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Film Industry Business and Management

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ABSTRACT

The film industry or motion picture industry comprises the technological and commercial institutions of filmmaking, i.e., film production companies, film studios, cinematography, animation, film production, screenwriting, pre-production, post production, film festivals, distribution, and actors. Though the expense involved in making films almost immediately led film production to concentrate under the auspices of standing production companies, advances in affordable filmmaking equipment, as well as an expansion of opportunities to acquire investment capital from outside the film industry itself, have allowed independent film production to evolve.

In 2019, the global box office was worth \$42.2 billion. When including box office and home entertainment revenue, the global film industry was worth \$136 billion in 2018. Hollywood is the world's oldest [de facto] national film industry. However, in 2020, China became the largest box office territory, overtaking North America in gross total. The transition, long anticipated by analysts, was accelerated by the COVID-19 pandemic. Indian cinema is the largest national film industry in terms of the number of films produced, with 2,446 feature films produced annually as of 2019. As of 2019, Chinese cinema has the highest annual ticket sales with 1,650 million tickets sold.

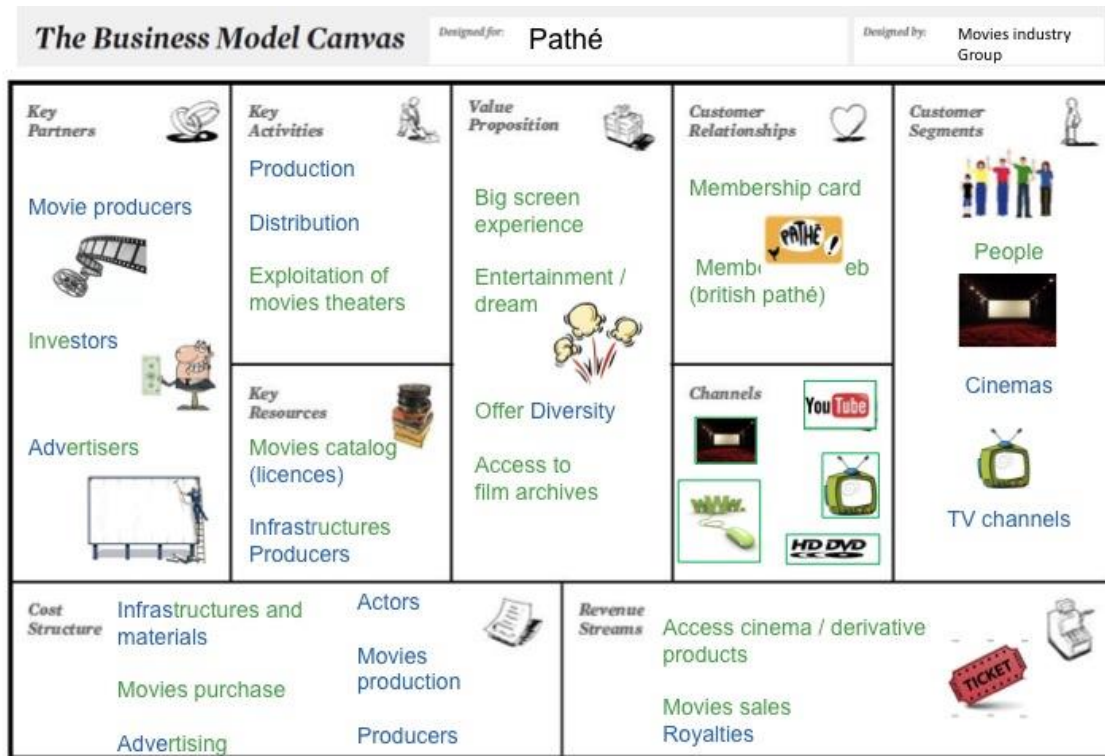
The worldwide theatrical market had a box office of US\$42.2 billion in 2019. The top three continents/regions by box office gross were: Asia-Pacific with US\$17.8 billion, the U.S. and Canada with US\$11.4 billion, and Europe, the Middle East and North Africa with US\$10.3 billion. As of 2019, the largest markets by box office were, in decreasing order, the United States, China, Japan, South Korea, the United Kingdom, and France. As of 2019, the countries with the largest number of film productions were India, Nigeria, and the United States. In Europe, significant centers of movie production are Italy, France, Germany, Spain, and the United Kingdom

KEYWORDS: film industry, production, cinema, box-office, production, expansion, festivals, business

I. INTRODUCTION

India is the largest producer of films in the world and second oldest film industry in the world. The country is home of the one of the most important cities in the global film industry, Mumbai (previously called Bombay). In 2009 India produced a total of 2,961 films on celluloid; this figure includes 1,288 feature films. Besides being the largest producer of films in the world, India also has the largest number of admissions. Indian film industry is multi-lingual and the largest in the world in terms of ticket sales but 3rd largest in terms of revenue mainly due to having among the lowest ticket prices in the world. The industry is viewed mainly by a vast film-going Indian public, and Indian films have been gaining increasing popularity in the rest of the world—notably in countries with large numbers of expatriate Indians. [citation needed] Indian film industry is also the dominant source of films and entertainment in its neighboring countries of South Asia. The largest film and most popular industry in India is the Hindi film industry, followed by Tamil cinema and Telugu cinema. The Hindi film industry mostly concentrated in Mumbai (Bombay), and is commonly referred to as Bollywood, a portmanteau of Bombay and Hollywood. Sandalwood industry (Kannada cinema) concentrated in Bengaluru. The Mollywood industry concentrating in the state of Kerala refers to the Malayalam cinema. Both Kollywood (Tamil cinema) and Tollywood (Telugu cinema) mostly concentrated in Chennai and Hyderabad. [1,2]

Besides the mainstream commercial movies, India also offers a different approach to cinema- the parallel cinema. The parallel cinema movement originated in West Bengal around the 1950s. Parallel cinema is a blanket term designated to a certain type of films that stray away from the conventions of popular mainstream cinema. Parallel cinema has assumed various forms throughout the years. Filmmakers associated with parallel cinema are Satyajit Ray, Mrinal Sen, Ritwik Ghatak. Parallel films are characterized by their rejection of popular forms like the songs and fight sequences, their affinity for rural settings, use of method actors and toned down colour palettes. Some examples of such movies are Raincoat, Dhobi Ghat, Mithya.

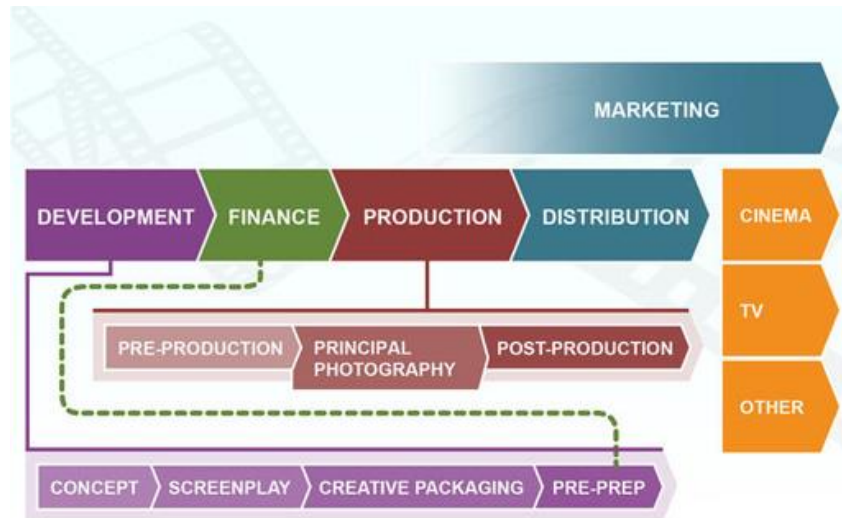


Activities: Film Production / Cinema

Indian films have garnered popularity not only in the domestic market but also in the international markets with Dangal having an overseas gross revenue of \$260 million, Secret Superstar, and Bajrangi Bhaijaan with a gross revenue of \$80.4 million, and Baahubali: The Beginning and Baahubali 2: The Conclusion a recent blockbuster from the Telugu industry known as Tollywood.

The other largest film industries are Malayalam cinema, Bangla cinema (cinema of West Bengal) and Marathi cinema, which are located in Kochi, Kolkata and Mumbai respectively. The remaining majority portion is spread across northern, western, eastern and southern India (with Gujarati, Punjabi, Odia, Bhojpuri, Assamese Cinema). However, there are several smaller centres of Indian film industries in regional languages centred in the states where those languages are spoken. Indian cinema encloses a number of several artforms like Indian classical music, folk music of different regions throughout the country, Indian classical dance, folk dance and much more. Bollywood, Kollywood and Tollywood is the largest portion of the Indian film industry and is viewed all over the Indian Subcontinent, and is increasingly popular in UK, United States, Australia, New Zealand, Southeast Asia, Africa, the Gulf countries, European countries, East Asia and China. [citation needed] The largest film studio complex in the world is Ramoji Film City located at Hyderabad, India, which opened in 1996 and measures 674 ha (1,666 acres). Comprising 47 sound stages, it has permanent sets ranging from railway stations to temples. By 1986, India's annual film output had increased from 741 films produced annually to 833 films annually, making India the world's largest film producer. As of 2014, Bollywood represents 45% of Indian net box office revenue, while Tamil & Telugu cinema represent 36%, and the rest of the regional film industries constitute 21% of Indian cinema. [3,4]

The cinema of Pakistan, or simply Pakistani cinema (Urdu: پاکستانی سنیما), refers to Pakistan's film industry. Most of the feature films shot in Pakistan are in Urdu, the national language, but may also include films in English, the official language, and regional languages such as Punjabi, Pashto, Balochi, and Sindhi. Lahore has been described as the epicentre of Pakistani cinema, giving rise to the term "Lollywood" as portmanteau of Lahore and Hollywood.



Before the separation of Bangladesh, Pakistan had three main film production centres: Lahore, Karachi and Dhaka. The regime of Muhammad Zia-ul-Haq, VCRs, film piracy, the introduction of entertainment taxes, strict laws based upon ultra-conservative jurisprudence, was an obstacle to the industry's growth.^[87] Once thriving, the cinema in Pakistan had a sudden collapse in the 1980s and by the 2000s "an industry that once produced an average of 80 films annually was now struggling to even churn out few movies." However, with the boom in the Television Industry in Karachi which gave rise to bigger privately owned media houses led to revival of Pakistan Film Industry. Karachi, now is the biggest production center of Film Industry in Pakistan which produces Urdu, English and Sindhi language Pakistani Cinema. Lahore is the second big film producer now (mostly Urdu and Punjabi movies) followed by Peshawar where mostly Pashto films are produced. Films are also being produced on a very small scale from Islamabad (Urdu and English movies) and Quetta (Balochi movies). Pakistani films are gaining its market in the local circuit and international markets like Gulf countries, UK-Europe, US-North America and Far-East. Many Pakistani movies made their ways to Oscars' foreign language film category i.e. Jaago Hua Sawera-The Day Shall Dawn (1953), The Veil (Ghoonghat) (1963), Zinda Bhaag (2013), Dukhtar (2014), Moor (2015), Mah-e-Mir (2016), Saawan (2017), Cake (2018), Lal Kabootar (2019). Two Pakistani documentary films won the Oscars' for the best documentary film, these are, Saving Face (2012) and A Girl in the River (2016). Pakistani movies especially Urdu movies revolve around family drama, romance, love stories, comedy, thriller, social matters, political issues. In contemporary era some Pakistani films have gained international acclaim, these include, Khuda Kay Liye (In the name of God), Bol, Verna, Zinda Bhaag, Load-Wedding, Wrong Number, Cake, Teefa in Trouble, Lal Kabootar, Mah-e-Meer, Moor, Baaji.

Punjabi cinema is mostly themed on romance, family drama and action while Pashto cinema revolves around action and tribal feuds.

Major Film Awards include Lux Style Awards, ARY Film Awards, Nigar Awards and National Film Awards.[5,6]

II. DISCUSSION

The first movie studio in Hollywood area, Nestor Studios, was founded in 1911 by Al Christie for David Horsley. Other East Coast studios had already moved production to Los Angeles. Over time, Hollywood came to be so strongly associated with the film industry that the word "Hollywood" is now used colloquially to refer to the entire American film industry.

In 1913 Cecil B. DeMille, in association with Jesse Lasky, leased a barn with studio facilities in Hollywood where The Squaw Man (1914) was made. It is now the location of the Hollywood Heritage Museum.

The Charlie Chaplin Studios were built in 1917. The site was also used by Kling Studios, for the Superman TV series; Red Skelton, who used the sound stages for his CBS TV variety show; and CBS, which filmed the TV series Perry Mason there. It has also been owned by Herb Alpert's A&M Records and Tijuana Brass Enterprises. It is currently The Jim Henson Company, home of the Muppets. In 1969 The Los Angeles Cultural Heritage Board named it a historical cultural monument.[7,8]

The noted Hollywood Sign originally read "Hollywoodland". It was erected in 1923 to advertise a new housing development in the hills above Hollywood. In 1949 the Hollywood Chamber of Commerce stepped in and removed the last four letters and repaired the others. It is a registered trademark and cannot be used without the permission of the Hollywood Chamber of Commerce.

The first Academy Awards presentation ceremony took place on 16 May 1929.

The period between the years 1927 (the effective end of the silent era) to 1948 is considered the age of the "Hollywood studio system", or the Golden Age of Hollywood. In a landmark 1948 court decision, the Supreme Court ruled that movie studios could not own theaters and play only the movies of their studio and movie stars; thus an era of Hollywood history ended.

Bollywood is the Hindi-language film industry based in Mumbai (formerly known as Bombay), Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; however, it is only a part of the total Indian film industry, which includes other production centres producing films in multiple languages. Bollywood is the largest film producer in India and one of the largest centres of film production in the world.

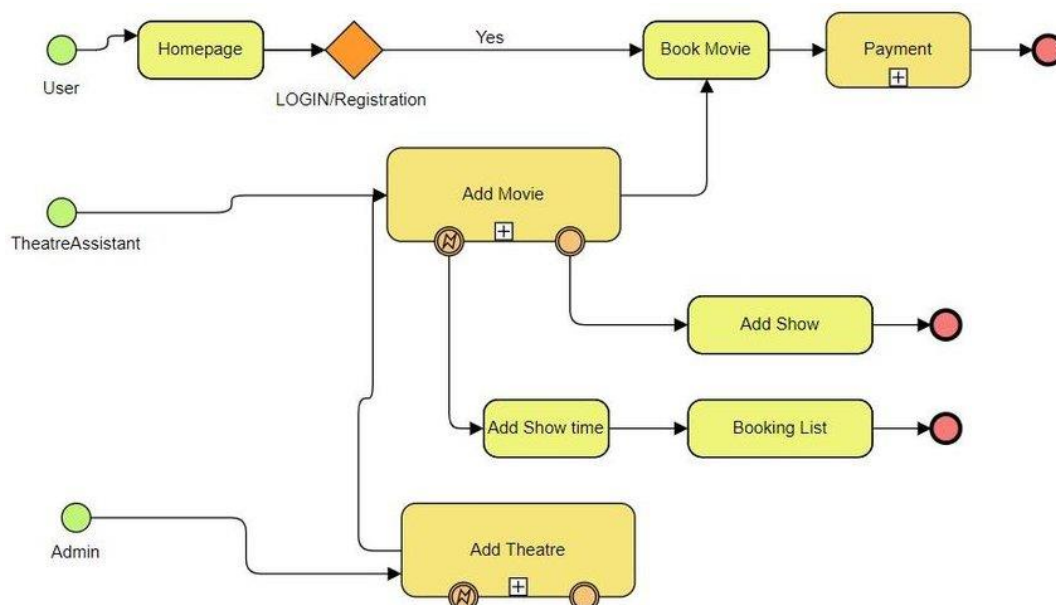
Bollywood is formally referred to as Hindi cinema. Linguistically, Bollywood films tend to use vernacular Hindustani, mutually intelligible to self-identified speakers of both Hindi and Urdu, while modern Bollywood films also increasingly incorporate elements of Hinglish.[9,10]

The Wrestlers (1899) and The Man and His Monkeys (1899), directed and produced by Harischandra Sakharam Bhatavdekar (H. S. Bhatavdekar), were the first two films made by Indian filmmakers, which were both short films. He was also the first Indian filmmaker to direct and produce the first documentary and news related film, titled The Landing of Sir M.M. Bhownduggree.

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

In 1937 Ardeshir Irani, of Alam Ara fame, made the first colour film in Hindi, Kisan Kanya. The next year, he made another colour film, a version of Mother India.

Following India's independence, the period from the late 1940s to the early 1960s is regarded by film historians as the "Golden Age" of Hindi cinema. Defining key figures during this time included Raj Kapoor, Guru Dutt, Mehboob Khan, and Dilip Kumar.



The 1970s was when the name "Bollywood" was coined, and when the quintessential conventions of commercial Bollywood films were established. Key to this was the emergence of the masala film genre, which combines elements of multiple genres (action, comedy, romance, drama, melodrama, musical). The masala film was pioneered in the early



1970s by filmmaker Nasir Hussain along with screenwriter duo Salim–Javed, pioneering the Bollywood blockbuster format.



Tollywood is the Telugu language Film Industry of India. Started by Royal Bioscope Company in 1898 by Hiralal Sen, along with Matilal Sen, Deboki Lal Sen, and Bholanath Gupta. Combining live theater performances of actors, the Bengali industry was notable for using sound as an important part of the drama in its Bioscope format whose cinematic language was extremely different from Western silent films. This was followed by Jamsheedji Framji Madan of the Elphinstone Bioscope Company who also controlled Madan Theatre Company. J J Madan became managing director of Madan Theatres after the death of his father in 1923 and Madan Theatres reached a peak in late 1920s when it owned 127 theaters and controlled half of the country's box office. Madan Theatres produced a number of popular and landmark films till 1937, parallel to works of '20s Bengali stars like Dhirendra Nath Ganguly who started the Indo British Film Co. – the first Bengali-owned production company in 1918. The rise of the industry followed in 1930s to 1940s when a diversity of films were made. Many prints were destroyed by fire. The prints and records of films from 1937 to 1947 films were majorly destroyed but this period in Bengal served as the age of political films in India which was supremely influential for the struggle for Indian Independence. After 1947, The industry saw a new era of creative studio-system collaborators who made films under the name of Agradoot. This saw a renaissance of commercial films and musicals where stars like Uttam Kumar and Suchitra Sen mesmerized the audience with their captivating screen presence and subdued performances. Ritwick Ghatak, Satyajit Ray, Tapan Sinha, Mrinal Sen and Rituparno Ghosh were the other notable directors whose works influenced world cinema beyond an incomparable degree. The name of the industry was coined after the place Tollygunge, which also served as a cheeky tribute to Hollywood.

Profitability of a film studio is crucially dependent on picking the right film projects and involving the right management and creative teams (cast, direction, visual design, score, photography, costume, set design, editing, and many additional specialties), but it also depends heavily on choosing the right scale and approach to film promotion, control over receipts through technologies such as digital rights management (DRM), sophisticated accounting practices, and management of ancillary revenue streams; in the extreme, for a major media franchise centered on film, the film might itself be only one large component of many large contributions to total franchise revenue.[11,12]



The film industry is a brutally competitive winner-take-all market driven by wildly fluctuating "nonlinear processes".Box office revenue is highly concentrated in a small number of very successful films, and film industry market share is also highly concentrated in the film studios lucky enough to make such films. But the market is "extremely volatile" and it is impossible to predict in advance who will become the market winner at any given moment "or how long their domination will last". The dominant films and film studios "change places dramatically and often"

IV. RESULTS

The following countries are the largest box office markets in terms of the number of tickets sold in 2019.

Rank	Country	Number of admissions (millions of tickets)	Year
1	 China	1,650	2019
2	 India	1,514	2019
3	 United States	1,170	2019
4	 Mexico	352	2019
5	 South Korea	239	2019



Rank	Country	Number of admissions (millions of tickets)	Year
6	 Russia	209	2019
7	 France	205	2019
8	 Japan	194	2019
9	 Brazil	177	2019
10	 United Kingdom	175	2019

The script: Without this, there's no movie (which isn't strictly true, but a script does help). So at some point a writer has to get creative and spill their brains onto a page. The script can come from anywhere; it could be a book adaptation, the story of someone's life or a genuine work of creativity. The aims of the writer are twofold: came up with a great script that they can sell, and have it made.

A writer aims to sell their script to a producer through an option contract. There is an initial payment to the writer for the right to develop (that is, change) the script and if the first day of shooting actually occurs, ownership is transferred to the producer for an additional fee. These can be very low payments - \$1000/\$4000 for a very low budget film, but top Hollywood scriptwriters sell their work for \$250,000/\$1m a go. It isn't uncommon for amazing scripts to be rejected over awful shockers by producers' friends and sons of film finance lawyers. It really is who you know.

The producer: The producer is the money person who buys the scripts, hires the director, actors and crew and organises the making and selling of the film. The producer is usually employed by a production company. Production companies are often referred to as "independent", but all this really means is that they don't have a distribution deal with a major studio, that is, Sony, MGM, 20th Century Fox, Paramount, Warner and Universal. While studios can buy scripts the usual way, they also have the power and money to decide they need, "a kids' fantasy movie, with an A-list actor, for release in the summer holidays in 2011", get a writer to craft it, attach a producer, put up the funds themselves, make the movie (in their own studios), and distribute it themselves.

Once a producer has acquired a script, their end game is to sell the finished movie to a distributor for more than they invested. There are a couple of ways to do so. A new producer with less of a reputation will need to raise finance from somewhere: personal savings, private investment, a wealthy relative or credit card. Producers with a better reputation can go about things a different way. They can contact a desirable actor's agent, send a script and make a financial offer to them with, crucially, payment deferred until shooting starts. Once the producer has a cast of known actors, you can create a sales package, that is, a script with a confirmed cast. All being well, a savvy, connected producer can have a distribution deal before having paid anyone. And then all they have to do is make the film come in on budget.

However, until a producer gets a "reputation", this option may not be open to them. Therefore there is a lot of financial pressure on the creation of an ultra-low budget movie. What drives up costs? People and locations. Actors, extras and crew all rather selfishly want to get paid, and each time you move locations, the whole cast and crew has to move and be put up in a hotel, which tends to get costly. The solution for an up-and-coming producer is a "self contained thriller", the classic naff horror movies which fill our cinemas. Shopping list: one location (a house/studio); five or six pretty,

young, unknown actors to be trapped in it; a man in a mask (can be played by a stand-in until you see his face). As the story unfolds, people die which means they are out of the story, off set and not paid for any more days' work. Creating a very low budget film is appealing to the distributor as they can make quite reasonable profits off a straight to DVD bargain basement film. The producer is also likely to make a lot of money from the sale to the distributor (front end profit) and from the additional cinema or DVD sales (back end profit).



There are further financing options for the producer. Most countries offer some form of tax credit to films produced there, as it shows off glorious Glasgow, or similar. Interestingly, the USA does not do so. For the producer, taking advantage of such tax credits reduces costs significantly. To reduce the risk further, co-productions are used. For example, a Canadian-German co-production will cash in on both Canadian and EU tax credits, splitting the financing and the risks of the film.

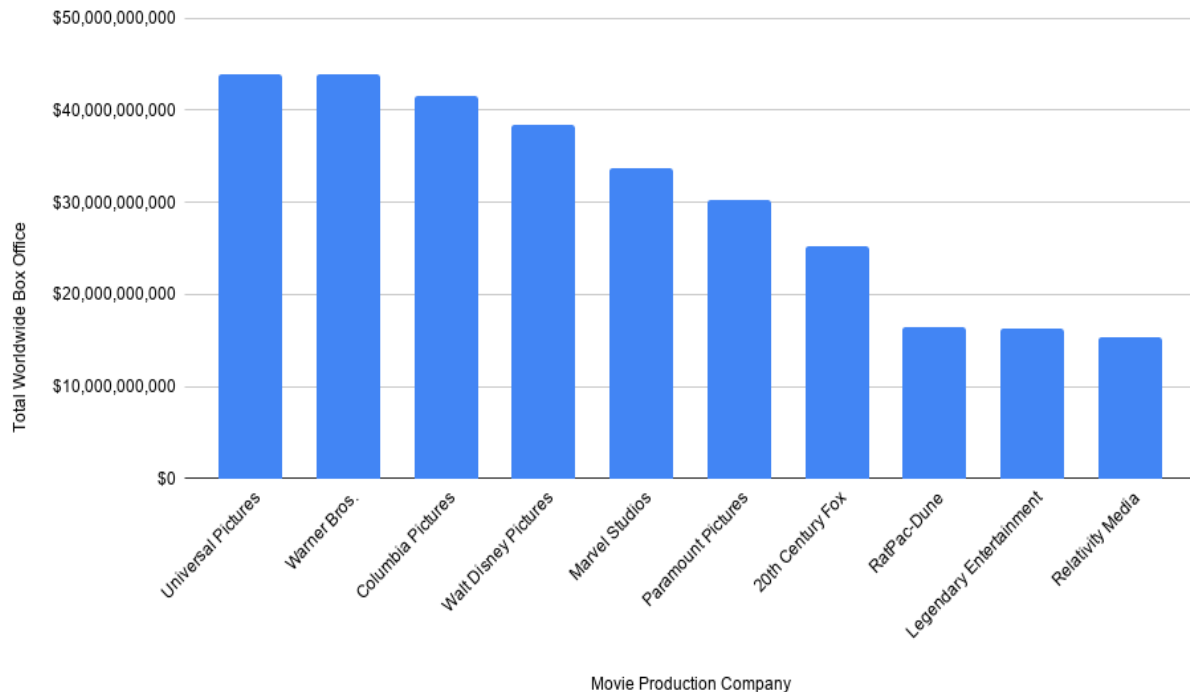
In general, financing is hard to come by and unstable; private investors and family members get cold feet, or go bankrupt, and more often than not a script will never make it to the screen. For this reason at any one time an experienced, professional producer is likely to have multiple scripts "in development". One producer I know of has 20. That's 20 writers all hoping for that second paycheck. The producer only expects to make two of them.

A great producer has the ability to make huge money, but also has the ability to go bankrupt very fast. With most of the risk of a film on their shoulders, it is undoubtedly an insanely stressful job. As the majority of producers are self employed, making a bad film (which might have taken two years) can be pretty bad for the blood pressure.

The distribution company: The role of the distribution company is to get the finished movie into cinemas and out in DVD format. They have the advantage of knowing the budget, actors and have sometimes seen the whole finished film before investing, so a seasoned distributor may be able to pick up a bargain and make a hefty profit.[13,14]



Worldwide Box Office Grossing by Movie Production Companies



Distribution is really a marketing job, which is a tricky task, and takes a heck of a lot of money. The expense of marketing is why so many sequels are made, known as "pre-sold franchises". Take American Pie, Sex and the City or The Simpsons Movie. It doesn't take a genius to realise that these movies can be pushed with a much tighter budget. It's why films like those in the Twilight saga will start shooting a sequel before the editing of the previous one has finished. If they can churn them out fast enough, the marketing buzz from the first movie has barely died down, or you can at least ride the coat tails of the DVD release. Producers and distributors alike love these.

A producer can sell the rights to any number of distributors based on their experience, country and expertise. One distributor might be used for US cinemas, one for US DVD sales, one for European sales, and so on. To coordinate these, a sales agent can be utilised, who will take a cut of the sales revenue.

But what if no distributor is interested in your film, which may have been made with nobodies, on a nothing budget and with no room left for marketing. How can you get the word out? The answer is film festivals. Cannes, Venice and Sundance are free marketing Meccas. You can enter Cannes, the most influential film festival in the world, for a, -50. There's no guarantee your film will get chosen to feature, but it will get watched. If it does get chosen, thousands will see it, newspapers will review it and many distributors will be circling, looking for a bargain. Paranormal Activity was shown at Slamdance Film Festival, and a year and a half later it was released across the USA. It's arguably the best \$70 the producer has ever spent.

The cinema: Probably the dullest part of the process. They choose which distributor's films they want to show and powerful distributors play cinemas against each other for maximum film rights. Say it's Harry Potter release night. If there's two cinemas on one street, chances are the highest bidder will get it. Either that, or both cinemas will have to pass back an extortionately high percentage of the ticket cost to the distributor. Usually a combination of the two. From the distributor, a cut of the profits also gets passed to the producer. Which explain why popcorn is so expensive at your local Odeon.[15,16]

The agents: Between each player I've described, there are countless agents: sales agents, literary agents, talent agents. These guys are the hustlers; they play people, connect people, match actors with scripts, producers with distributors.

They spend the same huge amounts on wining and dining as they do on their phone bills. The more people they connect, the more profits are made of which they can take a cut. Naturally, the agent who manages the most A-list clients can be very wealthy. If they take a 20 per cent share of an actor's earnings, they only need to put five A-listers in a film to make as much as any of the stars.

V. CONCLUSIONS

There's no dearth of inspiring movies if one considers cinematic contributions across the globe each year. Movies like "The wolf of wall street" have given rise to a new genre: entrepreneurial cinema. India is second to none when it comes to producing movies promoting entrepreneurship and the startup culture. Bollywood & Hollywood Business movies can teach various lessons on how to start and run a business. Baazaar and other Bollywood films are changing the Indian population's mindset towards the world of business. Whereas Hollywood business movies such as The Pursuit of Happiness & The Godfather have no match!

If you're an entrepreneur or someone who wants to build a career of his own, there comes a time in life when everything goes downhill, leaving you helpless and underconfident. Motivation is a factor everyone needs on a timely basis to keep going. Even the most successful entrepreneurs need motivation and inspiration from time to time. Watching inspirational movies is one of the proven ways to get motivated. Whether you enjoy reading books, binge web series or like to watch movies, we've got you all covered! If you are a Movie person, go ahead and read this article to find the list of some amazing inspirational movies for entrepreneurs.[17,18]

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12. ^ Akhtar, Jāvid; Kabir, Nasreen Munni (2002). *Talking Films: Conversations on Hindi Cinema with Javed Akhtar*. Oxford University Press. p. 49. ISBN 9780195664621. JA: I write dialogue in Urdu, but the action and descriptions are in English. Then an assistant transcribes the Urdu dialogue into Devnagari because most people read Hindi. But I write in Urdu. Not only me, I think most of the writers working in this so-called Hindi cinema write in Urdu: Gulzar, or Rajinder Singh Bedi or Inder Raj Anand or Rahi Masoom Raza or Vahajat Mirza, who wrote dialogue for films like *Mughal-e-Azam* and *Gunga Jumna* and *Mother India*. So most dialogue-writers and most song-writers are from the Urdu discipline, even today.
13. ^ "Film World". *Film World*. T.M. Ramachandran. 10: 65. 1974. I feel that the Government should eradicate the age-old evil of certifying Urdu films as Hindi ones. It is a known fact that Urdu has been willingly accepted and used by the film industry. Two eminent Urdu writers Krishan Chander and Ismat Chughtai have said that "more than seventy-five per cent of films are made in Urdu." It is a pity that although Urdu is freely used in films, the producers in general mention the language of the film as "Hindi" in the application forms supplied by the Censor Board. It is a gross misrepresentation and unjust to the people who love Urdu.
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