



Digital era and Changing face of Bollywood Cinema

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Abstract

It was for the first time on July 07, 1896 that Lumiere Brothers screened their short films at Watson Hotel of Bombay the audiences left mesmerized. It was an event which created history in terms of growth and spread of motion pictures across the globe. In 1913 Dadasaheb Phalke, released his film Raja Harishchandr. The silent era was dominated by the mythology and filmmakers narrated many stories of their childhood using motion pictures as a medium of expression. Initially the film industry and the fraternity could not get support of the society as there was no social approval of film viewing. Gradually the technology made it possible to make talkies and the first film – in 1931, Alam Ara made by Ardeshir Irani was screened in Bombay The credit of producing the first colored movie in India also goes to Sir Ardeshir Irani, who made Kisan Kanya (Peasant Girl) in the year 1937. 1940s to the 1960s is considered as the Golden Age of Indian Cinema by film historians. Beside that contemporary Hindi films have evolved through ages. From romance to realism to comedy to action; it has cross a long path. Introduction of latest technology has changed the cinematic landscape in India. Now the films are made with a rapid speed and cost of film-making has changed the production process completely. One side we are seeing big budget film competing with Hollywood but the cheap technology has provided wings to the new film-makers as well. The subject matter of the films shows divers thinking of the new breed and availability of new forums like, online release, You tube etc made it a profitable venture as well. In this global village world, the industry reached out to the international audiences too. The screenings at international film festivals, to the overseas market that contributes a large amount to Bollywood's box office collections. Investments made by major global studios such as 20th Century Fox, Sony Pictures, and Warner Bros was proof that Bollywood had impressed itself on the global psyche. From early nineteen century silent films to the recent Digital age era, Hindi cinema has continuously adapted and reinvented itself to both represent and challenge the many sides of technological evolution of film making and screening like online cinema viewing technique, online cinema video on demand techniques, on-demand movies app technique, cost and quality. These techniques are possible due to internet connectivity in India and the recent launch of 3G services and the launch of 4G. According to the report, India's mobile phone user are of more than 750 million subscribers, the size and impact of the country's potential for digital content use is huge. This paper tries to focus on impact of digital technology in Indian contemporary cinema and how the market and production of cinema has adapted to the changes brought in by the digital technology.

Keywords: Cinema, Digital Technology, Impact, Contemporary society, Bollywood.

Introduction

Today's success of the Indian film industry is the result of a long and tedious struggle. This journey began on July 07, 1896 when Lumiere Brothers of France organized a show of their short films and for the very first time. When the Lumiere Brothers' Cinematography showed six soundless short films in Watson Hotel of Bombay for the very first time everyone was exposed to motion pictures. The day was known as the 'golden day' in the history of the Indian Cinema for pioneering films in India.

One of the pioneers of the silent feature film in India was Dhundiraj Govind Phalke (alias Dadasaheb Phalke), a Bombay printer, photographer, painter and magician. It is reported that he was converted to cinematography when he saw the film, *Life of Christ*, at a Christmas cinema show. The idea of a similar full length feature on the life of Lord Krishnan took hold of him, and he made it his life's ambition. But financial stringency and the

unwillingness of women, even prostitute, to act in his films, were crucial issues he would have to contend with through his long career as a film-maker. He broke ground in 1913 with India's full length silent film *Rajah Harishchandra*. Phalke went on to make as many as 96 full length feature films and 26 short films. Phalke is often regarded as the father of Indian Cinema who visioned the prospects of speaking to the world through film. The acting skills of *Deviak Rani* in *Karma* (1934) immortalized her in the history of Indian Cinema¹.

The *Melody of Love* (1929), the first talkie to be screened in India. The credit of producing the first Indian Talkie *Alam Ara*, however goes to Ardeshir Irani, Devika Rani made her debut in this film. As many as 28 films in Hindi (23), Bengali (3), Tamil (1) and Telugu (1) in 1931 itself. With the introduction of sound in Indian films, the first-time rise of music in Indian cinema with musicals such as *Indra Sabha* and *Devi Devyani* was the

beginners of song and dance in India's films. JF Madan of Madan Theatres released the film *Indra Sabha* (1932) had as many as 70 songs including several superb Ghazals in Urdu. Studios appear across major cities e.g., Chennai, Kolkata and Mumbai as film making by 1935².

The credit of producing the first colour movies in India also goes to Sir Ardeshir Irani, who made *Kisan Kanya* (Peasant Girl) in (1937), which deals with peasant revolt against feudal oppression². Government of India established a Films Division in 1949, which produces the largest documentary film in the world with an annual production of over 200 short documentaries annually. Each film released in 18 languages with 9000 prints for permanent film theatres across the country. An art movement with a communist inclination began to take shape through 1940s and the 1950s with the advent of The Indian People's Theatre Association (IPTA). Number of realistic IPTA plays, such as Bijon Bhattacharya's *Nabanna* in 1944 (based on the tragedy of the Bengal feminine of 1943), which was further represented by Khwaja Ahmad Abbas's *Dharti Ke Lal* in 1946. It continued to emphasize on reality based film and went on to produce *Mother India* and *pyaasa*, which is among India's most recognizable cinematic production².

The Golden Age of Indian Cinema was started from the late 1940s to the 1960s. This includes *Guru Dutt's Pyaasa* (1957) and *Kaagaz Ke Phool* (1959) and the *Raj Kapoor Awaara* (1951) and *Shree 420*(1955). These films were based on social themes mainly dealing with working-class urban life in India. Mehboob Khan's movie *Mother India* (1957), which was nominated for the Academy Award for Best Foreign language Film where as film maker like Bimol Roy popularized the theme of rebirth in Western popular culture with his film *Madhumati* in 1958.

The emergence of a new Parallel Cinema movement, mainly lead by Bengali Cinema which led the blooming commercial Indian Cinema. The *Apu Trilogy* won major prizes at all the major international film festivals and lead to the blooming of **Parallel Cinema**².

The seventies began with *Bobby* (1973), but perhaps the greatest spectacular of post-independence cinema has been *Sholay* (1975), a 'curry western'. Shot in 70 mm and moving at a rapid-fire pace, it glorifies the stocky and lovable dacoit chief, Amjad Khan. For the next decade or so excessive violence and Amitabh Bachchan the 'angry young man' who set out to right the wrongs in Indian Society. The actor represented the common man at the mercy of 'the system' but willing to stand up and fight back. The closing of the 20th century and the first decade of the new millennium were marked by a revival of the mainstream Hindi, Tamil and Telugu cinema and the return of audiences to the big screen. The new digital technologies, a booming Indian economy and the mushrooming of 'multiplex' theatres played no mean role in this revival¹.

Review of Literature

In the paper **Recent trends and promotion strategies in Bollywood** uses the Case Study method, the findings of the study indicates that even flop movies earns huge amount because of their promotional techniques. As a result the study found new promotional techniques like visiting to reality shows to connect to audiences, visiting to different cities, launching games for teens and kids, help of social networking sites, promotional songs and publicity stunts³.

Cinema in the Age of Digital Revolution focuses on the negative and positive impact of digital technology and also the democratization of film making and sensor. After brief view the paper concluded that now cameras are in the hand of millions of amateur and professionals and this digital revolution has made the art of film making more accessible. Through DVD releasing and internet streaming now it has become the most frequent mode of exhibition for the majority of movies professionals⁴.

In the paper **The Emergence of Digital Cinema** covers the Aesthetics, Paradigms, And Technological Development, Contours of The Digital Cinema, Implications of Soft machines For Making Digital Cinema, Outcomes of The Digital Cinema, Probes Into The Image Of Digital Cinema, Implications of Digital Cinema For Narrative Fiction, Implications of Digital Cinema for Documentary. The research concluded that the current situation is one where the potential for digital moving image practice is in advance of conventional cinematic theory. The theoretical basis of filmmaking has been developed over a seventy year period from the late nineteenth century until the mid sixties with a few extensions since. Digital Cinema requires a new theory base that allows and accounts for the new fluidity of mutual causality, non-linearity, and metamorphosis. One that is based upon the values found in the paradigm of the Age of Information⁵.

Reality and Effect: A Cultural History of Visual Effects this study employs a theoretical discourse which compares the parallels between visual effects and the discourse of modernity/postmodernity, utilizing close textual analysis to understand the symptomatic meanings of key texts. The purpose of the study is to chart how the development of visual effects has changed popular cinema's vision of the real, producing the powerful reality effect. The result of the study concludes that the history of visual effects seeking the reality effect, the spread of digital effects not only has brought about blurring of the line between live-action and effects-added footage, but is also breaking down the boundary between effects-added live-action footage and animation⁶.

In the paper **The Impact of Digital Technology upon the Filmmaking Production Process** uses the number of interviews, journals, websites and textbooks in an attempt to offer a contemporary objective balanced overview of the subject to examine the broader implications that digital technology has over previous technologies, and what these implications mean (if

anything) for filmmakers, the film industry and audiences. The result of the study concludes upon ways in which cinema re-establish itself in the digital age, and asks whether the current situation is really any different from the uncertainty of when cinema first began⁷.

Objectives: i. To find out the digital market strategy for the publicity and promotion of films. ii. To find out the changing cinema viewing or watching forms. iii. To study the impact of digital technology in Indian contemporary cinema.

Significance of the study: The Hindi language film producing industry i.e. Bollywood is the largest producer of films in India. Since 1960, India is one of the country who made the record of producing the maximum number of commercial films as well as attracted the maximum number of viewers. In today's lively entertainment atmosphere thousands of movie releases in India and every movie faces a tough competition. In order to face the competition the promotional strategy of movies are getting changed i.e. through posters to digital techniques. So focusing on digital techniques for promotional strategy the study is done.

When you move in early days, at that time the video or moving image was projected on to a simple screen of white cloth through projector and now if the light is thrown through a piece of celluloid than in last few years cinemas around the world have been changing slowly with the digital projectors, which really replace the mode of film projecting in coming era. The study also focuses on the changes in viewing patterns in watching cinema by the people from projector to digital world. Besides that Indian contemporary cinema brings a lot of technical development with the impact of digital technology and the ways movies are made today. Now a day movies put a greater importance on the visual effects rather than the story. After all such briefs about the digital market, cinema viewing technique and the impact of digital technology in Indian contemporary cinema. This study helps in finding the changing pattern of cinema viewing technique, its digital marketing strategies in promotions and publicity of films and the digital technological changes in Indian contemporary cinema.

This study provides a framework for understanding the changing landscape of contemporary Cinema in the Digital Age. It draws on different themes which have already been studied and which connect the research objectives in this study to a wider research perspective.

Methodology

The research methodology which is used in the study is Case study method. It has been use to analyse the changing landscape of contemporary Cinema in the Digital Age. Two contemporary films of year 2014 "PK" and 2015 "Bajrangi Bhaijaan" has been selected to find out the digital market strategy for the publicity and promotion of films and two contemporary films of year 2012 "Ra-one" and 2013 "Krrish" were selected to study the impact of

digital technology in Indian Contemporary Cinema. The data collection was the secondary data that is from various online entertainment websites in order to gather the information for the case study of the films.

Further study is done by online websites of cinema viewing/watching, data is collected in order to achieve the changing landscape in Cinema viewing/watching Pattern, by the application of 'uses and gratification theory'.

Case study Presentation and Interpretation

Case study of PK movie on Digital Promotion Techniques: The producer of 'PK' movie is Vinod Chopra Films and Rajkumar Hirani Films in association with UTV Motion Pictures. The movie collected INR3.39 billion gross box office collections. It was released with 5,200 screens across the India. The segmented audiences were entire family and the youth of age 15 to 24 year⁸.

Table-1
PK movie on Digital Promotion Techniques

Technique	Promotion
Whats app	First look on whats app i.e. motion poster which revealed Anushka's look
Chota PK	released Aamir Khan's childhood image in a PKfied way on the occasion of Children's Day
My PK Poster	special app was launched that gave the audience a chance to create their version of the PK Motion Poster
Book My Show takeover	PK' trailer was the first thing every individual user would see if they visited the BookMyShow.com
YouTube masthead	'PK' became visible on the YouTube desktop masthead
Twitter Audio Card	Launched the Twitter functionality of Audio Card in India
PK funnies	Behind-the- scenes clips were posted on Facebook
#PKkiKhabar	Twitter signature selfies were used to put out exclusive images from PK's 'maha' (Grand) journey across India starting from Patna, Varanasi to Delhi , Jaipur etc.
Song launches/activations	The music was launched in five different phases, first song 'Tharki Chokro' in a press conference in Delhi, while the second song was released by Aamir Khan from his digital platform and the third song was released exclusively at all the PVR Cinemas properties.

Case study of Bajrangi Bhaijaan movie on Digital Promotion Techniques: The producer of Bajrangi Bhaijaan movie is Salman Khan Films and Rockline Venkatesh in association with Eros International. It is the top performing movie of 2015- INR 550 crore gross box office collections. The movie was released with 500 screens across the India. Forming one of the major segments of the audience this movie was also made with the entire family in mind, with youth (15-24 years of age).

Table-2
PK movie on Digital Promotion Techniques

Technique	Promotion
Twitter tweet	The Bajrangi trailer #BBTrailerAt5pm.
Twitter contest	50 winners of the Bajrangi Bhaijaan Twitter Contest got to watch the teaser the new Salman Khan movie
Dubsmash.com video release Facebook	Salman Khan and Nawazuddin Siddiqui made a 4 second conversational Bajrangi Bhaijaan movie dialogue video through dubsmash.com app and releases on facebook.
Facebook Page	Bajrangi Bhaijaan movie has facebook page and was liked by 2,686,603 people.
Facebook post	Posted about Bajrangi Bhaijaan trailer that Ab subscribe karo aur Bajrangi Bhaijaan ka trailer seedha apne wall pe pao! http://bit.ly/BBExclusiveClub .
TV series	<i>Selfie Le Le Re with Kris and Salman</i> will premiere on July 18 on Cartoon Network, <i>Bheem aur Bajrangi Bhaijaan</i> will beam on July 19 on POGO
Promotional song	The song titled 'Aaj ki party meri taraf se' will not be a part of the movie, but is a promotional song.
Game	A unique game which has been inspired from the film's story is being launched across all platforms.
Multi-lingual campaign	Bajrangi Bhaijaan had a multi-lingual campaign, and its poster was released in different languages on several social media platforms
Merchandise Promotion	Gaada of Hanuman Ji use as a pendent in a movie which was wore by Salman Khan. It was present for sale in market as well as on various online shopping websites.

Changing landscape in Cinema Viewing Pattern: Since according to Katz, 1959 'Uses and Gratification theory', the studies which shifted their focuses from what media do to the people to what people do with the media. The uses approach assumes that audiences are active and willingly expose themselves to media⁹. Same as now a day's people are not limited to radio, newspaper, TV etc in order to fulfill their requirement now due speedy technological innovations in 21st

century brings lots of gazettes like laptop, computer, Smart phones, iPads, Netflix, Redbox, On Demand etc with the internet connectivity in India and the launch of 3G services 4G services shifting the focus of media users to the new media i.e. digital media.

When it comes to watching movie, today's in digitally connected world and the way consumers rent, purchase, and watch films it shows that people are now more connected to digital era. Renting is the primary method of watching movie, whereas most of the consumers preferred to rent movies through low-cost mail subscription services or through digitally stream movies to their television, computer, or mobile device to watch the movie.

From 'Uses and Gratification theory' other people report that they use the media, particularly TV and Radio, as a means to overcome loneliness⁹. Same in today's scenario technology make the people lonely as they are involve with their gazettes 24 hours and they are stick or rely to see the things on their own gazettes. So here they start using the simplest way to view or watch the movie on Youtube, on-demand movie apps, online streaming movie sites etc. rather than going to multiplexes and cinema halls.

Some online streaming movie sites information gathered from internet which is used by people to watch the movie online. Amazon.com, PrimeWire.ag

Few more are like Solar Movie, Movie4K, Watch-Movies, Project Free TV, Los Movies, Vumoo, Movie25, CoolMovieZone, Film Club, MovieManiac, Tube+ all are online streaming movie websites found on internet and is used by the people too¹⁰.

Some on-demand movie app information gathered from internet: i. Netflix by Netflix, Inc. ii. Hulu Plus by Hulu, LLC. iii. HBO GO by Home Box Office, Inc.

Few more are like Showtime Anytime by Showtime Networks Inc., Crunchyroll - Watch Anime and Drama Now! By Crunchyroll, Inc., Vimeo by Vimeo, LLC, Amazon Instant Video by AMZN Mobile LLC, Vevo - Watch Music Videos by VEVO, FOX NOW by FOX Broadcasting Company, WATCH ABC by ABC Digital is the entire app used by the smart phone users¹⁰.

Impact of digital technology in Indian Contemporary Cinema: When you look back in earliest days, films have used visual magic at that time too i.e. ("smoke and mirrors") tricks which produces illusions as a result it surprise the audiences. The phenomenon of *persistence of vision* (it was first described to some degree in 1824 by British physician Peter Mark Roget) is the reason why the human eye sees individual frames of a movie as smooth, flowing action when projected.

Earlier the effects were produced within the camera (in-camera effects), like simple jump-cuts or superimpositions, it is formed by using miniatures, back projection, or matte paintings. Slightly later, Optical effects came using film, light, shadow, lenses and/or chemical processes to produce the film effects. Film titles, fades, dissolves, wipes, blow ups, skip frames, blue screen, compositing, double exposures, and zooms/pans are some few examples of various optical effects.

The recent trend of the industry in order to use the effects is VFX which create virtual locations and backgrounds: instead of going to real places or waiting for particular climatic phenomena to occur. It can also be created simply with the help of computers. Environment, moods, setting can be added to actors by performing in front of a green screen studio. It saves the cost of location shoot and also it is time saving. It has been another improvement in the VFX industry to increase the economies since 2008. Currently, 70 per cent of Bollywood Film industry is using VFX.

Ra-one Movie- A sci-fi movie hit the box office and it redefines the role of special effects in Indian Cinema. Software's like MAYA, HOUDINI and Macs is included in the movie to give a complete 3D effect. For composites, the team relied upon NUKE and SHAKE software's. A team of approx 750 professionals were hired to work completely on special effects and VFX in Ra.One. Professionals from all over the globe i.e. India, Bangkok, Canada, US and France added their bit contribution to the movie. Use of **3,500 VFX** shots which set a benchmark for digital innovation and use of technology in movie marketing for Bollywood. Ra.One, a step towards excellence, was released with 3000 screens (2D) in domestic market and 500 screens in 3D. As a result, the use of advanced technology and VFX in Ra.One took Indian market at hype. It won major technical awards at award ceremonies, including a National Film Award and Filmfare Award for Best Special Effects¹¹.

'Krrish'3 Movie- is a Bollywood superhero science fiction film. Superheroes have been around in Hindi cinema for decades, but huge technology shoot have made 'Krrish 3' the most skilful and impressive special effects-wise movie. In Krrish 3, we saw Hrithik fly on rooftops, walk on water, run through hot molten metal and jump off an 80-storey building, but in reality the real superhero of film was doing these things with the help of visual effects team. The only film that compares Ra.One in the visual effects usage till date is Krrish 3, which has used around 50 visual effect sequences, amounting to over 3800 shots. There are over 50 such sequences in *Krrish 3* making which makes one of the biggest visual effects films produced in India ever. In *Krrish3*, for instance, more than 80 per cent is CGI (Computer generated image) and VFX. However Krrish 3 is the first Indian film with heavy VFX shots done completely by Indian experts. Krrish 3 won the IIFA award and Star Guild Award for best special effect and ZEE Cine Award for Best Visual Effect¹².

The use of digital effects can save budgets from the construction of huge sets. Digital effects also make filmmaker to shoot location shots in the studio with the blue or green screen and it also reduces the risk factors by substituting CGI for dangerous blast, fight and stunt shots. These, digital effects represent these scenes indistinguishably from reality.

Conclusion

As far as the objective is concern, to find out the digital market strategy for the publicity and promotion of films for that PK and Bajrangi Bhaijaan movie were selected for the case study. The result of the case study is that, both PK and Bajrangi Bhaijaan uses the digital publicity and promotion techniques. They uses the facebook twitter, whats app, you tube, TV, digital posters and many more for publicity and promotion. Few years ago, actor and actresses travel one city to another for the publicity and promotion of movie also movie posters were pasted on walls at several places so that people come to know about the films and they will watch it. Now in this digital era celebrity and production team has adopted a new technique for the publicity and promotion through this celebrities and production team has to not travel much and can promote their films just by sitting in their homes. It is so because of its reach, low cost and saves the time too. Bollywood movie comprise 30-40 percent of entire marketing budget production cost of which 20-30 percent is spent on digital marketing. Around 81 per cent of the online Indian population, according to a report by *Hungama Digital Media*¹³, engages in some kind of social interactivity on the web, making it an ideal place for the film marketers to draw young crowds.

Moving to the second objective i.e. changing cinema viewing or watching forms there is a shift in movie watching pattern i.e. people are more concern in watching online rather than going to cinema halls. As through the availability of mobile apps and online movie site it shows that in today's digitally connected world the way consumers rent, purchase, and watch films is now more connected to digital era. Not only that consumers preferred to rent movies through low-cost mail subscription services or through digitally stream movies to their television, computer, or mobile device to watch the movie. At last through applying uses and gratification communication theory tried to prove the shifting pattern of movie watching of people.

The third objective is to study impact of digital technology in Indian contemporary cinema and the result is that use of new and advance technology makes the filming process fast. Now more movies are made in a year on several genres and the issue because now movie making is very easy. Use of VFX, CGI, non linear online editing, advance camera etc is expected to grow at a compounded annual growth rate of 18.5 per cent to reach Rs 5,590 crore by 2015. This report is according to the FICCI-KPMG Media and Entertainment⁸.

So, over all findings and the result of this research is that digitalization in film industry not only brings the opportunities for the people but also bring a Indian Cinema in a new perspective and creative way through its digital presentation. Now more people are aware about the upcoming movies through its digital promotion.

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