy’ (Sec-IV, Table 6.3.1).

The Film Industry is one of the Industry, developed on its own and running on its own, even then were fore fathers made such industry in India. Producers, Exhibitors, and Distributors are the business leaders of the film industry who by virtue of their initiation accomplish development in the total economy of the country like India. They are men of vision and talent spotters who spot the opportunities and promptly seize them for exploitation. Thus the entrepreneurship is the critical factors in the film industry. As we know the word ‘Entrepreneur’ was applied to the function of buying labour and material at uncertain process and selling the resultant product at a predetermined prices Entrepreneurs are always facing risk in the
financial aspects. The implementation of salary rules to the Employees of the film industry will reduce the financial burden of the Entrepreneurs in various stages. The study revealed that 96% responded as satisfied and 3.8% as Not satisfied (Sec-IV, Table 6.3.2).

The Entrepreneurs of some category really affected by the present trend of the cinema and facing the failures. The aged Entrepreneurs are really facing a tough task. That should be re-established by not only initiatives of the individuals but also by the Government of India and related states to provide in a part of the Investment both by ways of pension schemes. Keeping that in mind the Entrepreneurs where questioned about the implementation of the pensions scheme to the employees of the film industry. The respondents responded as 100% satisfied for the implementation of the pension scheme to the employees of the Film Industry (Sec-IV, Table 6.3.3). They encouraged the researcher’s idea and requested to take aggressive steps towards that.

The security of the employees of the Film Industry also in the Life Insurance Schemes too. Life Insurance Schemes are protective schemes and give the financial benefits to the users. The Film Industry is considered to be an unorganized set-up, these sort of schemes are to be limited for the better prospects of the business. Out of 105 respondents 100% responded as satisfied for the implementation of Life Insurance scheme to the Employees of the Film Industry (Sec-IV, Table 6.3.4).

Entrepreneurs of the film industry in India / Bangalore are the backbone for the growth and stability of the industry and providing job opportunities to many and many families are depending the film industry, even though it is unorganized, employment opportunities are none in film industry, where the Government can not create the job opportunities everywhere. When the Respondents were questioned about the generation of employment in the Film Industry 100% of the
Respondents satisfied about the generation of the employment and the opportunity created by the Film Industry to the job requirements. (Sec-IV, Table 6.3.5).

**SECTION - IV**

**TABLE NO. 6.3**

**RATING MARKET LEVEL, IMPLEMENTATION OF SALARY RULES, PENSION’S SCHEME, LIFE INSURANCE, GENERATION OF EMPLOYMENT**

<table>
<thead>
<tr>
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<th>Respondents View on</th>
<th>Satisfied %</th>
<th>Not-Satisfied %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Rating market level of Employee by an Academy.</td>
<td>100%</td>
<td>--</td>
</tr>
<tr>
<td>2.</td>
<td>Implementation of salary rules to the employees of the film industry.</td>
<td>96.2%</td>
<td>3.8</td>
</tr>
<tr>
<td>3.</td>
<td>Implementation of the pension’s scheme to the employees of the film industry.</td>
<td>100%</td>
<td>--</td>
</tr>
<tr>
<td>4.</td>
<td>Implementation of life insurance schemes to the employees of the film industry.</td>
<td>100%</td>
<td>--</td>
</tr>
<tr>
<td>5.</td>
<td>Level of satisfaction about generation of employment in the film industry.</td>
<td>100%</td>
<td>--</td>
</tr>
</tbody>
</table>
SECTION – IV

GRAPH – 6.3.1

RATING MARKET LEVEL OF EMPLOYEE BY THE ACADEMY

<table>
<thead>
<tr>
<th>% of Respondents</th>
<th>Satisfied</th>
<th>Not Satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1</td>
<td>100%</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

Acceptable level

SECTION – IV

GRAPH – 6.3.2

IMPLEMENTATION OF SALARY RULES TO THE EMPLOYEES OF THE FILM INDUSTRY

<table>
<thead>
<tr>
<th>% of Respondents</th>
<th>Satisfied</th>
<th>Not Satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1</td>
<td>98%</td>
<td>2.00%</td>
</tr>
<tr>
<td>Series 2</td>
<td>4.80%</td>
<td>95.20%</td>
</tr>
</tbody>
</table>

Satisfaction level
SECTION – IV

GRAPH – 6.3.3
IMPLEMENTATION OF THE PENSION'S SCHEME TO THE EMPLOYEES OF THE FILM INDUSTRY

<table>
<thead>
<tr>
<th></th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1</td>
<td>100%</td>
</tr>
<tr>
<td>Series 2</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

Satisfaction Level

SECTION – IV

GRAPH – 6.3.4
IMPLEMENTATION OF LIFE INSURANCE SCHEMES TO THE EMPLOYEES OF THE FILM INDUSTRY
Capital formation has ‘freedom’ as its landmark. Free enterprise, freedom to save or to invest, free and healthy competition, lack of the dominance of un trial plan and consumer’s sovereignty are the main features that distinguish capital formation.
from other economic systems. In a free enterprise economy, the problem of what to produce is solved by the price mechanism, on the basis of this the Film Industry Entrepreneurs also has the controls of production and distribution and exhibition of the films by mobilizing the resources to maximize his profit.

The Film Industry Entrepreneurs are also playing an important role in the production, distribution and exhibition of films in a mixed economy. The basic characteristics of this economic independence is that the Entrepreneurs undertakes the production of mostly capital formation of the Films while the production of Films in the primary stage and hence the distributors and exhibitors are equally responsible for the uplift of the story / films to the audience they not only produce, distribute, exhibit the films and comforts but also provide basic Entertainment to the Audience.

The Balanced Regional development is primarily related to the impulse of social change reflecting the developmental urge for self respect, self-help and self-reliance, underdevelopment or undevelopment is primarily due to the lack of such an impulse. In the film industry the objective aimed at should be maximum production, equitable distribution and no unemployment.

The Bangalore Film Industry has never ceased to hold the attention of those who are keen on making a deep study of the Indian Cinema’s important component. While the non-formula Kannada Cinema, in its heydays, has created waves throughout the world, the precocious looking affluence of the formula Kannada film has both intrigued and mystified it. Its growth, evidently, has not been very logical or balanced but it has always been fascinating. Today offbeat Kannada Cinema, which was onset the nation’s pride, has toweled a low ebb, while popular Kannada Cinema, despite a none-too cheerful balance sheet, continues to prosper both in
terms of number and Investment like off beat Cinema again, it is in constant search of an indenting of its own in the business view of forward and backward linkages.

**Capital formation** is very important for any business. Out of 105 respondents 88.5% responded as satisfied and 4.7% responded as yet be improved. At the same time 5.7% responded as partially satisfied and 0.9% responded as Not upto the mark (Sec-IV, Table 6.4.1).

Where the respondents were questioned about the **Economic Independence in the motion picture business**, 100% responded as satisfied and none of them responded for other categories (Sec-IV, Table 6.4.2). The Economic Independence is always the strength of the Entrepreneurs.

Out of 105 respondents, 100% of the respondents are satisfied about the **balanced regional development** in the business (Sec-IV, Table 6.4.3). The Film Business is the support for Quality of work and generally it is focused to the Regional Development.

Also when the respondents were questioned about the **backward – forward linkages** in the motion picture, 95% are responded as satisfied and 5% responded as partially satisfied. None of the respondents responded for the remaining category. (Sec-IV, Table 6.4.4).

**SECTION – IV**

**TABLE : 6.4**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents view on</th>
<th>Satisfied</th>
<th>Partially Satisfied</th>
<th>Not upto The mark</th>
<th>Yet to be improved</th>
<th>Not satisfied</th>
</tr>
</thead>
</table>

CAPITAL FORMATION, ECONOMIC INDEPENDENCE, BALANCED REGIONAL DEVELOPMENT, BACKWARD – FORWARD LINKAGES
<table>
<thead>
<tr>
<th></th>
<th>Capital formation of the film industry</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1. Capital formation of the film industry</td>
<td>88.5%</td>
<td>5.7%</td>
<td>0.9%</td>
<td>4.7%</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>2. Economic Independence in the motion picture business</td>
<td>100%</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>3. Balanced regional development in the business</td>
<td>100%</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>4. Backward – forward linkages in the motion picture business</td>
<td>95.3%</td>
<td>4.7%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

SECTION – IV

**GRAPH : 6.4.1**

CAPITAL FORMATION OF THE FILM INDUSTRY

<table>
<thead>
<tr>
<th>Satisfaction Level</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>88.50%</td>
</tr>
<tr>
<td>Partially Satisfied</td>
<td>5.70%</td>
</tr>
<tr>
<td>Not upto the mark</td>
<td>0.90%</td>
</tr>
<tr>
<td>Yet to be improved</td>
<td>4.70%</td>
</tr>
<tr>
<td>Not satisfied</td>
<td>0.00%</td>
</tr>
</tbody>
</table>
SECTION – IV

GRAPH : 6.4.2
ECONOMIC INDEPENDENCE IN THE MOTION PICTURE BUSINESS

SECTION – IV

GRAPH : 6.4.3
BALANCED REGIONAL DEVELOPMENT IN THE BUSINESS
SECTION – IV

GRAPH : 6.4.4

BACKWARD – FORWARD LINKAGES
IN THE MOTION PICTURE BUSINESS
Generally Entrepreneurs are one of the important segments of Economic growth. Basically Entrepreneurs are the responsible person for setting up a business or an enterprise, they are the initiators, skill for innovation and who looks for high achievements. In the Film Industry the producers, distributors, theatre owners are the Entrepreneurs to bring in overall change through innovation for the maximum social good. They are with full of vision and an integrated outstanding leadership qualities. Innovation is the specific tool of Entrepreneurs, the means by which they exploit changes as an opportunity for a different business or a different service. Entrepreneurship of the Film Industry may be defined in various ways, but the four keys elements involved in it are:

1. **Innovative**  
2. Risk Taking  
3. Vision  
4. Organising Skill

In the Film Industry, the Independency of Entrepreneurs in their decision making and diversification, take overs and mergers are important in the business success. The self-confidence level and hard work and eager of achievement, creativity, of determine the growth rate with the foresights are the important qualities of an Entrepreneurs for the business success in the Film business.

The Advertising and Publicity trends are very important in the skill success factors of our Entrepreneurs in their business. The Advertising involves the analysis, planning, implementation and control activities which are directed towards objections, budgets, message developments and media decisions. In the Film Business, the Advertising expenses are considered to be not as an expenditure but as an investment. Advertising creates the brand image and goodwill about the Film among the audience. The Advertising and Publicity trends often generate support and co-operation from Distributors and Exhibitors, while stimulating demand resulting in releasing the film.
The Skill Success Factors are important one for the business growth of an Entrepreneur. When the Respondents were questioned about their skill success factors, the Researcher observed the difference of response from the Respondents.

**Innovation** is the type of business secrecy in the Film Industry. Innovation at work requires knowledge and ingenuity. It makes great demands on diligence, persistence and commitment. Innovation must build on their strength. When the respondents questioned about the satisfaction level of Innovation, 91.4% of the respondents responded as ‘satisfied’ and 1.9% as ‘partially satisfied’. At the same time, the study revealed that 3.8% responded as ‘yet to be improved’ and 2.8% responded as Not upto the mark. Nobody responded as Not satisfied (Sec-IV, Table No.6.5.1).

**Mobility** is the type of skill success is the Entrepreneurs Business skill. It is nothing but quality of moving easily towards the goal in the business point of view. The study revealed that 96.1% responded is satisfied and 3.8% as partially satisfied. None of them responded as ‘Not upto the mark’ or ‘Yet to be improved’ or ‘Not satisfied’ (Sec-IV, Table No.6.5.2).

The high degree of ambition and dreams are also important for the successive skill factors of an Entrepreneurs of the film industry. The great desire for distinctions and aspirations all the business secrecy of the Entrepreneurs in their success factors. The study revealed that 100% satisfaction of the respondents about their high degree of ambition in the skill success factor (Sec-IV, Table No.6.5.3).

The **Business success factor** includes the advertisement and publicity trends also, when the respondents questioned about the *advertisement and publicity*
trends, 96.1% responded as satisfied and 3.8% responded as partially satisfied (Sec-IV, Table No.6.5.4).

**The Independency is very** important in the project of the Entrepreneurs to finish. The **degree of project independence** focus the success ability of the Entrepreneurs. The study revealed that 96.1% as satisfied and 2.8% as Not upto the mark. The study revealed that 1.9% responded as ‘partially satisfied’. (Sec-IV, Table No.6.5.5).

**Hard work is the main** secret for anybody’s success with the powerful word hard work, where entrepreneurs can be implemented any of their ideas. The study revealed that 89.5% of the respondents responded as ‘satisfied’ and 10.4% responded as ‘partially satisfied’ (Sec-IV, Table No.6.5.6).

Out of 105 respondents, 92.3% of the respondents responded as satisfied for the **need for achievement** and 2.8% as ‘Not satisfied’. The study also revealed that 2.8% responded as yet to be improved and 1.9% as partially satisfied (Sec-IV, Table No.6.5.7).

Entrepreneurs are generally defined as **an innovative**, a risk takers, a resource assembler, an organization builder and so on. According to the film industry, the **vision** is important to get the success of the Entrepreneurs. The study revealed that 90.4% responded as ‘Satisfied’ and 2.8% responded as ‘Partially Satisfied’ about their vision. Out of 105 respondents, 4.70% responded as ‘Not upto the mark’ and 1.9% responded as yet to be improved (Sec-IV, Table No.6.5.8).

The Entrepreneurship of the film industry holds the key to further **determine the growth rate with foresight**. The study revealed that 90.2% responded as satisfied and 4.0% responded as not satisfied. The study on revealed that 1.9%
responded as partially satisfied and 1.9% responded as not upto the mark (Sec-IV, Table No.6.5.9).

SECTION – IV

TABLE : 6.5

SKILL SUCCESS FACTOR

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Respondents Views on</th>
<th>Satisfied</th>
<th>Partially satisfied</th>
<th>Not upto the mark</th>
<th>Yet to be improved</th>
<th>Not satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Innovation</td>
<td>91.4%</td>
<td>1.9%</td>
<td>2.8%</td>
<td>3.8%</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Mobility</td>
<td>96.1%</td>
<td>3.8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>High Degree Ambition</td>
<td>100%</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Advertisement and publicity trends</td>
<td>96.1%</td>
<td>3.8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>Degree of Project Independence</td>
<td>96.1%</td>
<td>10.4%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Hardwork</td>
<td>89.5%</td>
<td>10.4%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Need for achievement</td>
<td>92.3%</td>
<td>1.9%</td>
<td>--</td>
<td>2.8%</td>
<td>2.8%</td>
</tr>
<tr>
<td>8.</td>
<td>Vision</td>
<td>90.4%</td>
<td>2.8%</td>
<td>4.7%</td>
<td>1.9%</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Foresight</td>
<td>90.2%</td>
<td>1.9%</td>
<td>1.9%</td>
<td>-</td>
<td>4.0%</td>
</tr>
</tbody>
</table>
SECTION – IV

GRAPH : 6.5.1

INNOVATION

<table>
<thead>
<tr>
<th>Satisfaction Level</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>91.40%</td>
</tr>
<tr>
<td>Partially satisfied</td>
<td>1.90%</td>
</tr>
<tr>
<td>Not up to the mark</td>
<td>2.80%</td>
</tr>
<tr>
<td>Yet to be improved</td>
<td>3.80%</td>
</tr>
<tr>
<td>Not satisfied</td>
<td>0</td>
</tr>
</tbody>
</table>

SECTION – IV

GRAPH : 6.5.2

MOBILITY
SECTION – IV

GRAPH : 6.5.3

HIGH DEGREE AMBITION

SECTION – IV

GRAPH : 6.5.4

ADVERTISEMENT AND PUBLICITY TRENDS
SECTION – IV

GRAPH : 6.5.5

DEGREE OF PROJECT INDEPENDENCE

SECTION – IV

GRAPH : 6.5.6
HARD WORK

SECTION – IV

GRAPH : 6.5.7

NEED FOR ACHIEVEMENT
SECTION – IV

GRAPH : 6.5.8

VISION

<table>
<thead>
<tr>
<th>Satisfaction Level</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>90.20%</td>
</tr>
<tr>
<td>Partially satisfied</td>
<td>1.90%</td>
</tr>
<tr>
<td>Not up to the mark</td>
<td>1.90%</td>
</tr>
<tr>
<td>Yet to be improved</td>
<td>0.00%</td>
</tr>
<tr>
<td>Not satisfied</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

SECTION – IV

GRAPH : 6.5.9

FORESIGHT
Rules and Regulations governing Industrial Act for the Film Industry act as a Governor ensuring steady growth of the Industry as well as the Environment (Ecosystem) and the labour force. It ensures both healthy growth and rapid growth. The basic objective of these rules and regulations scale is to ensure that the results of operations confirm as closely as possible to establish standard of (goods), films, specified procedures or instructions. The need for rules and regulations are meant to put the film industry in the successful track. The Industrial Act and Implementations are the directions for excellence, growth and development. And, regulation is a monetary mechanism of rules.

In the other aspects, with education and Training, the women have gained confidence to do all work, which was the prerogative of man and do it excellently, rather better than men. Over the years, the Educated women have become ambitions, acquired experience and basic skills of competency and self assurance. The Biggest problem in the Entrepreneurs as women is the basic security. Women are not weak, but very strong in the other Industrial areas and the business opportunities are more.
But as concern in the Film Industry, the basic security is the question mark, where there are opportunities for demoralization and commercialization.

Since it is an organized sector, the moral and discipline of the people involve in the Film Industry created the great challenge in front of the women in the Film Industry.

The placid socio-political scenario of Karnataka has further contributed to the relative passivity of the Kannada Film Industry. The heavy and constant competition faced by Kannada Films from across the borders has undoubtedly led to the crisis of identity in Kannada Cinema. So the story lines on the socio-economic background explains why other language films have done much better in Karnataka than even in their own states.

In the Film Industry, Quality improvement is a prerequisite for competing successfully in the highly competitive market. We don’t find a limit to quality upgradation since the inventions and innovations and use of sophisticated technologies in the process of offering the services. Shapes and reshape the perception of quality. Quality control is a deliberate and planned activity having for its object the determination of the quality of a product with a view to accepting it as such in case it satisfies the stipulated requirements or in case it does not satisfy these requirements to take necessary measures to correct the quality appropriately for the projection of a positive image, it is essential that the service generating industry is nothing but the Film Industry keep an moving the process of quality upgradation. As the Industrial practices like implementation of ISO, 5S and Six Sigma will make the motion picture industry in the manner of organized setup.

Even though film industry, is called as an ‘Industry’, there is no Industrial – organization set-up, even then it has called as an ‘Industry’. The Industrial Act and
implementation will be the best effort to find solution to the film industry problem. The study revealed that 94.2% responded as ‘satisfied’ and 1.9% responded as ‘Not satisfied’. The study also revealed that 1.9% as ‘partially satisfied’ and 1.9% as ‘Not upto the mark’. (Sec-IV, Table No.6.6.1).

When the researcher wants to focus on the labour law in the Bangalore Film Industry out of 105 respondents 90.4% responded as ‘satisfied’ and 4.7% responded as ‘Not upto the mark’. The study also revealed that 2.8% as partially satisfied and 1.9% as yet to be improved (Sec-IV, Table No.6.6.2).

Female security is very important in the Film Industry. The female security in view with the demoralization and commercialization is a real question mark in the business aspect. The study revealed that 94.3% responded as satisfied and 5.7% responded as ‘Not up to the mark’. (Sec-IV, Table No.6.6.3).

The Cinema Industry can be visualized as the mark of love and justice respectively. The concept of love can be metaphorical, in terms of devotion, dedication and compassion and the sense of justice can be perceived through logic, rationalization and deduction. The opportunities are not opened to the interested people who want to come to the film industry. So occasionally some questions are raising about the moral and discipline of the people involved in the Film Industry. The study also revealed that 87.6% of the respondents are satisfied about the moral and discipline of the people involved in the film industry and 12.3% of them are partially satisfied. None of them responded as not upto the mark (or) yet to be improved (or) not satisfied category (Sec-IV, Table No.6.6.4).

The success and failure of the movies are always based on the story line. The acceptance of the story by the society is very important to the growth of the film industry. Good story – concept is always appreciated by the Audiences. Keeping this
in mind, the respondents were questioned about the acceptance of story – concept of the film in view with the socio-economic background. The study revealed that 97% of the respondent satisfied about the story concept of the film in view with the socio-economic Acceptance and 2.8% as partially satisfied. None of them responded for the remaining categories. (Sec-IV, Table No.6.6.5).

The adoption of a QMS – Quality Management System should be a strategic decision of an organization. ISO is a world wide federation of national standard bodies. The Quality Management system such as approach emphasizes the importance of understanding and meeting requirements, the need to consider processes in terms of added value, obtaining results of processes performance and effectiveness and continual improvement of processes based on objective measurement.

The QMS system can be easily adopted by the Indian Film Industry to avoid the confusions in the unorganized setups and can be organized and come under an ‘Academy’. The Academy can have the sub-regional language divisions. The Quality Management system of film industry easily identify the audience requirements and analysis. The 5S, six sigma practices are important in the organized structure. When the respondents questioned about the implementation of ISO, 5S, Six Sigma to the motion picture industry in the view of unorganized setups to the organized industry, 90.4% of the respondents responded as ‘Yes’ and 3.8% as ‘No Idea’ and 6.7% responded as ‘if it is good to the industry’ and it can be implemented (Sec-IV, Table No.6.6.6).
### SECTION – IV

**TABLE : 6.6**

**INDUSTRIAL ACT, LABOUR LAW, FEMALE SECURITY, MORAL AND DISCIPLINE, STORY CONCEPT, SOCIO-ECONOMICS ACCEPTANCE**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>The Respondents view on Implementation of</th>
<th>Satisfied</th>
<th>Partially satisfied</th>
<th>Not up to the mark</th>
<th>Yet to be improved</th>
<th>Not satisfied</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Industrial Act in the Film Industry.</td>
<td>94.2%</td>
<td>1.9%</td>
<td>1.9%</td>
<td>-</td>
<td>1.9%</td>
</tr>
<tr>
<td>2.</td>
<td>The labour law of the film industry.</td>
<td>90.4%</td>
<td>2.8%</td>
<td>4.7%</td>
<td>1.9%</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>The Females security in view with the demoralization and commercialization.</td>
<td>94.3%</td>
<td>-</td>
<td>5.7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>The moral and discipline of the people involved in the film industry</td>
<td>81.6%</td>
<td>12.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Respondents view on story concept of the film in view with socio-economic acceptance</td>
<td>97.1%</td>
<td>2.8%</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Implementation of ISO, 5S Six sigma to the motion Picture industry in the view of making unorganized setups to the organized industry</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
<td>90.47%</td>
</tr>
</tbody>
</table>

If it is good to the industry 5.7%
SECTION – IV

GRAPH : 6.6.1

INDUSTRIAL ACT IN THE FILM INDUSTRY

<table>
<thead>
<tr>
<th>Satisfaction Level</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfied</td>
<td>90.20%</td>
</tr>
<tr>
<td>Partially satisfied</td>
<td>1.90%</td>
</tr>
<tr>
<td>Not up to the mark</td>
<td>1.90%</td>
</tr>
<tr>
<td>Yet to be improved</td>
<td>0.00%</td>
</tr>
<tr>
<td>Not satisfied</td>
<td>1.90%</td>
</tr>
</tbody>
</table>

SECTION – IV

GRAPH : 6.6.2

LABOUR LAW OF THE FILM INDUSTRY
SECTION – IV

GRAPH : 6.6.3

FEMALES SECURITY IN VIEW WITH THE DEMORALIZATION AND COMMERCIALIZATION
SECTION – IV

GRAPH : 6.6.5

STORY CONCEPT OF THE FILM IN VIEW WITH SOCIO-ECONOMIC SATISFACTION
SECTION – IV

GRAPH : 6.6.6

IMPLEMENTATION OF ISO, 5S SIX SIGMA TO THE MOTION PICTURE INDUSTRY IN THE VIEW OF MAKING UNORGANIZED SETUPS TO THE ORGANIZED INDUSTRY

The impact of penetration that Television has no attendance at cinema halls can be quantitatively defined. The relationship between these two phenomena must be established without conferencing on it an absolute character. The relationship between the small and big screen is the complex one. The growth of audio visual
media has been accompanied by the concretization of the role and impact of both media must, henceforth, continue to line in a situation of pronounced interdependence. It is difficult to deny the obvious role that Television plays in lowering cinema-going frequencies from the social point of view, we can distinguish a clear tendency to adopt different behaviour patterns vis-à-vis these media, a more selective attitude towards the small screen and therefore more frequent visits to the cinema in the case of high level classes, and on the contrary, a tendency to substitute television for cinema in case of the poorer classes. On the closer Examination, the competition does exist between small screen and big screen, but it is due less to the total substitutability of the two media than to the effects of the cinema Industry’s behavior. By occupying the film market, television is in direct competition with the cinematographic industry. The number of films programmed in small screen did not stop rising during the considered period, there is thus more than one film a day on small screen. The small screen lazily transforms itself into a small domestic ‘cinema’. The small screen has made the tele-viewers much more demanding about the general conditions of films on offer. An interest in cinema goes hand in hand with an interest in television. The big screen is unlikely to suffer unduly from an increase in the number of films shown on small screen. The small screen, despite its impact on cinema going, has not succeeded in making common place. Paradoxically it seems to have strengthened the specificity of the cinema image as against the film that it is capable of showing. The cinema is also felt to be a break from routine. It becomes an extraordinary form of entertainment in the exact sense of the term. It is hardly surprising that cinema ‘really relaxes’, much more than the small screen.

The least regular small screen viewers often feel the need to consider cinema in its episodic aspects, because they perceive small screen as being more educational, the cultural impact of the 7th art is thought to be weaker but it tends to bring in something lasting, simply because it is in contrast with the ‘ordinary seriousness’ of
the small screen. It is not, coincidence that most regular viewers find big screen more enriching than small screen. Belonging to a privileged socio-cultural set-up, they are attached to a less traditional image of entertaining cinema and confer on it qualities which they sometimes also grant to small screen watched in a more selective manner.

The Film Industry will exploit these differences to try and maintain or increase its clientele to keep the Audience interest, it will play the card of non-conformism and advent gradism, to bring out the ‘popular’ viewer from the cultural ‘withdrawal’, to snatch from the small screen sanctuary, it will, experiment with the spectacular, which can go from the ‘disaster films’ to the pornography by using the lever of social frustration, small screen channels have always carried out positive propaganda for cinema. This effort has been of varying intensity and unequal quality but has gone on continuously. In the small screen, information on cinema contributes towards maintaining sufficient cinema-attendance levels for the film industry to subsist. Films are a convenient and assuredly popular way of occupying the network Films and programs on Film Industry are among the least expensive programmes on small screen. Apart from the telecast of films, which itself promotes cinema, small screen has also made efforts to acquaint the public with the seventh art programmes of this subjects are numerous in conception and varied in objectives. This diversity marks the absence of a real policy.

In this area, so much has the fate of cinema on the small screen depended on the opportunities offered by contemporary political events, on the personality and ideas of various people successively occupying different positions of authority. Thus the influence of the small screen is high in the business aspects of the film industry.
The film industry is on the threshold of existing, fundamental and complex change which has been triggered by newly available digital technologies. But the recent developments in the Film Industry suggest that the digital delivery and exhibition of commercial films might soon become a reality.

Now, however, the digital ‘hava’ threatens to engulf the other two sectors of the film industry – distribution and exhibition. This is what is loosely termed ‘digital cinema’ today: a system to deliver full-length motion pictures, trailers, advertisements, and other audio/visual ‘cinema-quality’ programs to threats thoroughly out the world using digital technology.

This is taking the shape of three distinct distribution technologies.

The Digital Cinema system delivers motion pictures that have been digitized, compressed and encrypted to theatres, using physical media distribution (such as DVD ROMS) in an offline mode is “store and forward”.

- Alternatively, use is made of electronic transmission methods, such as a dedicated satellite link similar to the VSAT (very small operator terminal) that is available in India. A two-hour feature film sent by this means requires 40 GB of storage and if the satellite transponder link works at speeds of around 40 to 50 megabits per second it can be downloaded anywhere in the world in about 20 minutes. It needs to be encrypted to ensure that only the chosen theatre can unscrew the data.

- The third method, as yet nascent, is the use of the internet to decline the film to the theatre. At the current download speeds of Internet (as low as 3-30 kilobytes per second with the most common dial up connections through a 56 kbps modem) this is clearly not feasible. But broadband internet through
dedicated lines and cable TV connections is already a reality in many
countries.

Authorised theatres automatically receive the digitized programs and store them in hard disk storage while still encrypted and compressed. At each showing, the digitized information is retrieved via local area network from the hard disk storage, then is decrypted decompressed and displayed using cinema quality electronic projections featuring high quality digital sound.

The third activity the actual task of screening or exhibition is also likely to go digital with in 4-5 years. The digital signal downloaded “on-line” from satellite or internet or offline from a CD or DVD that has been dispatched to the theatre is projected by a PC which is fitted with special image intention lenses and mirrors. It opens up the possibility that 2-3 screening halls in a cinema multiplex can screen the same film in multiple can screen the same in multiple language versions from a single control room. Many Indian Films are already available in multiple language versions from a single control room.

The distribution of digital films on physical media has the advantage of not requiring any skill to load a movie and no attendance required beyond the simple process of inserting disks or cartridges into digital cinema systems and pushing the ‘load’ button gone is the time and skill is necessary to splice together and supervise the loading of multiple reels of films. But to ignore more obvious technological changes may be a luxury that the film makes can no longer afford. Currently, prohibitive cost is the main inhibiting factors that continues to delay the end-to-end digital, production, distribution and exhibition of films.

The impact of penetration that Television has attendance of Cinema halls can be quantitatively defined. The relationship between small and big screen, reveal the
complexity too. The growth of audio-visual media has been accompanied by the
concretalisation of the role and impact of both media which must, henceforth,
continue to line in a situation of pronounced inter-dependence. **The influence of small screen is always** the family’s entertainment, and expenditure for Cinema was reduced. This is perhaps why cinema halls were rapidly abandoned as soon as the small screen was introduced. Keeping that in mind, the researcher focused the question on the influence of the small screen. The study revealed that respondents view in the influence of small screen is high and responded as hundred percent (Sec-IV, Table 6.7.1).

The **video is having the influence** in the audience mind to replace the big screen in terms of low cost. The Entrepreneurs are questioned about the influence of video too. The study revealed that 87.6% of the respondents responded as high and followed by 8.5% as medium. The same time 3.8% responded as low (Sec-IV, Table 6.7.2).

Cinemas are among the least expensive available information in the Internet. The respondents also questioned about the **influence of Internet** too. The study revealed that 82.8% of the responded as High and 5.7% of them responded that the influence of the internet is Low. The study also revealed that 11.4% responded as Medium (Sec-IV, Table 6.7.3).

Another question in the study attempted to know the perceptions of the respondents about the **influence of Electronic Cinema**. The study revealed that 87.6% responded as High and 7.6% responded as Medium. Out of 105 respondents 4.7% responded as Low. (Sec-IV, Table 6.7.4).

The most important aim of cinema in the entertainment and education to inculcate in every citizens awareness and sensitivity to all the aspects of our
Changing Trend and Technology in the area of business growth. “The business challenge” and “competition” are the major points in the area of Business growth. The study revealed that 90.4% responded as High and 9.5% responded as Medium. None of the respondents as Medium. None of the respondents responded in the category of Low / Not at all / No comments. (Sec-IV, Table 6.7.5)

The Entrepreneurs of some category really affected in the present trend, should be re-established by not only initiatives of the private but also by the Government. At time, in the Bangalore Cinema, the success of a language, film is leading the other language. Encouraging more knowledge and authentic books on cinema, both has an art and industry to be written and published. The Entrepreneurs guidelines magazines will help to the business growth. Keeping that in mind the researcher focused the question on the influence of theoretical environment on the area of business growth. Out of 105 respondents, 80.9% responded as ‘High’ and 9.5% responded as ‘Medium’. At the same time, 4.7% of the respondents responded for the category of ‘Low’ and ‘No comments’. None of them, responded for the category of ‘Not at all’. (Sec-IV, Table 6.7.6).

The film industry is now tuned up by the digital technologies. The Digital Cinema system delivers motion pictures that have been digitized compressed and encrypted to theatres using physical media distribution such as DVD. When the Respondents were questioned about the influence of DVD in the area of Business growth, the study revealed that 93.3% of the respondents responded as ‘High’ and 6.6% responded as ‘Medium’. None of them responded as Low/Not at all (or) not upto the mark. (Sec-IV, Table 6.7.7).
### SECTION – IV

**TABLE : 6.7**

**THE INFLUENCE OF SMALL SCREEN, VIDEO, INTERNET, ELECTRONIC CINEMA, CHANGING TREND OF TECHNOLOGY, INFLUENCE OF THEORETICAL ENVIRONMENT & DVD**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>The Respondents view on</th>
<th>High</th>
<th>Low</th>
<th>Medium</th>
<th>Not at all</th>
<th>No comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The influence of small screen.</td>
<td>100%</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>2.</td>
<td>The influence of video.</td>
<td>87.6%</td>
<td>3.8%</td>
<td>8.5%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>3.</td>
<td>The influence of internet.</td>
<td>82.8%</td>
<td>5.7%</td>
<td>11.4%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>4.</td>
<td>The influence of Electronic Cinema.</td>
<td>87.6%</td>
<td>4.7%</td>
<td>7.6%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>5.</td>
<td>The influence of changing trend of technology in the area of business.</td>
<td>90.4%</td>
<td>--</td>
<td>9.5%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>6.</td>
<td>The influence of theoretical environment on the area of business growth.</td>
<td>80.9%</td>
<td>4.7%</td>
<td>9.5%</td>
<td>--</td>
<td>4.7%</td>
</tr>
<tr>
<td>7.</td>
<td>Influence of DVD in the area of business growth.</td>
<td>93.3%</td>
<td>--</td>
<td>6.6%</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>
SECTION – IV

GRAPH : 6.7.1

INFLUENCE OF SMALL SCREEN

SECTION – IV

GRAPH : 6.7.2

INFLUENCE OF VIDEO
SECTION – IV

**GRAPH : 6.7.3**

**INFLUENCE OF INTERNET**

<table>
<thead>
<tr>
<th>Level of Response</th>
<th>Series1</th>
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<tbody>
<tr>
<td>High</td>
<td>87.60%</td>
</tr>
<tr>
<td>Low</td>
<td>3.80%</td>
</tr>
<tr>
<td>Medium</td>
<td>8.50%</td>
</tr>
<tr>
<td>Not at all</td>
<td>0.00%</td>
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<tr>
<td>No comments</td>
<td>0.00%</td>
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</table>

<table>
<thead>
<tr>
<th>Acceptance Level</th>
<th>Series1</th>
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<tr>
<td>High</td>
<td>82.80%</td>
</tr>
<tr>
<td>Low</td>
<td>5.70%</td>
</tr>
<tr>
<td>Medium</td>
<td>11.40%</td>
</tr>
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<tr>
<td>No comments</td>
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</table>

SECTION – IV
**SECTION – IV**

**GRAPH : 6.7.4**

**INFLUENCE OF ELECTRONIC CINEMA**

<table>
<thead>
<tr>
<th>Level of Response</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series1</td>
<td>87.60%</td>
</tr>
<tr>
<td>High</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td>4.70%</td>
</tr>
<tr>
<td>Medium</td>
<td>7.60%</td>
</tr>
<tr>
<td>Not at all</td>
<td>0.00%</td>
</tr>
<tr>
<td>No comments</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

**GRAPH : 6.7.5**

**INFLUENCE OF CHANGING TREND OF TECHNOLOGY IN THE AREA OF GROWTH**

<table>
<thead>
<tr>
<th>Level of Response</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>100.00%</td>
</tr>
<tr>
<td>Low</td>
<td>0.00%</td>
</tr>
<tr>
<td>Medium</td>
<td>0.00%</td>
</tr>
<tr>
<td>Not at all</td>
<td>0.00%</td>
</tr>
<tr>
<td>No comments</td>
<td>0.00%</td>
</tr>
</tbody>
</table>
SECTION – IV

**GRAPH : 6.7.6**

INFLUENCE OF THEORETICAL ENVIRONMENT ON THE AREA OF BUSINESS GROWTH

<table>
<thead>
<tr>
<th>Level of Response</th>
<th>% of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>90.40%</td>
</tr>
<tr>
<td>Low</td>
<td>0</td>
</tr>
<tr>
<td>Medium</td>
<td>9.50%</td>
</tr>
<tr>
<td>Not at all</td>
<td>0</td>
</tr>
<tr>
<td>No comments</td>
<td>0</td>
</tr>
</tbody>
</table>

SECTION – IV

**GRAPH : 6.7.7**

INFLUENCE OF DVD IN THE AREA OF BUSINESS GROWTH
The Film Industry started perceiving the Instrumentality of entertainment programmes of music in removing monotony, minimizing fatigue, enriching credentials and generating efficiency. In the Bangalore Film Industry, the Audiences are unconscious, unaware, illiterate and insensitive, the music of entertainment are supposed to play an outstanding role. We can it deny the fact that the film industry has rich cultural heritages, a string rural background inhabiting a good number of innocent audiences. In the film industry perspective the promotional decisions need more creativity of late, the film industry have been found using different components of promotions, such as remixing of old songs, Action flicks, commercial flicks, sentimental flicks, film title in English. The print media, broadcast media, and the telecast media have to accept the responsibility of creating mass awareness about the film to the audience through the promotional activities.

In view of the above, it is right to mention that in the Indian perspective the film industry entrepreneurs are supposed to play an outstanding role. To be more specific, the holistic concept of management would help them substantially in the
process because based on the same they would be maintaining the commercial viability besides sub serving the social interests.

They need to formulate a sound mix of difference categories of entertainment generating programmes like remix of old songs. Action, commercial, sentimental flicks and film title in English. This found Entertainment profile focuses our attention on the fire blending of eastern and western values in which programmes making the Audiences. Crazy don’t get any place. The Bangalore Film Industry Entrepreneurs are having a profitable market potential. They need world class professional excellence to tap them in a right fashion.

The Indian Cinema is a definitive set of liberal – humanitarian values, embracing progressive solution to urgent problems a sensitivity to the plight of the poor and depression of faith in the ultimate movement of man towards changes. The changing trends of Indian cinema indelibly stamped in certain features changing trend and expectation of the customers of film industry is still tying with old honey in a new decorated bottle. The audience are still having their interest towards the block busters of those days melodies high beats. Most of the Hindi, Tamil and Telugu Old and Middle Era songs are remixed with the modern digitalized technology and it is offered to the TV channels in the forum of ‘Albums’ or attracted to any of the films in the present era directions. Keeping this in mind, an attempt has been made in the study to know the respondents view on the influence of Remix of old songs in the area of Business growth. The study revealed that 48.5% respondents as High and 51.4% responded as Low. None of the respondents responded to the category of Low / Not at all / Not upto the mark (Sec-IV, Table 6.8.1).

There was the time, the Indian Cinema Catching up the dreams of making movie in the sets with high cost. The movie making / Distribution / Exhibition reached its saturation point and in the different trend started in the Indian Cinema, to
feel its customers in reality nothing but the outdoor. Romances, emotions, trauma and the ultimate triumph of love over advertising has been a standards hit formulas of Indian cinema. The hits formula changed to the Action flick like the lead role and their personal back story with lots of violence and blood, villain steals nuclear weapon or wants to annihilate world, many deaths and emotional climax in explosion of building, bridges or cities, terrorists and bomb culture. The changing trends on the action flick formula is also affecting the Business of the film industry more. When the respondents questioned about their view on the changing trend on Action flick formula the respondents responded 100% as ‘High’. None of the respondents responded for the other categories (Sec-IV, Table 6.8.2).

The changing trends of Indian Cinema in Bangalore also having the influence in Commercial flick too. The Commercial flicks like one item No.1 song with two pieces of the female artists, pushing beauty pageant winners / entrants into the high beat songs low melodies with nature sceneries Rain / folk / dances and added commercial advantages are the major business tactics for the entrepreneurs.

A question pertaining to the respondents view on the commercial flick on the Changing Trend, the study revealed that 100% of the respondents responded as ‘High’. None of the respondents responded for the other categories (Sec-IV, Table 6.8.3).

The changing trends of Indian cinema in Bangalore also creating the business formula in Sentimental flicks too. The Sentimental flicks like Father – son / Mother – son / Father – Daughter / Mother daughter relationship, relationships of husband – wife / family problems, emotional attachment of the lead character with the society and the language belongs to, separation of lovers and latestly focusing lone of extra marital affairs. A question pertaining to the respondents view on the changing trends of Industry Formula like Sentimental flick. Out of 105 respondents 100% responded
as High and None of them responded as low (or) for other categories (Sec-IV, Table 6.8.4).

Taking a look back at Indian’s Cinematic history, it is easy to see that English has not always been the hated language of the adieu rulers. A study of fascinating ‘title cards’ of the silent films shows that English was always present, often at the top of the frame, followed by other languages. The language was sometimes quaintly archaic with a weakness for the topical flourished and ornate phraseology. But occasional robustness broke through in our attempt to capture the colloquial equivalents for the nonsense rhyming which is common to indigenous languages. It makes a good starting point to examine the relevance of English as a means of cinematic expressions – its chequered history and present possibilities in a national ethics where ethnic and regional identities have reasserted themselves with a new vigor. The films title in English also one of the business tactics for the entrepreneurs to Boast the Business. The study revealed that 62.8% of the respondents responded as ‘Medium’ on the film title in English in the Business and 37.1% as ‘High’. (Sec-IV, Table 6.8.5).
## TABLE : 6.8
**INFLUENCE OF REMIX OF OLD SONGS, FORMULA LIKE ACTION FLICK, COMMERCIAL FLICK, SENTIMENTAL FLICK**

**TITLE IN ENGLISH**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>The Respondents view on</th>
<th>High</th>
<th>Low</th>
<th>Medium</th>
<th>Not at all</th>
<th>Not upto the mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Influence of Remix of old songs in the area of Business growth.</td>
<td>48.5%</td>
<td>--</td>
<td>51.4%</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>2.</td>
<td>Changing Trend of Industry formula like Action flick.</td>
<td>100%</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>3.</td>
<td>Changing trend of industry formula like commercial flick.</td>
<td>100%</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>4.</td>
<td>Changing trend of Industry formula like sentimental flick.</td>
<td>100%</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>5.</td>
<td>Film title in English on business.</td>
<td>37.1%</td>
<td>--</td>
<td>62.8%</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

### SECTION – IV

**GRAPH : 6.8.1**

**INFLUENCE OF REMIX OF OLD SONGS IN THE AREA OF BUSINESS GROWTH**
SECTION – IV

GRAPH : 6.8.2

CHANGING TREND OF INDUSTRY FORMULA LIKE ACTION FLICK

SECTION – IV

GRAPH : 6.8.3

CHANGING TREND OF INDUSTRY FORMULA LIKE COMMERCIAL FLICK
SECTION – IV

GRAPH : 6.8.4

CHANGING TREND OF INDUSTRY FORMULA LIKE
SENTIMENTAL FLICK

SECTION – IV

GRAPH : 6.8.5
The Bangalore Film Industry can boast of all the necessary facilities for making films in any of two gauges – 35 mm and 70mm. Studios, laboratories, recording theatre are geared upto meet all the requirements. The shooting facilities available in the indoor studio-sets would convince anybody about the rapid strides made by the Industry in Bangalore “let the noble thoughts come from all sides” – so says the Veda. This as well as applies to the Bangalore Film Industry too. It has been welcoming new ideas from any corner of the Industry without any reservations. As such, the Bangalore Film Industry has made a considerable contribution to the Indian Film Industry. The Interaction is highly interesting and fascinating. Hence the Bangalore Film Industry moved away from the studio sets and the local shooting spots and now it has been reached a level of outside country location to satisfy the audiences. The Kannadigas Association in US is much focused on Kannada / Bangalore Film Industry and promoting films in US. Many of the Bangalore Film Industry personalities, made their entry into the Kannadigas Association in US.

Really these sort of opportunities are Building the Bridges across boarders in the business like distribution and exhibition and production and other supporting
activities. Because of the familiarity of the film industry world level, many abroad banks are invested their money in the Indian business like software companies, IT and BT sectors and other film investment activities like film festivals and related activities. Many of the Indian / Western companies are opening the production companies in Bangalore and other major cities in India and having tie-up with leading directors and promoting their film business.

There was the time the Indian Cinema catching up the dreams of making movie in the sets with high cost. The movie making in the studio sets reached its saturation point and in the different trend started in the Indian Cinema, to feel its customers in reality nothing but the outdoor, of the nearest places like gardens, waterfalls and zoos and crowdie, posh places. The Bangalore Cinema shared the inputs from one state to the other, for the outdoor shoot like tourist spots, villages, cities and metros. The Indian Cinema as well as the Bangalore Cinema, shared the inputs from one state to the other, for the outdoor shoot like Tourist spots, villages, cities and metros. The Indian – Bangalore Cinema is forgetting Shimla, Ooty, the waterfall walls, garden, and the Bangalore Cinema to be familiar – for looking Alps in Switzerland, Hong-Kong, Newzealand and Singapore and Dubai are the familiar shooting spots with the outside country location shoot. The study revealed that 87.6% of the respondents are happy to show the response as ‘High’ on the outside country location shoot in business and 12.3% as ‘Medium’. (Sec-IV, Table 6.9.1).

Film Industry is the base to transfer the culture and socio-economic – political view of a country one to another. The film industry is the medium to Build the bridges across the Borders in the business. When respondents where questioned about the Building Bridges across the Border in the business, out of 105 respondents, 80% of the respondents, respondents as ‘High’ and 20% of them responded as ‘Medium’. (Sec-IV, Table 6.9.2).
In the present world the Entertainment is not the objective of the Film Industry but development of socio-economic background, emotional and intellectual aspects of the society are the important point to focus. The film industry is the medium to creative and influence the harmony in the soul, at the deepest level. The **Information Technology of the present world** is also affecting that present Motion picture world directly / indirectly. The study revealed that 57.1% of the respondents responded as ‘High’ on the influence of motion picture in the Economic growth of IT and 33.3% as ‘Medium’. At the same time 5.7% responded as ‘No comments’ and 28% responded as ‘Not at all’. The study also revealed that 0.9% responded as ‘Low’. (Sec-IV, Table 6.9.3).

Most of the Western Europe and Asian countries and the country like US is very much familiar and Interacted by the Film Industry. Because of the Film Industry familiarity the abroad countries made the investment in the Software Industries in India and specifically in Bangalore. When the question was focused on the influence of Motion Picture in the Economic Growth of Software Industries. The study revealed that 45.7% of the respondents responded as ‘Medium’ and 33.3% as ‘High’. The Respondents responded 13.3% as ‘No Comments’ and 7.6% as low. None of the respondents responded as ‘Not at all’ (Sec-IV, Table 6.9.4).

Many abroad banks are Investing their money and opening their Branch in India and Bangalore too. The Film Industry familiarity also one of the reason **to the abroad Banks to invest their money in our country**. The study revealed that 56.1% of the respondents responded as ‘Medium’ and 40% responded as ‘High’ followed by 38% as ‘low’. None of them responded as ‘Not at all’ or ‘No comments’ category. (Sec-IV, Table 6.9.5).

**SECTION – IV**

**TABLE : 6.9**

OUTSIDE COUNTRY LOCATION SHOOT, BUILDING BRIDGES ACROSS THE BORDERS, ECONOMIC GROWTH OF INFORMATION
## TECHNOLOGY, SOFTWARE INDUSTRIES, INVESTMENT OF ABROAD BANKS IN OUR COUNTRY

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>The Respondents view on</th>
<th>High</th>
<th>Low</th>
<th>Medium</th>
<th>Not at all</th>
<th>No comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The outside country location shoot on the business.</td>
<td>87.6%</td>
<td>-</td>
<td>12.3%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>On the building bridges across borders in business</td>
<td>80%</td>
<td>-</td>
<td>20%</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>On the influence of Motion Picture in the Economic growth of Information Technology</td>
<td>57.1%</td>
<td>0.9%</td>
<td>33.3%</td>
<td>28%</td>
<td>5.7%</td>
</tr>
<tr>
<td>4.</td>
<td>On the influence of Motion Picture in the Economic growth of Software Industries</td>
<td>33.3%</td>
<td>7.6%</td>
<td>45.7%</td>
<td>-</td>
<td>13.3%</td>
</tr>
<tr>
<td>5.</td>
<td>On the Influence of Motion Picture in the Investment of abroad banks in our country.</td>
<td>40%</td>
<td>38%</td>
<td>56%</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**SECTION – IV**

**GRAPH – 6.9.1**

OUTSIDE COUNTRY LOCATION SHOOT ON THE BUSINESS
SECTION – IV

GRAPH – 6.9.2

BUILDING BRIDGES ACROSS BORDERS IN BUSINESS
SECTION – IV

GRAPH – 6.9.3
INFLUENCE OF MOTION PICTURE IN THE ECONOMIC GROWTH OF INFORMATION TECHNOLOGY

GRAPH – 6.9.4
INFLUENCE OF MOTION PICTURE IN THE ECONOMIC GROWTH OF SOFTWARE INDUSTRIES
Always suggestions are the free flow information from the Respondents to give an idea about the better growth. Keep that in mind the Researcher questioned about the free suggestions and any other informations from the Respondents. The following points are the suggestions observed by the Researcher to find useful for this study.

1) Financial support by the government to give the acceptable interest instead of the private financial party.
2) Government should introduce the Film Ministry.
3) LIC and Pension scheme should be recommended.
4) To put in one sentence Kannada Industry or any Film Industry for that matter is a highly risky high investment and 100% unorganized sectors where everyone depends on one another and never believes the other person.
On the whole, these information is useful to the film industry, but most of our producers, distributors, exhibitors are not making efforts to use these informations in their business. They have to be educated about all these things.

CD, VCR, City Cable, DVD, Interfacing the Centre collection 70%, City Cable, In Movies, Channels, VCD & DVD, VCR, Cassettes, affecting the exhibition and affecting 80% down collection.

To improve business, Bank Loan should be arranged.

Useful to the information of films only.

Corporate funding is welcome.

Film Industry purpose question heavy development OK.

Public has to come to theatre to see the movie, don’t see it at home on VCD, DVD.

Give chance to newcomer.

CD, VCD, DVD  BAND (Stop)

Subsidy should be important - to distributors.

Lab processing, developing, printing should be improved (negatives).

Small budget films should be released (Exhibitors should obey).

Service charges of theatres should be removed.

Theatre maintenance should be improved.

Projectors should be improved.

Good directors needed.

How the piracy affecting the industry.

Tax Exemption, subsidy, from the government helping the industry.

Solving the problems and conflicts between the members of the industry people.

Loan facility required.
25) Organisation with government support and financial for the future improvement in the business and take the good product will be good to the public and society.

26) What Kumari. Lakshmipriya .N did the work, is very useful to the Kannada Film Industry.

27) Subsidy to the Distributors should be recommended.
Government Taxes to the Kannada Film Industry is important, to take the good cinema.

29) Perceiving the above factors as I am in the industry since 1978 experiencing as assistant, associate and being a director, I would like to state that the as Entertainment Industry as a glamour industry, Government of India, and corresponding State Government is only using the industry’s credit to politics to bring starts to the party benefits but not to any technical influence or to secure the Technical people and Industry People. Totally it is insecured even though it is considered as industry.

30) Pension scheme should be implemented
Education with Employment
(Agriculture should be improved)
LIC, Pension Scheme should be implemented.

31) Film Industries are mainly affected from statistics such as video piracy, CD’s, VCD’s and Playing in cable’s New films from cable operators. Now we are at the closing step and coming out of the film industry and try to survive in any of the other business.

If film industry want to improve slightly there must be loan facilities from financial institutions such as finance corporation and banking services and curb video piracy.

32) The problems faced by film industry, cable TV, piracy are causing huge loses to film revenue. Film industry need huge financial assistance from bank.
33) Satisfied about the questions. We need financial help to our small scale industries.

34) Due to TV, Cable TV, DVD (Dish TV), our Indian Cinema Industries are suffering from financial loss. Like any other industries, where banks should be granting loan. It will be a great help for cinema industries to survive in the field if Banks grant loan to Cinema Industries too.

35) Film Industry are mainly affected from satellites such as Video privacy, CD’s, VCD’s and playing in Cable’s new films. From cable operations, now we are at the closing step and coming out of the film industry and try to survive in any of the other business.

If film industry want to improve slightly there must be loan facility’s from financial institutions such as finance Corporations and Banking Services and curb video privacy.

36) The problems faced by Film Industry, Cable TV, Piracy are carrying huge losses to film revenue. Film industry need huge financial assistance for bank.

37) Due to TV, Cable TV (Dish TV) and DVD, our Indian Cinema Industries are suffering from financial loss like any other industries, where Banks are granting loan. It will be a great help for cinema industries to survive in the field of Banks grant loan to cinema industries too.

38) Kannada Film Industry is facing numerous problems now and then. The main reason is due to other Regional Language Films. Because of this Kannada Film producers are facing lot of financial crunch and are afraid to produce Kannada Films. In Karnataka they should give first preference to Kannada Films then to other Regional Language Films. As Kannadigas we should encourage our mother tongue to grow and prosper well.
CHAPTER – VII

7. SUMMARY OF FINDINGS AND CONCLUSIONS

“The Objective aimed at should be maximum production, equitable distribution and no unemployment. With India’s vast population, this can not be achieved by having a big Industry Only”.

- Jawaharlal Nehru

The Film Industry was not considered important enough for serious study during the early decade of the silent era. It was just a novelty. But when the new medium of entertainment made its presence felt as a means of mass communications & entertainment a few knowledgeable persons become interested, soon that interest gathered momentum and today it become the business. Nevertheless, enterprises where launched and enterprises become the backbone of the film industry business. Among exhibitors, too, there was mushroom growth increased in the Indian – Bangalore film industry.

Distributors were limited to the Kannada movies only in Bangalore and slowly got involved in the flow of talkies, colors and the technology changes and the banner and artist populations and entered into the other languages like Tamil, Telugu, English, Hindi, Malayalam and other regional languages. Producers restricted to the financial setups like low budgets, high, medium budget based on the cast, locations, costume and the groups of Co-
workers the team will be selected from the producers side and based on that
distributors and Exhibitors are times their money in the business film industry
have started percent the instrumentality of entertainment in memory
monotony, minimizing fatigue, entity credentials and generality efficiency. In
a country like India especially in Bangalore, where masses are un conscious,
unaware, illiterate and insensitive the entertainment organizations of the film
industry are supposed to play an outstanding only. The masses have limited
discretionary incomes in their hands. The multi – dimensional problems are
found increase the industry of insensitive . This makes it essential that the
entertainment enterprises organization of the film industry contribute
significantly to the process of qualities transformations. It is against this back
ground that the researcher need to proceed for the research about the
enterprises in the film industry in Bangalore.

The Enterprises organization in the film industry in general and in
Bangalore particularly need to perceive right perception of quantity films.
This makes it essential that they assign due weight age to the formulation of a
sound product mix are the service people. The enterprises of the film industry
are supplied to educate the masses, inculcate mass awareness, important to
their proper training entertain their properly so that their quantity service
profile is found successfully washing up their brains in which social values,
ethical dimension, national excellence need a transcendental priority. The
research agree with this view that the audience have now high reputation
capacity but at the same time confess that they often prefer to review wrongs.
A fair mix of different types of training awareness program are essential to
improve the quality of service profile of the enterprises government also
appears interested in doing such and helping and for the development of the
film industry. In the Indian film industry prospective and especially in
Bangalore the promotional decision need more creativity. Enterprises such as
producers / distributors / Theater Owner dare the responsibility of making
possible and optimal use of different constituents so that the promotional expenses are regulated to make the pricy decision national.

In the view of the above it is right to mention that in the film industry perspective especially in Bangalore, The enterprises are supposed to play an outstanding role. To be more specific the Historic concept of management would help them substantially in the progress because based on the same they would be successful in maintaining the commercial viability besides subserving the social interest. The Enterprises of Bangalore film industry need to formulate a sound mix of different category of enterprises generating programs is nothing but the films. A sound Enterprises profile focuses the audience attention on the fair blending of eastern, western and Indian Values in which the film making the audience crazy don’t get any place. The enterprises of Bangalore film Industry have a profitable market potential. The enterprises of Bangalore film Industry need world class professional excellence to tap their in a right fashion, so that the audience get the promised quality of service is nothing but the films. In view of the above, It is right to mention that the enterprises of Bangalore film industry also need to manage the people mix with the both categories of personal viz cone and supporting need due attention of the professionals. At the same time, enterprises should not supposed to forget that Ultimately it is the quality of human recourse that plays a decisive role in shaping a new perception of quality in the film industry. Thus the researcher focusing the importance of implementing the QA and ISO to the film Industry Bangalore.

The different aspects of enterprises in the Film industry in Bangalore were discussed by the researches in detail.

The Study is presented in seven Chapters:

Chapter I : Introduction
Chapter II : Review of Literature
The study is presented in Seven Chapters.

The First Chapter is a general one and introduces the background of the Film Industry and the Business in the Film Industry. It also deals about the Entrepreneurs of the Film Industry, who is nothing but the producers / distributors / theatre owners and their problems in the Film Industry business, and the need of ‘smoothen the sharp edges’, through this study.

The Second Chapter deals with the reviews of various research studies on Entrepreneurship motivation of entrepreneurs, entrepreneurial characteristics, problems and barriers of entrepreneurs, characteristics of entrepreneurs to achieve the path of success, entrepreneurship past research and future challenges, research studies on promotion of entrepreneurship, Film Industry in the Economics of Films, pricing decisions, project finance and film industry and the global film industry.

The Third Chapter presents the research problem, objectives, methodology, Data Collection, Scope and Limitations of the Research study and Plan of Analysis of the Current Research work.

The Fourth Chapter elaborates the History of Film Industry and entrepreneurs involvement in the Indian Film Industry. It deals about the Film production of Hindi and South Indian Films. Also it explores the Ails in the Bangalore Film Industry.
The **Fifth Chapter** explains the problems of Entrepreneurship in Kannada Film Industry.

The **Sixth Chapter** explores the perception on the study of entrepreneurs in the Film Industry in Bangalore. A detailed analysis and interpretations of the questionnaire based on the Education, Marital Status, Investment, Family Background, Type of Business, Income, Initial Investment, Languages involvement, Government Tax and Income Tax, Technical Skill and Training skills as Personal data. Also it deals about the Financiers / Financial Institutions help, ability to organize the Team, Administrations, Resistance lead the business, mobilize the necessary resources. Acceptance level of new trend, willing to change according to new trend in the business, self confidence level, information seeking, understanding level of entrepreneurs, animation effects, media and publicity effects, subsidy for infrastructures, new faces entry, dubbing and remaking of other language films, high investment risks, success and failure of the film with high investment, upcoming film city projects, private financial institution interest – loan facilities.

It also explains the present technical growth, co-operation / co-ordination of the crew, feed backs from the project, electronic cinema, glamour appearances of the beauty queens, socio-economic political environment of the country, glamour impact of Hollywood – Western culture in leading the business of the Film Industry, Banner of the production company, factors influencing the commercial liability, resource of investment, important points of business secrets.

It also explores the perception of Female entrepreneurs, involvement, women’s security, women commission involvement, review, meeting feedback under an ‘academy’, guest lecturer, training programmes, film criticism by the media and public, rules & regulations of the film making business, counseling center,
implementation of quality assurance, salary regulation, fixed payscale, market rating, salary rules, pension scheme, life insurance scheme, employment generation. It also elaborates about the capital formation, economic independence, balanced regional development, backward, forward linkages, skill success factors, factors influencing the film business like, small screen, video and cinema, cable – CD & DVD, action – commercial, sentimental flicks, building, bridges across borders. It also explains about the Information Technology aspects relating to the film business, investments of abroad Banks in our country, influence of Motion Picture in the Economic growth of Software Industries, Importantly, it deals about the implementation of ISO, 5S or concepts to the film industry to make into an ‘organised way’.

A detailed analysis and interpretation of the results and discussed there in.

The **Seventh chapter** summarizes the findings of the research study and the conclusions offered. Further scope for future enhancement of the current research, is also discussed there in.

Overall this research study brings out the problems facing by the Enterprises of Bangalore film Industry and the importance of organise the film industry in an organized sector and the implementation of ISO and quality assurance to the enterprises based film industry production / distribution / exhibition companies.

**FINDINGS**

Overall, this research study brings out that the Entrepreneurs of Bangalore Film Industry views and the level of satisfaction and the need of an organized setups under an “Academy” and the implementation of ISO and Quality Assurance.
In Section-I: The findings of the survey shows that the majority of the Respondents are having Educational background as 58% and married as 80.9%. The analysis brings out the need of the Education and indicate the involvement of 'single' and the generation gap. The number of Entrepreneurs in the Film Industry, often has a direct effect on investment and income. Most of the time, they can not enjoy the extra profits and focused much on the investment and income. The study shows that the Entrepreneurs are investing their money bove 10 lakhs as 77.14% and their income is between 21.30 lakhs as 38.3%. The Environmental and cultural influences are the main impact for any business activities. Film Industry is also getting influenced by the above. The business motivation, needs perception and attitudes of the Entrepreneurs are very strongly influenced by the family.

The family background of the film Entrepreneurs, type of business are the mega concept for involvement in the Film Industry. The study analysis brings out the need of filmy non-family background involvement and shows as 78.1% and shows as their business involvement partnership as 60%. The Film Industry is the business of gambling where there are no certainty in the success flow and the financial flow permanently so to avoid the risk, the Entrepreneurs are getting into the partnership business. Temptation for recreation is a natural phenomenon. If we develop a negative attitude regarding the natural law, the process of concentrations, mediations, efficiency generation would be reversed. In the modern age the Entrepreneurs are often beset with multifaceted problems. To avoid that, their involvement in the various languages are important to make the successful business. The study revealed the language involvement Kannada as 70.4% and Hindi as 12.3%. Always any business to get the success needs the supportive skills tool. The Entreprenerus of the Bangalore Film Industry are having enough business skill to stabilize in their business. If the Entreprenerus are having any additional technical skills that will be an added advantage to their business success. The camera operation editing, recording, lighting and other allied technical skills are supportive skills to
Entrepreneur of the Bangalore Film Industry. The study reveals that the need of the Technical skills as 79% of them are not knowing any Technical skills in their business and 78% are not having any institutional support and training skill, paying Income Tax is also considered by the Entrepreneurs very important point in the business objective. Most of the time, the Entrepreneurs are facing the problems to pay the income tax, subsidy scheme which also involves much controversy and the publicity towards the business. The study reveals that 88.6% of them are able to pay Income Tax and 75.3% of them accepting the subsidy scheme. The project completion in Time is always a difficult task to the Entrepreneurs since the time / period is very important for finishing the project with different risks. The study shows that 90.5% of them are able to complete the project in time.

In Section II : The financial high investment risks and the result of the high investment like success and failures are the difficult task for the financiers as an Entrepreneurs in the Bangalore Film Industry, since the Industry is facing the financial insecurity in the business. The private financial Institutions are providing loan facilities, with high interest, may not be appreciated in the Bangalore Film Business section. To reduce the cost of production and other cost; the government and private sections are implementing their film city projects in the Bangalore Film Industry around. The study shows that the Entrepreneurs are satisfied with 72.3% in the financiers / financial institutions help and 80.0% in the ability to organize the Team in the business and 79.0% in the ability of the administration resistance and 81.9% in the ability to lead the business and 89.5% in the ability to mobilize the necessary resources in the business.

Film Industry is one which dazzles and delights a large sections of society and is a great influence on the culture of a country. It is also one of those industry that contributes substantially to the coffins of the government and provides substantial employment. The study revealed 86.6%on the acceptance level according to the new
trend in the business and 88.5% as willing to change according to the new trend and 81.6% as self confidence level in the business and 93.3% as the understanding level between producers – distributors and theatre owners in the business and 80% as the Animation effects on the business.

The success of the film and the film business also depends the media and publicity. The proper projection of information and the focus will create the business success of the Entrepreneurs of the Film Industry. The acceptance level of media and publicity in the business as 74.2% and the latest trend in the technology in the business as 79.0%. The research shows that the subsidy for the infrastructure in the business of the Film Industry as 65.6% and subsidy for the multiplex theatre business in the Film Industry as 69.7% and the new faces in the business 56.2% and the Dubbing and remaking of the other language film in the business as 93%.

Financiers are always the risk takers of the Film Industry and the financial problems of Entrepreneurs and the risk of high investment is making the business secrecy to achieve the success in their business. The study pertaining to the high investment risks in the film making which is applicable to only financiers and it leveled as 100% of the financiers are very happy with the business risk of high investment. The success and failures of the film with the high investment is also important to financiers to reach the business achievements. The study revealed that 75% of the financiers are satisfied with the success and failures of the films with the high risk investment. The study also focussed the private financial institution and the loan facilities and the interest schemes in the business and revealed that 19% of the Entrepreneurs are satisfied with the private financial institution and interest / loan facilities in the business. Film city projects are the ready made setups for the Entrepreneurs to proceed the business either in the area of production or distribution or exhibitor Bangalore City is also having few upcoming film city projects. The study revealed 88.5% are responded to the upcoming film city projects.
In Section III: The study revealed the growth of the Entrepreneurs in the film industry results from the interaction of technological change, specialization and efficient communication. A rapid and balanced economic development in the film industry, and expansion of opportunities for employment as well as self-employment are the basic objectives for developmental planning of the Entrepreneurs, of the Bangalore Film Industry.

The development of the Film Industry is primarily related to the impulse of social change reflecting the development urge for self-respect, self-help, self-reliance and the co-operation / co-ordination of the crew and the feedback from the project. The rate of growth and development of the Bangalore Film Industry appears to be directly proportionate to the intensity of the social impulse of change is nothing but the electronic cinema involvement and the appearance of glamour which is directly dealing with the beauty queens / models. The Entrepreneurship Environment of the Film Industry refers to the various facets within which enterprises like big, medium and small and others have to operate. The Enterprise is therefore, influenced by the environment.

The study revealed that the present technical growth of the film industry as 72.3% and the co-operation / co-ordination of the crew as 80.9% and the feedback from the project as 74.2%. The study also revealed the disagreement of electronic cinema is improving the business of the Film Industry as 76% and agreement of the glamour appearance of the beauty queens and models are improving the business of the film industry as 83.8%. Most of the time the political background and socio-economic background of the country is also affecting the business of the film industry. The study revealed the socio-economic – political environment of the country is affecting the business of the film industry as 87.6% and stated that the glamour impact of Hollywood Western culture is leading the business of the film
industry in the negative view as 79%. Banner of the production is important in the area of business in production, distribution, exhibition and leading Banners are always in the demand of film business as 87.6% and the factors influence the commercial liability like sex / violence as 24.7% and 95.2%. The study revealed the importance of comedy, Hero, Heroine, Music as 100%.

The government orders and policy involvement are important for the economic growth of the country and focused as 85.7% and the resources like story, financial help, technology, artist and crew / media as 100% in the under developed countries, the film industry remain backward mainly because they lack as innovative entrepreneurs. The Entrepreneurship of the film industry holds the key to further determining the growth of the business. When the Entrepreneurs of the film industry questioned about the guarding the business secrets, HR, Communication ability, technical knowledge, capacity to assume risk as 100%.

In Section-IV : The study revealed the importance of women rights and involvement in the business. The study focused the involvement, women’s security in the business as 100% and the importance of involvement of women’s commission to deal the problems of physical harassment as 100%. Apart from the women issue, there are areas to focus the technical part. The study revealed the acceptance level of the review – meeting and feedback implementation under an “Academy” as 100% and guest lectures about the film industry process as 100%. The most important aim of cinema in the entertainment and education to inculcate in every person’s awareness and sensitivity to all the aspects of our Environment and grace in everyday life. In other words, it is to develop the inclination and capacity to understand what is good and desirable and what is wrong and undesirable, not only for the individual but for the society as a whole. In that way, the guest lectures, training programmes for the employees of the film industry, healthy criticism from the media / public are the
backbone for the better growth of the film industry as well as the Entrepreneurs as 100%.

In the Film Industry, motivation is an indispensable function of Management, when the Entrepreneurs are at work, they can not be forced to work like a machine. They are also a human being who has the dignity, self-respect, values, sentiments and aspirations apart from the Economic status. The factors which influence the Entrepreneurs behaviours are psychological, sociological, economic or managerial. Entrepreneurs too affected by the human behaviours, where they need the proper counseling to sort out their personal / official problems. The introduction of counseling centre may reduce the pain of the Entrepreneurs emotionally and morally. The study revealed the acceptance of the introduction of rules and Regulation to the Film industry business as 93.3% and introduction of counseling centre to sort out the personnel problems of the employees of the film Industry as 96.1%.

In Film Industry, the quality of service is substantially influenced by the quality of personnel or human resources. World class excellence makes the ways for world class services. There is no limit for quality generation. Quality is an aim ranking top position. So that, the implementation of quality assurance concepts, to the production companies and other business points of view will make the innovative efforts and professional excellence of the Entrepreneurs in the organized setup point of view and considering the film industry as an “Industry”.

The study focused the satisfaction level of rating market level of employee by an ‘academy’ as 100% and implementation of salary rules to the employees of the film industry as 96.2%. The Entrepreneurs of some category really facing a tough task. There should be re-established by not only initiatives of the individuals but also by the Government of India and related states to provide in a part of the investment
both by ways of pension schemes. The study revealed the satisfaction level on implementation of the pension’s scheme, life insurance as 100%. Entrepreneurs of the Film Industry in India / Bangalore are the backbone for the growth and stability of the Industry and providing job opportunities to many and many families are depending the film industry, even though it is unorganized, employment opportunities are plenty in the film industry, where the government can not create the job opportunities every where. The study revealed the satisfaction level on generation of employment on the film industry as 100%.

The Film Industry Entrepreneurs are playing an important role in the production, distribution and exhibition of films in a mixed economy. The basic characteristic of this economic independence is that the entrepreneurs undertakes the production of mostly capital formation of the films while the production of films in the primary stage and hence the distributions and exhibitions are equally responsible for the uplift of the story / films to the audience they not only produce, and distribute, exhibit the films and comforts but also provide basic entertainment to the Audience. The study revealed the satisfaction level of capital formation of the film industry, as 88.5%. Also it revealed the Economic Independence Balanced regional development in the business as 100%. The study revealed the balanced regional development in the business as 100% and forward and backward linkages in the motion picture business as 90%.

The study also revealed the satisfaction level of skill success factor like innovation as 91.4% and mobility, advertisement and publicity trends and degree of project independence as 96.1%. High degree of ambition and dreams are also important for the skill success factor of Entrepreneurs in the film industry as 100%. Hard work is the main secret for anybody’s success with the powerful word hardwork, where Entrepreneurs can be implemented any of their ideas, as 89.5% and need of achievements as 92.3%. Entrepreneurship of the film industry holds the key.
to further determine the growth rate with vision and foresight. The study revealed as 90.4% vision satisfaction and foresight as 90.2%.

Rules and Regulations governing Industrial Act for the Film Industry act as a Governor ensuring steady growth of the Industry as well as the Environment and labour force. It ensures both healthy growth and rapid growth. The basic objectives of their rules and regulations scale is to ensure that the results of operations confirm as closely as possible to establish the standard films, specified procedures or instructions. The need for rules and regulations are meant to put the Film Industry in the successful track. The Industrial Act and implementations are the directions for excellence, growth and development. And regulations are the monetary mechanism of rules. The study revealed on the implementation of Industrial Act in the Film Industry satisfaction as 94.2% and labour law of the film industry as 90.4%.

Female security is very important in the film industry. The female security in view with the demoralization and commercialization is a real question mark in the business aspect. The study revealed that 94.3% responded as satisfied towards the female security implementation and 81.6% as the moral and discipline of the people involved in the film industry and 97.1% as on the story concept of the film in view with socio-economic acceptance.

The adoption of QMS – Quality Management System might be a strategic decision of an organization. ISO is a world wide federation of national standard bodies. The quality management system such as approach emphasizes the importance of understanding and meeting requirements, the need to consider processes in terms of added value, obtaining results of processes performance and effectiveness and continual improvement of processes based on objective measurement.

The QMS system can be easily adopted by the film industry to avoid the confusions in the unorganized setups and can be organized and come under an
“Academy”. The Academy can have the sub-regional language divisions. The Quality Management system of film industry easily identify the audience requirements and analysis. The 5S, Six Sigma practices are important in the organized structure. When the respondents questioned about the implementation of ISO, 5S, Six Sigma to the motion picture Industry in the view of unorganized setups into the “organized setups”, the study revealed that 90.47% are satisfied with the implementation idea of the above.

The relationship between small and big screen revealed the complexity too. The growth of audio-visual media has been accompanied by the concretalization of the role and impact of both media which must, hence forth, continue to line in a situation of pronounced inter-dependence. The influence of small screen is always the family entertainment. The study revealed that the influence is 100%. The study also revealed that the influence of video and the internet, e-cinema as 87.6%, 82.8%, 87.6% and the changing trend of Technology in the area of business as 90.4% and the influence of theoretical environment on the area of business growth as 80.9% and the influence of DVD in the area of business growth as 93.3%.

The Indian Cinema catching up the dreams of making movie in the sets with high cost. The movie making / distribution / exhibition reached its saturation point and in the different trend started in the Indian Cinema to feel its customers in reality nothing but the outdoor. Romances, emotions, trauma and the ultimate triumph of love over advertising has been standards bits formulas of Indian Cinema. The formula like action flick, commercial flick, sentimental flick revealed the importance in the study as 100% and influence of Remix of old songs as 48.5% and Film title in English on the business as medium as 62.8%.

The shooting facilities available in the indoor studio-sets would convince anybody about the rapid strides made by the Industry in Bangalore, “let the noble
thoughts come from all the sides” so says the veda. Familiarity of the film industry world level, many abroad banks are investing their money in the Indian business like software companies, IT & BT sectors.

The Research study revealed the importance of the outside country location shoot on the film business as high as 87.6% and on the building bridges across borders as 80%. The study also revealed on the influence of motion picture in the economic growth of Information Technology as 57.1% and Software Industries as ‘medium’ as 45.7%. Many abroad banks are investing their money and opening their Branch in India and Bangalore too. The study revealed the abroad banks to invest their money in our country as “medium” as 56.1%.

Overall, this research study brings out the importance of an organized setup – under an “Academy”, implementation of ISO, 5S and Quality Assurance and deeply shows the problems of Entrepreneurs of Bangalore Film Industry. Therefore there is a need for the “organized setups” and set new way of approach. Some of the areas that need to be improved have been discussed in the following paragraphs as suggestions and conclusions.

**CONCLUSION AND SUGGESTIONS:**

Overall, this research brings out the important of the educational background, brings out the marital status, investments of enterprises in the film industry, and the family background, types of business and income, initial investment, language involvement, technical skills, Institutional support and training skills of enterprises, acceptance level and ability of paying income tax, Government tax and subsidy schedule and enterprises ability to complete the project in time. And the findings are discussed by the researcher in the relevant chapters.
The Entrepreneurs of the Bangalore film industry are having only the basic education and most them are married and invested their money in the film Business above in lakhs. The entrepreneurs of the Bangalore film industry enters into the business with non family background and their own wish of ‘By Choice’. The film family Background enterprises are also entered into the business by family influence. Whether family background or non family background, the entrepreneurs are involved in partnership business since the industry is having the financial risk. The entrepreneurs feel that the income is moving on the right path of progress of the film industry between 21-30 Lakhs.

Today the entrepreneurs of the Bangalore film industry find the positive changed in the business regulations and developments and therefore it is natural that Initial investment of the enterprises show a like warm response of above 31 Lakhs. Language is not a barrier or an obstacle for the entrepreneurs of the film industry yet the Bangalore film industry is screening mainly Kannada films. It is having the liberal minded acceptance of other languages like Tamil, Telugu, Hindi, English. A new approach of technical skills which simplifies the task of touching the set target. The technical skills of Bangalore film industry enterprises focus a year are not only like Camera editing, recording & Light but also in the other areas. Thus the requirement of the industrial support and training skills were not aware by the enterprises. At the out the enterprises go through the social factors of paying income tax, government Tax, Subsidy schedule and accepted the importance of the mentioned above. The main strain of Bangalore film industry enterprises are also having the share of problems in Production, Distribution, Exhibition, So that the time limit and completion of the project is creating a question mark in their business, Yet the Bangalore film industry enters premises are completing the project in time.

Global developments and economic reforms in Bangalore have drastically changed the business environment of Bangalore firms. Many Bangalore businesses are oriental / Re oriental their services to National / International level in the film
There has been a tremendous increase in the member of production companies offering chamber for fresh faces in the board area of film industry business in order to the growth demand for managerial personal for this task. This research is an attempt to capture the different aspects and dimension and trends in the Bangalore film industry enterprises so that the business requirement of the film industry. Bangalore is catered to a certain extent.

Educational for the development of excellence, education for the development of expertise, education for the development of knowledge are some of the important moves which necessitate a sound strategy for the development of higher education in the Bangalore film industry.

- So it is recommended to motivate the higher educational enterprises in the Bangalore film industry.

Coming to the status of marital of the entrepreneurs issues of the film industry, It is recommended to imitate the involvements of ‘single’ enterprises where young and dynamic will bring the different solutions to the business of film industry.

Finance / Commercial institution are always a ‘nightmare’ to the film industry investments and income from the business of the film industry is nothing but the game. Many private institutions are providing finance support to the enterprises of the film industry. The rate of interest is high grade and also the re-pay policies and the following producers are ‘hectic’ to the enterprises of the film industry.

- Hence it is recommended that the government to give the acceptable interest done. Instead of the private finance party. It is strongly recommended for the corporative funding and bank loans.

- Film industry generally addicted by the family and the family followers. So that the worth of real dynamism and the dream may not enter into the
film industry. The Bangalore film industry is not exception from that so it is recommended to motivate the fresh, young and non family- family background enterprises and their entry by choice. The film industry is the business of gambling where there are no certainty in the successful flow, it is recommended to involve in the joint venture / partnership business without the language barriers.

The technical skill and the requirement of soft updating the latest technologies and the training in the latest trends are an important tool for the enterprises for the Bangalore film industry to get the business success.

- It is suggested to initiate the importance of the technical institutions and training methods and skills and special futures and seminars on the film industry. Also recommended for the course of “Film Engineering” where the Industry is providing job opportunities and money involvement.

- Paying income tax, government tax, and subsidy schemes are important for the business prospects for the film industry in Bangalore.

- Over all this research study showed to initiate the follow up for the income tax, government tax payers of the enterprises and true document verifications. Tax exception and subsidy schemes from the government is directly helping the film industry growth.

- Also it is recommended to initiate the liberal subsidy schemes to the tax exception. Bangalore film industry enterprises categorized subsidy schemes for producer / distributor / exhibitors will support the business growth of Bangalore film industry.

The success of the film and the film business also depend on the proper media and publicity. The ‘TV Channels’ print and visual media are playing the major role for the pre-post projection of the business success of a film. Good film reviews / critics and audience view are very important for the best business success too.
So it is suggested to give importance to the media publicity and audience view for the success though Dubbing and remake of the films may create the originality of the thinkers bank but at the same time create the opportunity to feel secure about the investments.

One part of time entering to the silver screen was the nightmare for the ‘New Comers’. The day changed the OPEN DOOR for the young/talented/‘Dynamic’ new comers.

Therefore, there is a need to encourage the new comers.

To encourage the ‘Originality’ of the Dubbing / Remaking and initiate / security for the employment and investment.

Film city projects are developed by the government/Private Organization in view with the tourism / Technology of film Industry. The Ramoji Film City and MGR Film City are the examples in the city projects.

The latest proposal for the ‘Film City Projects’ should be appreciated and to be moved fastly. So that will create an opportunity for the utilization of labs, rewriting, mixing and shooting in-out door sets.

It shows the importance to appreciate and move fastly the film city projects and finishing the projects in time.

The growth of the enterprises in film industry result from the interaction of technological change specialization and efficient communication. A rapid and balanced economic development in the film industry and expansion of opportunities for employment are the basic objectives for the developmental planning of the enterprises of the film industry. The present technologies growth, cooperation and coordination of the new feedback from the projects are the important function of business success of the enterprises.
• It emerges the need of the review and monthly meeting of the feedback, new ideas with the entrepreneurs are appreciated.

The Bangalore film industry is also got the impact of the western culture and E-cinema, glamour appearance of beauty queens. Also the business success of the entrepreneurs of the film industry Bangalore depends on the factors of influencing commercial and liability like sex, violence, comedy, hero- heroien, music and banner of the company and the economic-political background.

• Thereby building confidence and providing assurance to give the important focus on the above factors to get the business centre.

The enterprises membership of the film industry holds the key determine the growth further in the business. The government tax, resources involvement like stories, financial help, technology, artist, guarding the business secrets, maintenance of the HR, communication ability, technical knowledge, capacity to assume the risk are the factors of determining the growth of business success.

• Therefore, it is suggested to analyze the above factors strongly and focus the above factors for the business success.

The most important aim of the motion picture in the entertainment and education to inculcate in every person’s awareness and sensitivity to all the aspects of our environment and grace in every day life. In other words it is to develop life inclination and capacity to understand what is good and desirable and what is wrong and undesirable not only for the individual but for the society as a whole. Involving women in motion picture world as enterpreneurs also the “niche” factor of the business success.

Women enterpreneurs involvement,securities and women commission involvement & counseling are important for the better women success as entrepreneurs in the Bangalore film industry.
• In view of that, develop the motivation among women to come in to the film industry and to play the key role “success player”. Also the well criticism from the media and public to be encouraged. Even though film industries are called as an INDUSTRY, there are no set of rules and regulation to work in the industry. Soon or later, today or tomorrow, suitable rewarded for the excellence the dedication, commitment optimism play and incremental role in generating excellence which will be result of perfection.

Entrepreneurs as an individual or an organization succeed in variable touring if there is no boundary for quality. Sky is the limit of perfection. The implementation of quality assurances, salary, regulation and fixed pay scale to the top rated employees of the film industry will generate the structural look of the film industry. The industry concept of six sigma, 5S implementation to the film industry will be the ‘new’ industry setup concepts of the film industry.

• It is highly recommended to give strong view of thinking about the industrial set up of making into organized with the implementation of the QA, ISO, 5S, six sigma and other above mentioned concept vigorously. The human resources / employee’s structure are an organization influence for the level of success. In that way the film industry is also having the people projection of employment generation and job opportunities.

• So that, it is recommended to give importance for the creation of the job opportunities and recruitments and the need of HR policies. Rating the level of the market of the employees and salary regulation will avoid the confusions and conflicts management of the financial problem in the film industry. Pension-life insurance schemes will create a security to the employees of the film industry financially.
This aspect needs special attention to rate the market level of employees under “an Academy” and salary rules, pension – life insurance rules for security to be implemented.

The enterprises of the Bangalore film industry can not neglect the fact that the task of success is difficult but not as difficult as the audience feel. A well-knight education and training methods to develop human resources in the face of the defined principles of the holistic concept of management such as capital formation, economic independence, balanced regional development, backward forward linkages, industrial act, labour law and the skill success factors like innovation, mobilities, high degree of ambition, hard work, vision, and determination of growth rate with foresight.

Hence it is suggested to draw the attenuation on the above attitudes on promotion centre actual management system to make the film industry entrepreneurs membership efficiently.

Invention and innovation make the ways for Technological sophistication since the enterprises of film industry find development an aggressive process, it is natural that almost all the film industry organization either production or generating services activate sincere effort to the energy the process of quality transformation. The influence of small screens, video, electronic cinema, changing technology trend, DVD – CD, theoretical environments are fantastically influenced in the film industry business to compete and create the threat.

So it is recommended to concentrate on the above threats to save the growth of film business. Due to TV, Cable – TV, Dish T.V and CD – DVD, the Bangalore film industry is suffering from huge economical loss. The telecast of new films in the cable private TV channel operation, are stepping down the market values of the film. So it is recommended to ban
the proxy and constant vigilance of the CD – DVD, Cassettes, and Cable Operation to avoid the threat.

The service and entertainment generating film industry also supposed to conclude the quality of films and for the industrial needs standards or specification. The service from international competitive market needs the standards to be specified at international level. The enterprises bare the responsibilities of maintaining and controlling the quality which makes it essential that the enterprises are particular to the quality of the production / distribution / exhibition companies.

For the projection of business success image, it is essential that the enterpreneurs of the film industry keep on moving the process of up gradation. The enterpreneurs find the enough scope for a business success and it is upon the enterprises to identify the opportunity movement and to initiate the process. In that way remix of old songs, and the industrial formula flicks like commercial / action / sentimental flicks / film title in English are assigning an over riding priority to the film industry enterpreneurs success in Bangalore in creating and capitalizing on the profitable opportunities.

- Therefore it is recommended to concentrate on the above factor, where the present business world were the enterpreneurs of bangalore film industry find the insensitive of completion moving upward.

In the face of success benefit, the developed, less developed and even the developing countries started assigning due to weightage to the tourism industry in the national development agenda. The film industry and Bangalore enterpreneurs of the film industry agree with these view that with tremendous social economic potentials. The outside country location for the shoot and building bridges across the borders are considered to be an economic bonanza which pares avenues for the development. In
addition the film industry, abroad shootings also considered to be a potential source for making possible world peace through mutual appreciation and international understanding.

- It shows the need of strong recommendation to develop the business process of Bangalore film industry in a competitive way where the business success generation of the globe have been successful.

The development of software industries, IT – BT sectors and the investments of abroad banks are important to the film industry- Bangalore and to the economy as a whole. The various film festivals across the world, created an opportunity for the Indian-Bangalore film industry to the world market. Since Bangalore been the hub of software, industries, IT – BT sectors, many abroad banks are rushing to invest their money no doubt, the Bangalore film industry have been growing and the enterpreneurs has achieved some diversification and sophistication.

- So that, the above mentioned industries to be promoted strongly in Bangalore and the business growth of Bangalore film industry will be effective and controlling the quality which makes it essential that the enterpreneurs are particular to the films quality of the production / distribution / exhibition companies.

In general feeling is that the above mentioned factors to be promoted strongly in Bangalore so that the business growth of Bangalore Film Industry will be effective and controlling the quality which makes it essential that the enterpreneurs are particular to the films quality of the production / distribution / exhibition companies.

Apart from that the researcher observed the departments of small budget films and removal of service changes of the theaters, improvements in the lab processing developing, printing and projection also open opportunities for the young thinkers as directors to give different formula of success to the Bangalore film industry and the
open call for the audience to see film in the theaters. There are strong opposition about the cable TV / CD – VCD / and black markets in the Bangalore film industry so that it is recommended that the above points to be concentrated more for the success of entrepreneurs in the Bangalore film industry.

“Excellence doesn’t happen miraculously but springs from pace setting levels of personal effectiveness and efficiency. Great business, Government owe their greatness to a few individuals who mastered leadership skills and passed those skills on to others”.

- John Gardner

In the conclusion, all the major problems of the Entrepreneurs are discussed by the researcher very deeply in all the sections from I to VI and the Findings are deeply analyzed by the researcher. Still, the Film Industry is called as an “Industry” it is still having unorganized setups without rules and regulations and salary regulations. The Entrepreneurs are majorly facing the problems of this business in various fields to reach the worldwide market. Film Industry is the latest business industry to get the better outcome with plenty of employment opportunities. Yet it is called as an “Industry” there is No organized set-ups. So the Management - Engineering studies on Film Industry and the organized-authorized “Academy “ under the Ministry of I &B with the fixed pay scale will reduce the pains of entrepreneurs financial/management problems by authorizing as a “Small scale industry”. To avoid the problems of Entrepreneurs in the Film Industry Bangalore it is recommended to form an Academy under Ministry of I & B and implement the ISO and Quality Assurance to avoid the unorganized setups.

It is concluded to provide the facilities of loans from the Government and Corporate loan financial facilities will certainly reduce the burdens of the Entrepreneurs risk in the film Industry. Introducing “Health polices” and “retirement
benefits” “promotion of Film Tourism” also will be appreciated to provide the benefits for the Entrepreneurs of the other Film Industry. To achieve all the above points, the Researcher strongly concluding and recommending the importance of ISO, Quality Assurance implementation in the Bangalore Film Industry with an organized setup such as an “Academy” under Ministry of I&B. The Researcher also strongly concluding and recommending the importance of Film Engineering and Management Studies to get the benefits of the Indian / Bangalore Entertainment Industry to the worldwide markets.

The world is rapidly changing hence the Entrepreneurs of Bangalore Film Industry also should be in a position to change their attitude to prevent a country of India’s size and potential to exist on the periphery of the world’s economy. Thus the Researcher leaving the scope for further study.

APPENDIX – A

A Study of Entrepreneurs in the Film Industry in Bangalore.

Dear Sir/Madam,
I am carrying out PhD., (Research) programme titled “Entrepreneurs in the film Industry in Bangalore” under the guidance of Dr. S.K. Prasad Director and Advisor of AMC Group of Institutions.

It is my sincere attempt to study various aspects related to the Indian film industry in Bangalore by electing various Entrepreneurs.

The questionnaire has been designed for this purpose. Kindly take time to read the questionnaire and give your answers. Your identity and data given shall not be disclosed to any body. The information provided will be used for academic purposes only.

Thanking you,

Yours Truly,

LAKSHMI PRIYA.N

A STUDY ON THE ISSUES AND CHALLENGES OF THE FILM INDUSTRY IN BANGALORE: A CASE STUDY OF KANNADA FILM INDUSTRY

Name : 
Phone No. :

Address :

Signature with seal :

Please Note :

1. Please fill the required information
2. Ignore which is not applicable
3. Tick in the appropriate in bracket
4. Rate the necessary statement.
SECTION - I

1) Name :
2) Educational Background :
3) Martial Status : Single / Married
4) Investment :
5) Family Background : Filmy Background / Non Filmy Background
6) Type of Business : Partnership / Sole Proprietorship
7) Entry to the film industry : By choice / By chance / By family / Others
8) Your income from the industry :
   1. Below 5 Lakhs
   2. 5 – 10 Lakhs
   3. 11 – 20 Lakhs
   4. 21 – 30 Lakhs
   5. Above 31 Lakhs
9) Your Initial Investment to the Business :
10) Below 5 akh
11) Technical Skill :
   (Camera / Editing / Recording / Lighting / Others)
12) Institutional Support & Training Skill : Yes / No
13) Paying Income Tax : Yes / No
14) Govt. Tax / Subsidy Scheme : Yes / No
15) Are you able to complete your projects in time : Yes / No
SECTION – II

Please Tick the Appropriate Box

4. Not up to the Mark  5. Yet to be Improved

1. Financers / Financial Institutions help in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

2. Ability to organize the Team in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

3. Ability of the Administrators Resistance:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

4. Ability to lead the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

5. Ability to Mobilize the necessary resources in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

6. Acceptance level according to the new trend in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

7. Willing to change according to the new trend:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

8. Self confidence level in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

9. Information Seeking idea in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

10. Understanding level between producer – Director – Distributor in the Business:
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

11. Animation effects in the Business:
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )
12. Media and Publicity in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

13. Latest Trend in Technology in the Business:
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

14. Subsidy for the Infrastructure in the Business of the Film Industry:
    (Applicable to Exhibitors)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

15. Subsidy for the multiplex theatre Business in the Film Industry:
    (Applicable to Exhibitors)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

16. New faces films in the Business:
    (Applicable to Distributors)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

17. Dubbing & Remaking of the other language film in the Business:
    (Applicable to Distributors)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

18. High Investment risks in film making:
    (Applicable to Financers)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

19. Success & Failure of the Film with the high investment:
    (Applicable to Financers)
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

20. Private Financial Institutions interest – Loans Facilities in the Business:
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

21. Upcoming Film City projects:
    1. ( )  2. ( )  3. ( )  4. ( )  5. ( )
SECTION - III

Please Tick (✓) the Appropriate Box:

The Ratings are:

1. Satisfied  
2. Partially satisfied  
3. Not up to the mark  
4. Yet to be improved  
5. Not satisfied

1) Are you happy with the Present Technical growth of the film industry?
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

2) Are you happy with the co-operation / co-ordination of the crew?
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

3) Are you happy with the feedbacks from the project?
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

4) Do you agree that the Electronic Cinema is improving the business of film industry?
   1. Yes  2. No

5) Do you agree that the Glamour appearances of the Beauty Queens – Models are improving the Business of the Film Industry?
   1. Yes  2. No

6) Do you agree that the Socio – Economic Political Environment of the Country is affecting your business?
   1. Yes  2. No

7) Do you agree that the Glamour Impact of Hollywood - western culture is leading the Business of film industry?
   1. Yes  2. No

8) Do you agree that the Banner of the Production Company is leading the Business of the Film Industry?
   1. Yes  2. No
9) Do you agree that the following factors influence the Commercial liability of the project?

   i) Sex … Yes / No
   ii) Violence … Yes / No
   iii) Comedy … Yes / No
   iv) Hero … Yes / No
   v) Heroine … Yes / No
   vi) Music … Yes / No

10) Do you agree that the Govt. Taxes involvement is important for the economic growth of the country?

    1. Agree (    )  2. Not agree (    )

11) Do you agree that the Resource of investment is important in the film Business?

    Resources:
    i) Story …. Agree / Not Agree
    ii) Financial Help …. Agree / Not Agree
    iii) Technology …. Agree / Not Agree
    iv) Artist …. Agree / Not Agree
    v) Crew Media …. Agree / Not Agree

12) Do you agree that the following points are important in the Business of the Film industry?

    i) Guarding the Business Secrets: (Agree / Not Agree)
    ii) Maintenance of Human Resources: (Agree / Not Agree)
    iii) Communication Ability: (Agree / Not Agree)
    iv) Technical Knowledge: (Agree / Not Agree)
    v) Capacity to assume Risk:: (Agree / Not Agree)
SECTION - IV

Suggestion to form an academy- film federations, which will take care of all the functional activities of the film industry – which will come under the control of ministry of I & B. All the associations will come under an academy and which will be registered, will look after the day to day problems.

Your valuable suggestions are required for the following, which will be considered for the implementation.

1) Female Entrepreneurs involvement in the Business:
   Accepted / Not Accepted

2) Women’s Security in the Business:
   Accepted / Not Accepted

3) Involvement of women commissions to deal the problems of physical harassments:
   Accepted / Not Accepted

4) Review meeting – feedback implementation under an academy:
   Accepted / Not Accepted

5) Guest Lectures about the film industry process:
   Accepted / Not Accepted

6) Training Programmes for the Employees of the Film Industry:
   Accepted / Not Accepted

7) Well-informed Film criticism by the Media:
   Accepted / Not Accepted
8) Well-informed Film criticism by the Public:
   Accepted / Not Accepted

9) Introduction of Rules and Regulations for the Film making Business:
   Accepted / Not Accepted

10) Introduction of counseling center to sort out the personal problems of
    the employees of the film industry:
    Accepted / Not Accepted

11) Implementation of Quality assurance to the film production Companies:
    Accepted / Not Accepted

12) Salary Regulation to the Lower level-working category:
    Accepted / Not Accepted

13) Fixed pay scale to the top rated employees of the film industry:
    Accepted / Not Accepted

14) Rating market level of the Employee by the academy:
    Accepted / Not Accepted

15) Implementation of Salary Rules to the employees of the film industry:
    Accepted / Not Accepted

16) Implementation of the person’s scheme to the employees of the film industry:
    Accepted / Not Accepted

17) Implementation of Life Insurance Schemes to the employees of the film
    industry:
    Accepted / Not Accepted

18) Level of satisfaction about Generation of Employment in the film industry:
    Satisfied / Not Satisfied

Please Tick (✓) the Appropriate Box:

The Ratings are:

1. Satisfied
2. Partially satisfied
3. Not up to the mark
4. Yet to be improved
5. Not satisfied

1) Capital formation of the film industry:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

2) Economic Independence in the Motion Picture Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

3) Balanced regional development in the Business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

4) Backward – Forward linkages in the motion picture business:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

5) Respondents view on skill success factors:

(a) Innovation:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(b) Mobility:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(c) High Degree ambition:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(d) Advertisement and Publicity Trends:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(e) Degree of Project Independence:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(f) Hard work:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(g) Need for Achievement:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

(h) Vision:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )
Factors Influencing the film business:

The ratings are (✓):


1) Respondents view on the influence of small screen:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

2) Respondents view on the Influence of Video:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

3) Respondents view on the Influence of Internet:
   1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

5) Respondents view on the Influence of Electronic Cinema:

Respondents view on the Industrial Act in the film industry:
1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

Respondents view on the Labour Law of the film industry:
1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

Respondents view on the Female Security in view with the Demoralization and commercialization:
1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

Respondents view on the Moral and Discipline of the people involved in the film industry in view with Demoralization and commercialization:
1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

Respondents view on the Story - Concept of the film in view with the Socio - Economic Acceptance:
1. ( )  2. ( )  3. ( )  4. ( )  5. ( )

Implementation of ISO, 5s, Six Sigma to the motion picture industry in the view of making un - organized setups to the organized Industry:

i) Yes
ii) No
iii) No Idea
iv) If it is good to the Industry
6) Respondents view on the Influence of Changing Trend of Technology in the area of Business Growth:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

7) Respondents view on the Influence of Theoretical Environment on the area of Business growth:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

8) Respondents view on the Influence of DVD of Motion in the area of Business Growth:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

9) Respondents view on the Influence of Remix Old Songs in the area of Business Growth:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

10) Respondents view on the Changing Trend of Industry Formula like Action Flick:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

11) Respondents view on the Changing Trend of Industry Formula like Commercial Flick:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

12) Respondents view on the Changing Trend of Industry Formula like Action Flick:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

13) Respondents view on the Film Title in English in Business
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

14) Respondents view on the out-side country location shoot in Business:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

15) Respondents view on Building Bridges across Borders in Business:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )

16) Respondents view on the Influence of Motion Picture in the Economic Growth of Information Technology:
1. ( ) 2. ( ) 3. ( ) 4. ( ) 5. ( )
17) Respondents view on the Influence of Motion Picture in the Investments of Abroad Banks in our Country:
1. (  ) 2. (  ) 3. (  ) 4. (  ) 5. (  )

18) Respondents view on the Influence of Motion Picture in the economic growth of software industries:
1. (  ) 2. (  ) 3. (  ) 4. (  ) 5. (  )

Kindly feel free to give any suggestions and any other information which you find useful for this study:

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LIST OF CONFERENCES ATTENDED AND PAPERS PUBLISHED

Conference attended:

International Conference:
1. 3rd India, Latin America – Caribbean Conclave – Business in Progress, Bangalore.

National Conference:

Book Released:
1. Entrepreneurs in the Indian Film Industry Publisher – IBH Prakashana – Bangalore.
   - Selected for 54th National Film Festival Awards, Best Writer on Cinema Category.

International Journal:

Paper Published in Research Journals:
  - Need of ISO for Indian Film Industry
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mire</td>
<td>mud</td>
</tr>
<tr>
<td>Hem</td>
<td>the edge of dress</td>
</tr>
<tr>
<td>Analyst</td>
<td>one skilled in analysis</td>
</tr>
<tr>
<td>Explore</td>
<td>to examine</td>
</tr>
<tr>
<td>Constraint</td>
<td>to compel</td>
</tr>
<tr>
<td>Escapist</td>
<td>to flee / to runaway</td>
</tr>
<tr>
<td>Eking</td>
<td>to increase, to manage, to earn a living</td>
</tr>
<tr>
<td>Doldrums</td>
<td>low spirit</td>
</tr>
<tr>
<td>Alien</td>
<td>foreign</td>
</tr>
<tr>
<td>Obeisance</td>
<td>a bow, homage</td>
</tr>
<tr>
<td>Ebb</td>
<td>to float backwards, the fall of a wave</td>
</tr>
<tr>
<td>Placid</td>
<td>gentle or mild</td>
</tr>
<tr>
<td>Meltle</td>
<td>spirit, courage</td>
</tr>
<tr>
<td>Amongst</td>
<td>of the number of admist</td>
</tr>
<tr>
<td>Passive</td>
<td>submissive</td>
</tr>
<tr>
<td>Stride</td>
<td>to walk with long steps</td>
</tr>
</tbody>
</table>
V I T A E

I am Ms. Lakshmi Priya N, Engineer / Model / Actress, doing my Ph.D. in Dr. M.G.R. Deemed University, Chennai. I am basically an optimistic, goal oriented and enthusiastic and have positive attitude towards my approaches.

I born in Turaiyur (TK) – Trichy (Dt.) – Tamil Nadu and did my schooling in home town based Sengunthar Higher Secondary School. I did my “Bachelor of Engineering” in “Electronics & Instrumentation Engineering (EIE)”, in Government College of Tech., Coimbatore, under Bharathiyar University, Coimbatore. I joined as an Assistant Executive Engineer in a Bangalore Based Government PSU, and continued my M.M.M. (Master of Marketing Management) in Alagappa University, Karikudi. Soon after, I continued Master of Philosophy (M.Phil.) in Madurai Kamaraj University, Madurai – under the guidance of Dr. S. Ramesh of Mount Carmel College, Bangalore. When I was in search of my Research area for my M.Phil, degree, I came across the shooting of Mr. Sivaraj Kumar (Son of Dr. Raj Kumar) and made me to put my step in the Kannada Film Chamber of Commerce – Bangalore. The project was appreciated by many familiar faces of Kannada Film Industry and the Newspapers like “Vijaya Karnataka”, “Vijay Times”, “Daily Thanthi”. To study the Film Industry and the supporting glamour – Fashion Industry more, I have become a Model / Actress, nothing but the concept based on get along with the group and study more. I always feel this is an opportunity for me to project the Indian Film Industry worldwide and smooth the sharp edges of the Indian Film Industry for its better future.

- Lakshmi Priya N.
- Engineer/Model/Actress