

Volume-1, Issue-2, August 2018



**ANEKANT
JOURNAL OF HUMANITIES
AND SOCIAL SCIENCES**

FILMS FROM BIG SCREEN TO SMALL SCREEN

Mr. Jayendra Prabhakar Rane

Assistant Professor
Department of Communication Studies and Research
Tuljaram Chaturchand College of Arts, Science and Commerce, Baramati.
Ph.D. Research Fellow, Department of Mass Communication, Shivaji University Kolhapur.
Email: jayrane00@gmail.com

Mr. Ranjeet Vijay Pandit

Assistant Professor
Department of Communication Studies and Research
Tuljaram Chaturchand College of Arts, Science and Commerce, Baramati.
Email: rnjt.pndt@gmail.com

INTRODUCTION:

The nation like India, where diversity in every aspect of large scale population at extreme level and on other hand lack of formal education needs some important governmental steps to be taken. In that scenario government of India aimed 'to train personnel and partly to discover what TV could achieve in community development and formal education'. Ahead for this UNESCO granted \$ 20,000 and United States offered few equipments. Finally with this remarkable base Delhi television centre went on the air on 15th September 1959. After two years a survey was conducted to evaluate the impact of this, which showed some hope as the output. This successful experiment led towards a new start. By the end of the decade there were more than 200,000 TV sets in Delhi and neighbouring states. The Bombay centre was opened in 1972, followed by relay stations at Srinagar, Amritsar and Pune. After that Calcutta, Madras and Lucknow emerged on this map in 1975. Milestone year in Indian television industry took place in 1982, where The Asian Games were shown on colour television. After that the new phase of commercial television began with some ease.

The first Indian film was made by Dadasaheb Phalke on 3rd May 1913 named 'Raja Harishchandra'. It was just a start of an upcoming large film industry in nation as well as in world. In early stage it was assumed as experimenting situation. On other hand it was supposed to be cheap profession and entertaining

way in that era. Later on it was became an earning source in society. After few commercial success, writers, musicians, stage actors and financiers took it as a serious profession. Music was always integral part of film. Indian culture is known for its classical music. So film became popular with that angle too. In pre-independence era most of the films were based on mythology. Along with that All India Radio played a crucial role to popularized film music and songs in audience. Film theatres and touring talkies were main source to watch movies. Because of British administration and their policies in pre-independence era this industry progress was very slow, but the film production companies like *Prabhat*, Bombay talkies, Wadia Moviestone established by their own style of production.

After independence Indian government formed S.K.Patil Committee, which recommended that government should provide fund to filmmakers and emphasized to establish film institutes. In same period government of India was experimenting with television possibility for community development and formal education. Along with that All India Radio became one of the main entertainment sources. Film based programs and film songs became popular with the help of AIR. The output of SITE and KHEDA project clearly indicated the potential of television as a mass medium in country like India. Government realized the potential of television as tool for propaganda as well as mass education. In the initial stage Doordarshan was struggling for establishment of basic infrastructure, availability of TV sets and content. Above all red tape mentality of bureaucracy became hurdle in progress of Doordarshan.

Until 1991 economical reforms there was monopoly of government in broadcasting sector. Doordarshan and Akashwani were main source of mass entertainment. In early 80's songs based programs, soap opera, telefilms and documentary were the mainly broadcasted on Doordarshan regularly. These programs were made by prominent personalities of film industry. They are the founders of Doordarshan programming. After successful broadcasting of Asian Games in 1982, Doordarshan started producing more mass entertaining programs like *Hum log*, *Buniyaad*, *Nukkad*. These programs became very successful, followed *Ramayan* (1987) and *Mahabharat* (1988). During same time period, in metros like Mumbai cable network became popular. Cable owner like Ronnie Screwvala, Jagjit Kohali, Sidhharth Srivastava started cable network in

Skyscrapers and colonies. They started showing popular and latest movies on their respective cable networks using only VCR and cassettes. Along with that video parlour business mushroomed in urban and semi-urban areas. Above mentioned both business models were illegal but they popularized movies on television of various genres. Doordarshan also started showing Hindi as well as regional language movies on weekends. Doordarshan started to screen the movies on Friday night of every week with special name called Friday Blockbuster and on Saturday with the name Saturday Jubilee. Marathi regional movie was screened on the Sunday evening at 4.30 p.m. This clearly mentions that Doordarshan has adopted movies genre at weekend and successfully hooked the middle class in television sets for many years. Later on in 2004 another movie based program was aired by Doordarshan named Bioscope on Tuesday and Wednesday in every week.

After economical reforms of 1991:

The economic reforms of 1990's swept away of the oppressive licensing controls on industry and foreign trade allow the market to determine the exchange rate, drastically reduced protective custom tariffs, opened up to foreign investment, modernized the stock market, freed interest rates, strengthen the banking system and privatization of public enterprises. Airlines, telecom, TV broadcast and insurance were opened for private players.

This economic reform boosted the market and customers all together. Growth in industry production, availability of products in market and purchase parity highly increased. TV set became the family member of common man's family. Thus the TV market came in to high growth level. At the same time Gulf war related broadcasting shown on CNNI in Luxurious five star hotels with the help of dish antennas. This has been seen that, this entire scenario after 91's reform everyone realised the upcoming need of entertainment industry is going to bang with all possibilities. This opportunity was firstly grabbed by Zee Entertainment Enterprises Ltd. ZEEL has launched Zee TV in 1992 and became India's first Hindi language general entertainment channel. Zee TV started to provide all the entertainment programs with various genre like serials, music based programs, film based programs. On other hand in south India Sun Network was started to grow. They launched Sun TV in 1993 with regional language flavours.

In very short time it became popular in south India. Followed by Sony Entertainment Television was launched by Sony pictures network in India. It became second Hindi language general entertainment channel. Both Zee TV and Sony TV became the most important competitors of Doordarshan in television entertainment industry. As we have seen Doordarshan had started to show movies as their big content on weekends. Similarly Zee and Sony started to show movies on weekend but at the prime time schedule. This was drastically impacted on Doordarshan popularity or viewership. Zee and Sony were started to show latest movies if compared to Doordarshan. Along with that the leading television networks has started other regional language GEC channels in same decade. They started to show regional language movies on their respective channels on weekends. That gave a new aura in 90's decade for movies on television.

Movies Channels:

Meanwhile movies were biggest entertainment genre of world's audience since its invention. Indian audience also went on the same track. From 1913, until today movies are the core of entertainment content of Indian audience too. From 80's decade Doordarshan and cable networks VCR continued this movie entertainment thirst and later on few private channels in early 90's increased this thirst at large level. Psychological impact of modern era was also linked with movie genre as true modern society. Thus normal middle class audience also went behind this cultural change. Keeping this in mind Zee TV has started their first experiment of only movie channel between 15 August to and 10 September 1995 named Zee Cinema. From 9th April Zee Cinema received permission and became India's first Hindi movie channel.

After split from Zee, Star Plus launched its own Hindi band in October 1996. In the first phase, the emphasis on serial increase this come at the expense of talk shows, children's programming and telecast of English movies. All three were reduced in 1996. In second phase movie based programming increased. English movies on star plus replaced by Hindi language movies. Before that Star Movies was special movie channel but it was internationally broadcasted. After Sony TV's incredible success, Sony pictures network ready to go for their first movie channel broadcasting. Sony Max has been launched in December 1999 as second

Hindi movie channel in India. Later on after fifteen years same network introduced Sony Max2 as their own second Hindi movie channel. This clearly says popularity of movie content in Indian TV industry. Zee cinema, Sony Max and other movie channels are showing 7-8 movies every day.

After Star Movies dominance as only English movie channel in India, in the year 2000 Zee Studio and HBO has joined the English movie channel club in India. Sony pictures network introduced Sony Pix in 2006 as their own English movie channel. In today's date thirteen English movie channels are entertaining to Indian TV audience. Movies Now and other channels are showing twelve movies daily for audience. After year 2000 all the popular TV networks were looking forward for their own regional movie channels. As result of that Telugu, Kannada, Marathi, Malyalam, Tamil, Bangla regional movie channels took place in Indian TV industry. These regional language movie channels largely attracted their audiences very successfully. Even today they have maintained and still improving their audiences. Though they are regional channels, it has been seen that they clearly received equal ratings to the national movie channels. After few years movie channels realised one probable threat of repeating movie content or repeating broadcasting of movies. Thus dubbed movies of Hollywood as well as South Indian movies can become a good content and it needs comparably lesser budget. In 2007 Bindass Movies channel went on the air. They made their own style i.e. Action movies content. They were using Hollywood and South Indian and Bollywood action movies but with Hindi dubbing. Mostly this channel was popular in youth. Later on in 2010 it was taken by UTV and became UTV Action as its own new identity. After nearly ten years we can see the dubbed movie of south India like Telugu, Tamil language are the most popular movies in national movies channel. This genre has dominated everything in movie channel industry.

English Movie Channels		
Sr.No.	Channel Name	Launch Year
1.	HBO	September 2000
2.	HBO HiTs	February 2010
3.	MN +	June 2015
4.	Sony Le Plex	August 2016
5.	Movies Now	December 2010
6.	Movies Now 2	June 2016
7.	Romedy Now	September 2013
8.	Sony Pix	September 2008
9.	Star Movies	August 1994
10.	Movies Action	October 2012
11.	Star Movie Select	July 2015
12.	WB	March 2009
13.	Zee Studio	March 2000

Table No. 1

Hindi Movie Channels		
Sr. no.	Channel Name	Launch Year
1.	Sony Max	December 1999
2.	Sony Max 2	2014
3.	Sony Wah	May 2016
4.	Zee Cinema	April 1995
5.	Zee Classic	2005
6.	& Pictures	August 2013
7.	Zee Anmol Cinema	September 2016
8.	Star Gold	1994
9.	Movies OK	May 2012
10.	Star Utsav Movies	May 2016
11.	B4U Movies	1999
12.	UTV Movies	February 2008
13.	UTV Action	January 2010
14.	Filmy	February 2006
15.	Enterr 10	2006
16.	Manoranjan TV	October 2010
17.	Cinema TV	June 2012
18.	Maha Movie	May 2013
19.	Wow Cinema	June 2015
20.	RT Movies	July 2015
21.	Houseful Movies	September 2015
22.	Houseful Action	September 2015
23.	Rishtey Complex	May 2016

Table No. 2

Regional Language Channels		
Bengali		
Sr.No.	Channel Name	Launched Year
1.	Star Jalasa Movies	December 2012
2.	Star Bangla Cinema	April 2016
Bhojpuri		
1.	Bhojpuri Cinema TV	April 2014
2.	Oscar Movies Bhojpuri	January 2012
Kannada		
1.	Udaya Movies	2001
Malayalam		
1.	Asianet Movies	July 2012
2.	Surya Movies	March 2017
Marathi		
1.	Chitrapat Marathi	May 2016
2.	Fakt Marathi	2016
3.	Zee talkies	August 2007
Tamil		
1.	K TV	October 2000
Telugu		
1.	Gemini Movies	2000
2.	Zee Cinemalu	September 2016
Urdu		
1.	Filmix	2008

Table No. 3

Satellite rights of movies:

Broadcasters continue to invest in movie acquisition with the upper limit for a single film deal increasing from the INR 200 million ranges to the INR 500 million ranges over the past few years. Broadcasters are now entering into multi-movie deals with studios and actors to build up an inventory of fresh films. Star India inked a deal valued at INR 420 billion with Ajay Devgan for exclusive satellite rights of all his releases till 2017. This follows a similar pact between Star India and Salman Khan for around INR 521 billion for the latter's films for a period of five years. Zee Entertainment Enterprises (ZEE) acquired a marquee property in 2013, '*Chennai Express*', in a deal valued upwards of INR 400 million plus for seven years. The '*Chennai Express*' deal linked the satellite rights price to the film's box office performance with the producer reportedly getting an additional INR20 million for every INR 100 million the film made at the box office over and above the cut off of INR 1,300 million. As per news reports, the network earned an estimated INR15022 million from the film's world premiere. Multi Screen Media (MSM) has a line-up of A-lister movies to premier in 2014 having bought C&S rights for '*Goliyon Ki Raasleela Ram-Leela*', '*Krishh 3*' (for INR 380 million) and '*Dhoom 3*' (for INR 750 million). Dubbed versions of South Indian films continue to do well and films starring A-listers of South Indian cinema are now being sold at INR 50-70 million up from INR 20 million. Cost of renewal of movie broadcast rights has also been rising strongly. The level of competition for bidding is reflected in the fact that broadcast rights renewal needs to be done 2 to 3 years before contract expiry; else a competing channel may bid for and pick up the rights 1 to 2 years before the current contract expiry.

In **Bollywood**, a big star film can go for as big as INR 75 Crores, only for its satellite rights. Recently, Zee TV has bought the satellite rights for Aamir Khan Starrer *Dangal* for 75 Crores. However, this price is usually around 30-50 Crore for an average Hindi film that has decent star power.

In **Tamil Cinema**, this price cuts down almost to the half. Rajnikanth's latest film *Kabali's* satellite rights were bought by Jaya TV for INR 25 Crores. Where this is quite low for a Hindi film, down in south, this is like hitting a goldmine. Suriya's *24* was acquired by Vijaya TV for INR 15 Crores. On an average, a decent Tamil film can earn around INR 10-20 Crores for its satellite rights.

For **Telugu Films**, the price lowers down even more. The average cost for a hit Telugu film's satellite rights can range between INR 9-12 Crores. *Baahubali* was an exception, that earned INR 25 Crores (Gemini TV), bagging as much as

Kabaali or any mega Tamil film. But usually, Tamil films like *Aagadu* and *Nenokkadine* earn INR 9.75 and INR 12.5 Crores, respectively.

In **Malayalam Cinema**, the price cuts down to an average of INR 6-7 Crores. *Ennu Ninte Moideen* got 6.87 Crores by Asianet, while *Pathemari* was priced at 6 Crores by Surya TV.

The **Kannada Cinema** has the lowest prices in the South. With an average of INR 3-4 Crores per movie, the channels are not raising the prices. The situation worsens with movies flopping like a dead fish in an aquarium. *Godhi Banna Sadharna Mykattu* was priced at INR 1.5 Crore, while *Kendasamige* went for a staggeringly low price of INR 50 Lakhs.

Sr. No.	Movie name	INR (in crores)	Network
1	2.0	110 (In 2017)	Zee TV Network
2	Dangal	75	Zee TV Network
3	Dhoom 3	65	Sony Ent. Television
4	Dilwale	60	MSM
5	Sultan	55	Sony TV
6	Raees	45	Zee TV Network
7	Kaabil	45	Star India

Most expensive satellite rights of movies

Table No. 4

Source:

TRPs of films					
2012		2011		2010	
Film	TRP	Film	TRP	Film	TRP
Ra.One	6.7	Bodyguard	10.3	3 Idiots	10.8
Bol Bachchan	4.8	Singham	8.8	Dabangg	9.2
Agneepath	4.7	Zindagi Na Milegi Dobara	4.1	Ajab Prem Ki Gajab Kahani	7.5
Ek Tha Tiger	4.6	Band Baaja Baraat	2.5	Khatta Meetha	4.8

Source: TAM (for 2012); Press articles (other years); Copyright reserved with TAM MEDIA RESEARCH PVT. LTD. Any use of TAM data (or derivative thereof) mentioned herein without express permission of TAM shall be treated as illegal

Various news portals

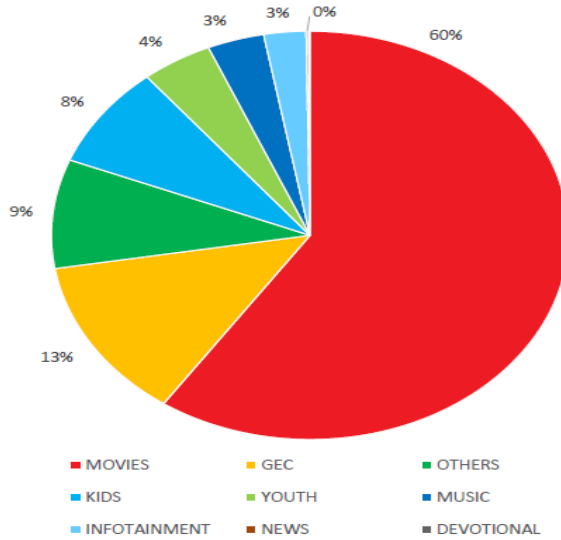
Table No. 5

Share by Language of Feature Films content on GEC channels

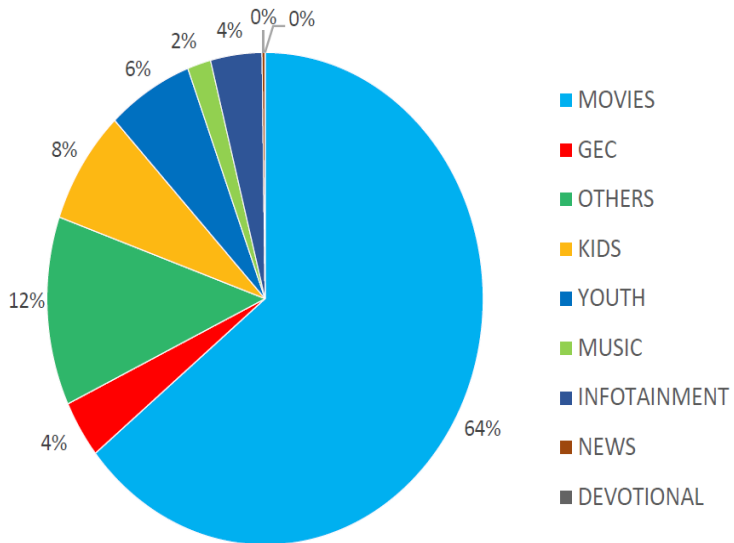
GEC -Channel Language	Share of Feature Film Content (%)
Tamil	21%
Telugu	18%
Malayalam	14%
Kannada	12%
Bhojpuri	11%
Oriya	8%
Hindi	7%
Bangla	6%
Urdu	1%
Marathi	1%
Punjabi	1%
Assamese	0%
Gujarati	0%
English	0%

Table No. 6

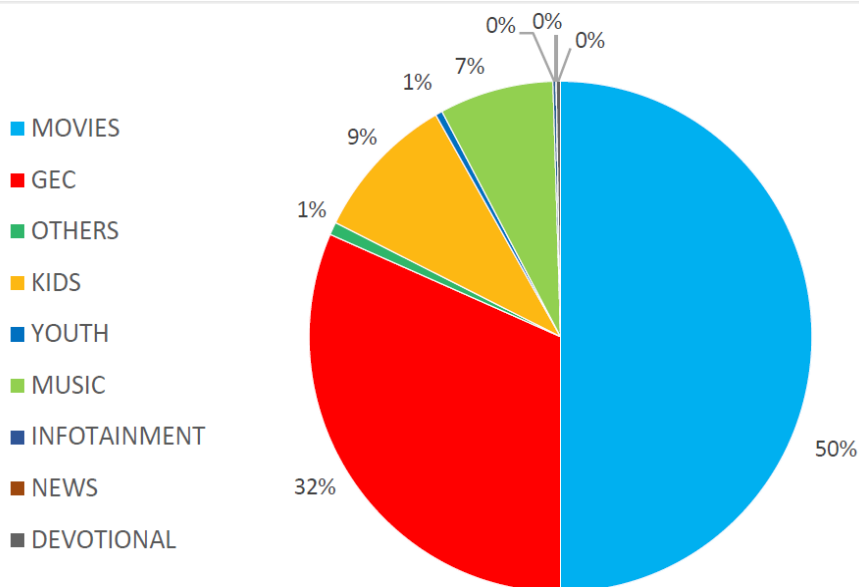
Viewership pattern across genres:



Hindi speaking market



South



Changing key aspects:

World television Premier: ‘World Television Premier’ concept was very new to Indian TV audience. The term brought in India in early new millennium. Nominally the movies on Doordarshan were showed was classic and old movies. Later on they started to show 70’-80’ era movies. Only the cable network operators were showing new or latest movies with the help of VCR and DVD players. But in new millennium television networks started to grab the new movies satellite rights. Day by day values of these rights are reaching at new level. Recently it crossed INR 100 crores. To achieve this sum TV networks needed best viewership and further advertising revenue. So exclusiveness of particular movie became key point. They were looking the first screening as mega screening. It became similar as theatre premier. But because of satellite and digitization the TV networks, access became possible from worlds any corner. Showing the exclusive movie can be watched from any were in world. This is how the first screening of latest movie known as world television premier. Recently *Bahubali 2* grabbed the ever best TVR ratings as WTP.

Lesser window of theatre to TV: Above discussed World Television Premier trend became huge successful for TV networks in terms of TRP and Advertising revenue. This new trend started a different race for bidding of new movies television rights. To grab the viewers TV networks started to show bided movie as soon as possible. In recent trend latest movies are screened in just two months. Means the time between theatre screening and television screening of particular movie has narrow downed.

Community to family and family to individual: In initial days watching movie was a social phenomenon. Television set was luxurious for ordinary people because of lesser availability of TV sets. So very few had that privilege. Watching television was like a get together for rural people in 90's decade. They were eagerly waited for weekends. Ramayana and Mahabharata was most popular television serials that gathered all villagers in front of single TV screen. Weekend movies had huge impact on same audience. After 1991 number of households having TV set increased. During same period cable networks became popular with affordable monthly rate. People were ready to spend money for entertainment. Watching television became a family activity in country. People received huge options of channels for entertainment. National and international appreciated made available by the channels. Because of IT revolution watching movies became very personal aspect through computers, laptops and mobile. It affected the family togetherness.

More small screens:

From beginning movies were started for big screen of theatres. Later on it moved to television too. As we have seen how movies became important content on television too. With all changing scenario now, movies are shifting screen from TV to mobile. Recently Hotstar, Amazon prime, Netflix and few other options are making their mark in Indian entertainment industry. As some serials are made and screened on these options, movies will soon follow this path and soon will be released online with smaller screen than television.

References

- Kumar, Keval, Mass communication in India, Jaico India.
- P.C.Chatterjee, Broadcasting in India, Sege.
- Kohali-Khandekar Vanita, The Indian Media Bussiness, Sege.
- Luthra H.R., Indian Broadcasting publications Division.
- Ninan, Sevanti, The Magic Window, Penguin
- Bella Modi, The commercialisation of Indian Television, Paper presented in ICA conference (1988)
- Shankar Acharya, India Today Report, 26th Dec 2005.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2010.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2011.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2012.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2013.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2014.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2015.
- FICCI-KPMG Indian Media and Entertainment Industry Report 2016.
- Decoding Movies On Television, BARC News Letter.

Web References:

www.indiantelevision.com

www.ddindia.com

www.mib.nick.in

www.thehoot.org

www.screenindia.com

www.cable-quest.in

www.adi-media.com