

PROJECT MANAGEMENT PRACTICES IN INDIAN FILM INDUSTRY

(A STUDY WITH REFERENCE TO TAMIL FEATURE FILMS)

*A thesis submitted to Pondicherry University in partial fulfilment of the
requirement for the award of the degree of*

**DOCTOR OF PHILOSOPHY
in
COMMERCE**

By

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CERTIFICATE

This is to certify that the thesis entitled “**PROJECT MANAGEMENT PRACTICES IN INDIAN FILM INDUSTRY (A STUDY WITH REFERENCE TO TAMIL FEATURE FILMS)**” submitted for the award of the degree of **Doctor of Philosophy** by **Mr. SADISH KADHANE D** is based on the original work done by him in the Department of Commerce, Pondicherry University, Puducherry, India and that the research work has not previously formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or any other similar title and it represents entirely an independent work on the part of the candidate.

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Declaration

I hereby declare that this written document entitled "**PROJECT MANAGEMENT PRACTICES IN INDIAN FILM INDUSTRY (A STUDY WITH REFERENCE TO TAMIL FEATURE FILMS)**" submitted by me for the award of the Degree of **Doctor of Philosophy** in Commerce is the original work done by me under the Guidance and Supervision of **Dr.P.Natarajan** and no part of this thesis has previously formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or any other titles of recognition.

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Abbreviations

PM	Project Management
PMBOK	Project Management Body of Knowledge
WBS	Work break down Structure
KPMG	Klynveld Main Goerdeler
PWC	Price Waterhouse and Coopers
NFDC	National Film Development Corporation
M&E	Media & Entertainment
SIMPPEC	South Indian Motion Picture production Executive Producers
CPM	Critical Path Method
ANOVA	Analysis of variance
CAPM	Capital Asset Pricing Model
PERT	Program Evaluation Review Technique
PMI	Project Management Institute
DVD	Digital Video Disc
EVPM	Earned Value Performance Management
PRINCE	Projects in Controlled Environments
AIR	All India Radio
M G	Minimum Guarantee
DTH	Direct To Home
FICCI	Federation of Indian Chambers of Commerce and Industry
CAGR	Compound Annual Growth
MNC	Multi National Company
AOA	Activity on arrow
AON	Activity on Network
IFI	Indian Film Industry

INTRODUCTION AND DESIGN OF THE STUDY

1.1 INTRODUCTION

1.2 MODERN PROJECT MANAGEMENT

1.3 PROJECT MANAGEMENT PRACTICES IN INDIA

1.4 FILM PROJECT MANAGEMENT PROCESS

1.5 PROJECT MANAGEMENT PRACTICES IN FILM INDUSTRY

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1.12 ANALYSIS OF DATA

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1.14 STRUCTURE OF THE REPORT

CHAPTER -I

INTRODUCTION AND DESIGN OF THE STUDY

1.1 INTRODUCTION

A project may be understood as a temporary enterprise undertaken to create a unique product, service, or result. The temporary nature of projects speaks a definite beginning and end. The end being, when the project's objectives have been accomplished or when the project is aborted because its objectives will not or cannot be met, or when the need for the project ceases to exist¹. Munns and Bjeirmi(1996,81) advert that undertaking a project requires one to employ faster decision making techniques as opposed to ordinary day-to-day operations. This requires that a project should have well defined boundaries which includes the setting of a starting date and that a project can only end when the objectives are met or if the project is terminated².

The economy today is project oriented. Most of the work is carried out as a project that is why the objectives are clearly defined and efforts are made to achieve the objectives within certain time and within certain cost budget.

A project is executed only once. Every project manager will purport that the project was completed with utmost efficiency and in order to validate this claim, project manager should not settle for just a plan but have the best plan. Project manager must be able to justify that his plan is most economical so that his claim is upheld. The project is kept within budget and on schedule through the control function. In fact the progress of the project is reviewed periodically and rescheduling,

¹A Guide to the Project Management Body of Knowledge (PMBOK Guide)-Fourth Edition retrieved from https://www.works.gov.bh/English/ourstrategy/Project%20Management/Documents/Other%20PM%20Resources/PMBOKGuideFourthEdition_protected.pdf

²Hellas, M. (2015) . Project charter, scope, and time management in the movie industry.

if necessary is done from time to time. Taking in account the nature and complexity of project tasks, adoption of Project management practices is immensely essential.

1.1.1 Project Management

The most powerful tool to attain efficiency and enhance the chances of success in any project is project management. If one were to apply the elemental principles and techniques of project management one would find that they fit projects of all sizes, small as well as large. Project management has a definite mission and it is not simply building systems but to build a specific systems. Nearly everyone who comes in contact with the project is affected by the project management all the way to the top of organization. The introduction of project management has wide spread impact in the organization.

The traditional form of management is not suitable for projects. The traditional form of management handles established repetitive work. In a project (i) the work is not repetitive (ii) the work needs coordination of persons drawn from different departments and outside agencies (iii) the relationship in setting is flexible (iv) most of the times work is with uncertainties.

Every project has a collection of numerous activities which are interrelated in nature, and requires different types of resources which are of mostly be the stumbling blocks or constraints. Without effective planning the project cannot be executed.

1.1.2 Project Planning and Scheduling

Project planning is an important step or process of project management. The resources, constraints and interrelationship of the activities should be visualized and planned informally for every project. Without effective planning the project cannot be executed. Project planning renders the base for organizing the work on the project and

for assigning responsibilities to each individual and also provides coordination between tasks and organizations involved in the project. Project planning involves punctuality and provides the base for monitoring and control.

Project scheduling is a part of planning itself. In project scheduling one mainly concentrates on time schedule and allocation of resources. In scheduling, the activities of the project are marked in a time scale in which they are to be executed and the resources requirements at each stage of execution are assessed. The expected completion time of each activity and the whole project are estimated. The steps in project scheduling are the following:

- Assign timings to events
- Assign duration to activities
- Find an early start time and end time for every activity, so that the entire project is within scheduled period. This is done through quantitative techniques.
- Allocate resources to activities. There are quantitative methods to achieve proper allocation of limited resources.

1.1.3 Project Control

Project controls are an established set of policies, processes, and tools to consistently manage, evaluate, and document the evolution and performance of a project or discrete elements of a project, such as a project phase or individual contract. The principle of control is a basic principle of management, and project control is similar to the control of any other business activity. It will differ in detail from other operational control systems of the project. The project performance has to be monitored continuously and the causes of deviation from the goals must be carefully ascertained. There are two approaches for project control, the variance analysis control and the performance analysis control.

Humans have undertaken and managed projects since the start of civilization. Although the imperatives, resources and constraints have drastically changed, the foundational issues of project management such as that of performance and time still prevail. The basic essence of project management has changed in recent times starting from the construction industry to all types of organizations and the growth of project management has occurred much as a need to offset certain shortcomings of the traditional functional management, such as lead system development and relatively ineffective cost and schedule performance.

1.2 MODERN PROJECT MANAGEMENT

Project approach is relevant today to all fields and sectors. It refers to a chain of activities which have a well-defined start and end state and which pursue a predetermined goal and uses a prescribed set of resources, which come in many forms and can be used almost in any area. As every organization or industry is recognizing that they are adopting Project management approach to survive in the competitive environment. The conventional project based organizations like constructions; IT, Heavy industries and government agencies have started realizing the emerging need for the employment of the project management tools and techniques to attain their goal. Organizations striving to improve the performance of projects have major economic benefits to them and also to the country as a whole.

The three main constraints of project management are scope, time and cost. The success of project management can be measured by the ability of the project team to manage the project within the constraints. The other preliminary constraints are finance and human resource.

1.3 PROJECT MANAGEMENT PRACTICES IN INDIA

Project Management envelopes a wide range of skills and elements which is defined by the Project Management Body of Knowledge, generally known as the PMBOK. In the past, Project Management was considered as a sensitive and internal process, where in training was not required to practice project management was in a large number of organizations, both in private and public sectors³. It was found in a study that as many as 15 sectors including Auto, Power, Retail, Banking, and Hospitality that the project management practices in India was highly distinguished not only on the basis of size and complexity of the project involved, but also across all sectors as well as the different forms of ownership. The maturity level of project management practices was found to be higher in the capital intensive sectors (e.g. Power, Steel, and Construction) or sectors like IT, which involved multidimensional or complex projects.

1.4 FILM PROJECT MANAGEMENT PROCESS

The PMBOK standard identifies five process groups which are compared with film project management process⁴. The PMBOK process group to the film project process group is given in the table 1.1.

³Ali Jaafari(2003) Project management in the age of complexity and change, Project management journal, Pg 47.

⁴ Hellas, M. (2015). Project charter, scope, and time management in the movie industry.

Table 1.1 Film Production Phases Map to the PMBOK guide

Film Project Process	PM Process	Comments
Development	Initiating/Formulating	Concept completed; financing secured.
Preproduction	Planning Initiating	Primary phase; depends on green light from executives, Preparation of film shooting.
Production	Execution Controlling	Cost and time critical phase; Change management.
Post-Production	Executing Controlling Closing	Production and post production overlap; editing of raw film, sound, effects, printing, and delivery.
Distribution	Initiating, Planning, Executing, Controlling.	Secondary phase; rights for licensing obtained at any phase, such as box office screenings, TV, cable; manager unable to control risk, time.
Exhibition	Closing	Secondary phase, after closing; manager not able to control risk and time.

Source: Checklich 2002 lights, camera, project management. PM network, 16 (7), 26-32.

The PMBOK Guide (PMI, 2004) states that “A generic and standardized collection of recognized project management practices, knowledge areas and process, does not focus on industry- Specifics”. Instead, it unifies common project management practices and serves as repository of professional knowledge based on consensus. Actual practice, of course, would be expected to reflect PMBOK guide, yet to be tailored to varying degrees for each specific industry or organization. The project management of film industry as different process or phases viz Pre-production, Production, Post production and exhibition.

1.5 PROJECT MANAGEMENT PRACTICES IN FILM INDUSTRY

Now a day's most organizations adopt the use of specific project management standards in order to extend more normality to terminology and the execution of processes and methods. There are multiple standards available. However, the major contention in project management research has been the linkage between certified project managers and project success, or the absence thereof.

The film industry is the sole industry that has extremely high investments in the project, with a strikingly high level of uncertainty as to its success. Taking this into account, the implementation of the concept and principles of project management must be adapted to the context of the industry. Project management practices have introduced a work breakdown structure (WBS) method, and the film production accomplishes the same by developing a shooting script. Time management in the case of movies deviates a lot from the methods suggested in PMBOK and suggests the need for creating a resource breakdown structure, which the film production has accomplished through budgeting process. Moreover, there also exists a general disregard for resource management as a sovereign process among popular film production guides.

According to William Goldman, "No one knows nothing" The film industry is essentially characterized by extreme uncertainty combined with strikingly high investments. Although Goldman does not have to be quite right, the basic problem of the producer or manager of a film project is the fact that it is not possible to clearly predict the success of the project, which is implemented in a dynamic environment without stable and predictable parameters on which can be relied upon⁵. The film

⁵Luke Antonio (2012) Facing The Challenges Of Film Industry: A Successful Model Of Project Management Megatrend Review Vol. 9, No 3: 231-256.

business is a business of extremes, where a dynamic environment to unpredictable manner distinguishes several hit films that collect most of the revenue. Therefore, management film project represents a challenge. On the one hand, the use of certified principles and the concept of project management represent the growing need of the film industry.

The Indian film industry granted the industry status in the year 2001 which makes the financial activities, production and other activities to be professional and smooth. Regional Indian films are the keys to the Indian cinema and the diverse regional cinemas in India strive to maintain their distinctive identities and provide an important dimension of the cultural wealth and diversity of India's regional films. The Tamil film industry has attained 100 years of establishment and the number of Tamil films production increased year by year. Chennai is the heart of Tamil Film industry where many film production companies located in around Kodambakkam (The Birth Place of Tamil cinema). Today 'cinema' means only the feature film. Its main objective is to entertain the audience for two and half hours. It is filled with melodramatic scenes, song and dance sequence, stunt sequence, thrilling or emotional climax and formula based story line. According to Academy of Motion Picture Arts and Science feature film is defined as "a running time of 40 minutes to about 90 minutes and above". The Tamil film industry gives importance to feature film content project which makes an impact to the society and gain a numerous profit to the maker of the film.

1.6 STATEMENT OF PROBLEM

The Film Industry, not often represented in the Project Management discourse, as an industry that is supposed to provide a unique perspective for the study of Project Management. The challenges faced by the Project managers in accomplishment of the projects balancing between the triple constraints - Time, cost, resources, which

involved in projects, claim the need for this study especially in Film Industry. In the globalized competitive environment the survival of any organization requires PM approach with entrepreneurial spirit. Film Industry has a high degree of relevance for applying project management appraisal.

Film production is unique because it is a logically complex and difficult undertaking. It needs excellent decision-making, such as used during resource changes, unforeseen events, and artistic or financial decisions. It advances on directions from many highly specialized personnel who share responsibilities of project management like the producer, director, production manager, and others. Project Management responsibilities of film production are also meshed with the administrative, technical, and artistic skills of the professionals who control the project. Production houses and Executive producers are shouldering major responsibilities in the film projects. Hence, their views have to be elicited in order to know how far project management practices are helpful in ensuring success. But no comprehensive study covering all these aspects has been undertaken in the Indian context, Hence this Study.

1.7 SCOPE OF THE STUDY

This study narrates project management practices of Indian Tamil Film Industry. It gives specific focus on feature film production process on its life cycle stages only. The views of two main stakeholders (i.e.) Production houses and Executive Producers alone were obtained to know the nature and extent of application of project management approach in Film Project. The survey was carried out mainly in Chennai City (Tamil Nadu) since most of the respondents are functioning from Chennai. Hence survey was held at Chennai. The study covers how the production activities of a film project are scheduled and controlled especially the time and cost.

1.8 OBJECTIVES OF THE STUDY

The main objective of the study is to deduce how effectively film projects are managed (Planned, executed and controlled) from the stakeholders perspectives and to develop a network model for effective film project management. The specific objectives of this study are:

- To give an overview about the genesis and growth of Indian Film Industry
- To describe the emergence of Project Management practices and tools for effective implementation of film projects
- To identify the Project Management practices in Tamil Film production from the producers perspective
- To elicit the views of executive producers in designing and implementing Network Models.

1.9 HYPOTHESES

The following hypotheses were formulated to substantiate the objectives of the study.

H01: There is no significant difference among different production companies' opinion on Content of Production, Sources of Production, Funding Mechanism of Film Production, Revenue generation.

H02: There is no significant difference in the perception about the PM practices and the experience of the executive producers.

H03: There is no significant difference in the perception about the PM practices and the age of executive producer.

1.10 METHODOLOGY

1.10.1 Nature of study

Basically this research is explorative in nature as it explores the possibility of adoption of PM approach in Film Industry. This study is about the project management practices followed by the project managers in Film Production. As project management has many methodologies, this study has adopted PMBOK methodology which is a standard publication by Project Management Institute (PMI). In addition to that, the perception of both production houses and executive producers were collected on the Project management practices of film production activities or system. Secondary data were collected from Film Federation of India, KPMG report and PWC report.

1.10.2 Sources of Data

The present study deals with the project management practices of Tamil feature film production. The data on film Production management which was chosen for the research is not readily available in any official database of the production houses such as website, annual report etc. Therefore, the data for the study is collected through primary sources by using a well-structured interview schedule. This survey sets were framed to obtain the demographic set up of film production house and the Executive producer, the financial aspect of the production houses, the production techniques with the revenue generation and the constraints of the film production.

The secondary data were collected from the National Film Development Corporation of India website and from the Central Board of Film Certification website to emphasis the growth and the number of films including regional films produced during last five years. The report given by PWC and KPMG has been taken for other

analysis purpose. The primary data were collected by conducting sample survey method from among production houses and production executives by adopting two different interview schedules.

1.10.3 Sampling Design

Production houses are the individuals or firms who are sponsoring a film project by providing theme and financial resources. The details of the production houses were collected from the report given by Ministry of Information and Broadcasting, Government of India in the year 2014. The report mentioned 40 key production houses actively playing in Tamil Nadu. All the 40 were approached based on purposive sampling, whereas only 30 production houses responded properly.

Man or a team behind the success of every film project is executive producer, who carry out all the activities in film production and facilitates in releasing the film. Besides the perception of Executive producers who are really involved in the implementation of film projects were also obtained. 30 registered Executive producers of South Indian Motion Picture Production Executive producers (SIMPPEC) were approached from Victory Film directory 2014. Convenience sampling technique has been used to select the respondents. The sponsors (Production houses) dream could be realized only by executive producers. Hence, relevance of adopting PM practices is essential for executive producers to optimize the time and financial resources.

1.11 RELIABILITY TEST

The primary data were collected from two different stake holders in Film Industry viz Production houses and Executive producers through two different interview schedule. The tools prepared for primary data collection were tested and ensured its reliability. The reliability analysis using Cronbach Alpha scale were tested on the

demographic variable 27 items of the respondents, showed a reliability of .703 given in the table which is greater than .7 confirming the adequacy and authenticity of the questionnaire, which is considered as highly significant. A reliability co-efficient of 0.7 and above is considered adequate according to Nunnally (1978) thus confirming that the research instrument used in the study was internally consistent and reliable which is shown in table 1.2.

Table 1.2 Reliability Test

Cronbach's Alpha	No of Items
.703	27

1.12 ANALYSIS OF DATA

The general plan of analysis ranges from simple percentage tables to advanced statistical tools. For the purpose of testing hypothesis i.e. to compare the prospects and issues of film Production houses with the respective different productivity of production houses ANNOVA method has been used. Garrett's Ranking has been used to know the preference of profit sharing of the film production houses.

The project management tools like Gantt chart has been used to provide a graphical illustration of a schedule that helps to plan, coordinate, and track specific tasks in a Film project.

Critical Path Method has been used to draw a network diagram and to elicit critical path of three different budget film projects. Program Evaluation Review Techniques has been used to show the probability of risk associated for the film project to complete within the identified critical path time.

1.13 LIMITATIONS

- ❖ In any project management, research is the ambiguity that often arises when respondents are exposed to a few critical situations, for them to make decisions on personal judgments. Given the nature of project management, the limitations are inherent to all such studies. The methodology for using several project management factors and tools were only the possibilities and the perfect one.
- ❖ This Study relates with mainly production aspect of film project only
- ❖ No unique/ updated database for film industry exist
- ❖ Industry with lot of grey areas
- ❖ Lack of transparency and standardization
- ❖ Lack of organized R & D initiatives
- ❖ This study relates with Tamil Film projects only. Hence, drawing generalization towards the entire film industry may not be possible.

1.14 STRUCTURE OF THE REPORT

This research report has been structured as given below:

Chapter I - Introduction and Design of the Study

Chapter II - Review of Literature

Chapter III – Growth of Indian Film Industry - A Descriptive Analysis

Chapter IV- Project Management Practices – A Conceptual and Contextual Overview

Chapter V- Project Management Practices in Tamil Films-Production Houses Perception

Chapter VI- Network Models For Film Project –A Contemplation

Chapter VIII- Summary of findings, Suggestions and Conclusion

REVIEW OF LITERATURE

2.1 INTRODUCTION

2.2 PROJECT MANAGEMENT IN GENERAL

2.3 PROJECT MANAGEMENT PRACTICES AND TOOLS IN DIFFERENT
INDUSTRIES

2.4 PROJECT MANAGEMENT APPROACH AND PRACTICES IN FILM
INDUSTRY

2.5 RESEARCH GAP OF THE STUDY

CHAPTER –II

REVIEW OF LITERATURE

2.1 INTRODUCTION

Several studies done on project management practices, effectiveness of project management and Film project have been collected and reviewed. The related research studies and their snapshot with research gaps are given in this chapter.

However, this chapter describes the emergence of Project Management approach in general and the film industry in particular.

The earlier studies were classified into three dimensions such as project management in general, project management practices and tools in different industries and the project management approach and practices in film industry. A brief description about few literatures is cited below.

2.2 PROJECT MANAGEMENT IN GENERAL

M.SakthivelMurugan (1994)¹, attempts to make a comparative evaluation of project time and cost. He suggests that effective management of a project is a sine-qua-non for the development of the economy to germinate on a firmer footing because development itself is the offshoot of a series of successfully managed industrial projects. This gives an added trust that project management is extremely important problem area to bestow concentration for development of economy such as in India. He highlights on the magnitude of project causes and remedial measures to minimize the cost.

¹M.SakthivelMurugan,(1994), Project overruns in Tamil Nadu.(A study with reference to selected Large and Medium Industrial projects), Finance India, Vol.8,No.4,P.1009-1015.

P.Natarajan (1998)² has undertaken a research study on Project Financing in Tamil Nadu Corporation and its contribution to Industrial Development in Tamil Nadu. The study highlights on the synergized effect of TICC'S policies, objectives and functioning with the help of both primary and secondary data. It was found that the organization is not only acting as a financial entity but also transcending to promotional innovative and entrepreneurial roles.

OferZwikael (2006)³ founded that, relative to other industrial sectors, organizations belonging to the construction sector obtain a high quality of project planning and the highest success rate. In comparison with other sectors, schedule, quality, and procurement planning are most frequently executed in construction projects. The processes that have the greatest impact on project success in the construction sector are “activity definition” and “project plan development.” However, construction project managers do not always invest enough effort in these critical planning processes.

Raju Rao, (2007)⁴, discusses on the Project Management Maturity Models, which have been quite popular in recent times. Project management models have been introduced with an eye on business benefits and improvement of processes for an organization. This study provides an introduction to the project management maturity models in trend. It discusses the various features that distinguish it from other models. Example: process levels and domains of projects, programs and portfolios.

² P.Natarajan (1998) Project Financing in Tamil Nadu Industrial Corporation and its contribution to Industrial Development in Tamil Nadu.

³ OferZwikael(2006), Critical planning processes in construction projects, Construction Innovation, Vol.9 Iss 4 pp. 372 – 387.

⁴Raju Rao (Dec.2007), “Project Management Maturity Models: An Introduction”, Projects and profits-ICFAI University press,p21-24.

Also it highlights on issues and concerns that impede its use in organizations today and outlines other steps to follow.

Larry Puleo (2007)⁵, in his study on ‘Enterprise Project Management: what it takes to deliver organizational benefit, suggests that if you want to improve your project management capability you need to focus on people and process, not on software tools. If you really want project management to remain as a core competency within your company with a goal of improving project execution, you need to change behaviors, develop people and institutionalize project management process. Without the accountability for investment decisions and methodology, all the templates process and training in the place of a software tool will be just a waste of time and money.

N.Vijaya Lakshmi, (2008)⁶, in her study, examined that managing projects in 21st century successfully requires good people – management skills. However the new generation project managers have few people-management skills and usually they are not trained in managing people, due to the reasons like attitude towards workplace culture, loyalty, communication and technology. She suggests that there has been found a slew of few competencies needed for project managers despite having EVM (Earned Value Management) as a tool used by project leaders.

⁵Larry Puleo,(2007) Enterprise Project Management : What it takes to deliver Organizational benefit, Projects and profits- ICFAI University Press, p.60-66.

⁶N.Vijayalakshmi (2008), Project management in 21st century- challenges for PMs,ICFAI University press, feb.2008, p.21-24.

Annam Anand (2008)⁷, examines in his study that managing multiple projects can be a daunting task of project managers. However, proper understanding of human interfaces is crucial and the development of a project-specific culture is an important approach in the management of the project complexity. The challenge lies in the sustenance of attitude, commitment and abilities of team members to ultimately lead to the success of PM.

Jean-Bertrand Casseus(2008)⁸, studies that more than 84 % of projects fails to be completed on time and within budget. He has highlighted many reasons for failure of projects and the ways to prevent them. From lessons learnt from many projects that were successful and many projects that were not, the reasons for failure and the methods to prevent failure has been summarized and provides as a guideline for better project management.

Kym Henderson & Ofer Zwikael (2008)⁹, studied the development of the Earned Schedule method by Lipkein 2003 which is an important extension of the Earned Value Management method, which increases the usefulness of EVM data for project schedule analysis, control and oversight. As ES renders a reliable and time- based indicator of the schedule performance, the aim of the study was to investigate whether the Schedule Performance Index displayed similar stability characteristics as that of the Cost Performance Index in EVM. Thirty –seven projects were examined for SPI

⁷ Annam Anand, (2008),” Project Management- Understanding the cross-cultural issues”, ICFAI University press, p 45-49.

⁸ Jean-Bertrand Casseus(2008) , 13 Reasons why projects fails and how to avoid them ICFAI University press- Projects and profits, p 42-45.

⁹Kym Henderson & Ofer Zwikael (2008), “Does project performance stability exist?- A Re-Examination of CPI and Evaluation of SPI(t) stability”,April 2007 Cross Talk Journal, July 2008 in ICFAI University Press- Projects and Profits, p.46-50.

(t) stability and 26 for CPI stability. It was found that even though the behavior of SPI is largely consistent with CPI, the CPI stability rule cannot be generalized even within the US Defense Department project portfolio.

Lev Virine, (2008)¹⁰, describes about the usefulness of adaptive project management which was originally developed by ecologists. Adaptive management has become a powerful framework for project management. It is a structured and systematic process to continually improve decisions and practices by learning from the outcomes of previous decisions. Adaptive management relies on metrics and quantitative methods to integrate actual project performance to the management of projects. He suggests the performance measurement of PM with the help of adaptive project management.

G.P.Sudhakar, (2008)¹¹, in his study explains that the project management profession is going rapidly. There are different project management methodologies available in this world; and different companies follow different methodologies ; however in these methodologies some common steps are followed such as project planning, project execution, progress tracking, status reporting and closing project etc., The author explains the common project management steps followed by the majority of the organizations and concludes that project managers should follow the steps properly for successful execution and completion of the project.

¹⁰Lev Virine, (2008), “Adaptive Project Management”, May issue of PM world today, July 2008 in ICFAI University press, P.58-63.

¹¹G P Sudhakar, (2008), “Effective Project Management- Key steps for Project success”, ICFAI University Press, P.52-56.

P.Subramanian (2008)¹², examines in his study that building a project management culture in an organization entails a new set of behavior and key to this acceptance of project management. As a strategic competencies rather than just a tactical one. The role senior management is crucial to the success of this culture; also factors such as alignment to existing organization structures, readiness of leadership to embrace and implement these changes in a consistent manner and a vision of how the project based organization will function and deliver often make difference between success and failure of project management initiatives.

Do Ba Kang & Tun Lin Moe (2008)¹³, presented a novel conceptual model for the not-for-profit international development projects that identifies the different sets of success criteria and factors in the project life cycle phases and provides the dynamic linkages between them. The model serves as a basis for evaluating the project status and for forecasting the results through the stages as they progress. Thus helping the project management team and the key stake holders in prioritizing their attention and scarce development resources to ensure the successful completion of the project. The model's validity was confirmed the empirical data collected from a field survey conducted in selected Southeast Asian countries which also illustrated the important managerial implications.

¹² P.Subramanian (2008), Building and Sustaining Project Management Culture in an Organization, www.proventures India.com, reprinted Projects and Profits- ICFAI University Press, P.36-44.

¹³ Do Ba Kang & Tun Lin Moe (2008), Success Criteria and factors International Development Projects: Life cycle based on framework, Project management journal, vol.39, no.1, p.72-84.

W. Michael Hawea & Michael R. Duffey (2008)¹⁴, advocates that the National Aeronautics and Space Administration (NASA) must constantly evaluate proposals in order to upgrade its space flight systems. These proposals are initiated for the purpose of enhancing safety, improving performance or provide cost value. NASA is often lacking during annual budgetary assessments as it has not utilized financial analysis in project consideration and business case analysis. The reasons for this inhibition seems to be the uncertainty in the projections of long cycle costs, gains that are seemingly intangible and difficult to monetize and as well as the political environment. This study explored ways in which some financial evaluation of cash flows might enhance NASA's analysis process. The real option analysis was one method that came up in the study which was discussed in the context of several NASA projects.

Linda Geoghean & Victor Dulewicz (2008)¹⁵, explored the hypothesis that there is a statistically significant relationship between a project manager's leadership competencies and project success. Data was gathered from 52 project managers and project sponsors from a financial services company in UK using leadership dimensions questionnaire and the project success questionnaire. The results from LDQ and PSQ were presented in these criteria. A factor analysis of PSQ revealed three independent factors: usability, project delivery and value of output of clients. The last factor is assumed to concentrate on correlations between the other two factors and project leadership as it is not related to project leadership or management. The hypothesis was highly supported as 8 different leadership dimensions were found

¹⁴ W. Michael Hawea & Michael R. Duffey (2008), Formulation of financial valuation methodologies for NASA's Human spaceflights projects, Project Management Journal, Vol.39, No.1, P.85-94.

¹⁵ Linda Geoghean & Victor Dulewicz (2008), Do project managers leadership competencies contribute to project success", project management journal, vol. 39, no.4, p.58-67.

statistically related to performance. Identification of such relationships provide the managers with guidance on possible selection and improvement models which increased capability in leadership dimension, which can in turn lead to increased success in project management.

Walt Lipke, (2008)¹⁶ has analyzed EVM method of PM and suggests that it does not provide information as to how the schedule is being accomplished. The author states that project accomplishment not in accordance with the planned schedule has adverse repercussions, cost increase and elongated duration. The study explains the new practice of Earned schedule as a proposed measure for further enhancing the practice of EVM. Hence managers can follow the adherence measure of project management for enhancing the probability of project success.

Gautham V Desai, (2008)¹⁷ in his study examines the critical chain management, one of the newer techniques for managing project risks related to the project schedule. The technique emphasizes on network analysis and on the entire project management paradigm. Hence for reaping the full benefits from technique, a major shift in the organization project management policies and procedures is found necessary. The technique has the potential to improvement in shortening the project schedule for a complex project. The author attempts to identify the important underpinnings of the technique in the statistics and behavioral psychology theories.

¹⁶ Walt Lipke, (2008), Schedule Adherence: A useful Measure for project management”, Crosstalk journal, reprinted ICFAI University press, p. 27-35.

¹⁷Gautham V Desai, (2008), Under Pinning of Critical Chain method for project management in statistics and behavioral Psychology Theories, ICFAI University press- Projects and profits, p. 36-51.

Stacy A Goff, (2008)¹⁸, discusses about measuring and managing project quality, where it is noticed the quality of many projects, either a secondary consideration or the first area of flexibility to reduce when other factors such as time and cost are under pressure. The author raise this issue how it is difficult to measure the quality and henceforth explores the challenges of measuring and managing project quality, with suggested quality indicators for situations where outright measures are not available. He concludes stating that if it can't be measured, it can't be managed. One of the most common measurements is defect counts.

V. Venkateswararao, (2008)¹⁹, discusses on the importance of project charter which is the foundation for any project irrespective of the type and industry. It enables all stake holders in the project to share a clear understanding of the goals and agree on how these objectives will be achieved. He concludes stating that by investing in the skill sets and knowledge essential to mirror the markets, in which we serve; project manager can reap a return that may last for an entire career.

Salman Azhar, (2008)²⁰, explores and describes the case study analysis on risk identification, allocation and response of Alabama building contractors. The Construction Industry is known for being highly risk prone. Due to the project size, complexity and variability, risks are always present in every job. Risks are always present in every job. Industry stake holders, particularly contractors, have to manage these risks; otherwise the projects they undertake could easily fail, causing them

¹⁸ Stacy A Goff , (2008), Measuring and managing project quality: If you cant measure it, you cant manage it, www.project experts.com reprinted in ICFAI University press, p.57-60.

¹⁹ V. Venkateswararao, (2008), Project Charter: An essential step for project management, Projects and profits- ICFAI University press, p.22-23.

²⁰Salman Azhar (2008), Risk identification, allocation and response: A case study of Alabama building contractors, projects and profits- ICFAI University press, P.33-38.

heavy liquidity damages. This article, through survey and interview, evaluates the current practices of risk identification, allocation and response used by the building contractors in Alabama. The end product is risk identification, allocation and response model on the systematic methodology of risk management. The building contractors can use this model to classify the risks as controllable predictable and unpredictable and decide how to manage them.

Kiron D Bondale , (2008)²¹, observes that PM has received a great deal of exposure in both mainstream business and Project management media which in turn has resulted in insignificant investments by companies in changing how they receive, evaluate, prioritize and manage projects. Despite this degree of focus, organizations has struggled with PM initiatives with very few being able to demonstrate a break even or better ensure any return at all on their initial and ongoing investments. His study identifies some of the more common causes for the failure of these initiatives to help the reader plan a PM initiative that can avoid a majority of these obstacles.

RaidaAbuizam (2010)²² depicts that project management model is a effective tool to estimate the total time taken and cost incurred in advance. The project management tools like Gantt chart and Critical Path Method (CPM) determines the total time taken and the total cost of each event for a wedding reception.

²¹Kiron D Bondale , (2008), Avoiding pitfalls with PPM initiative,Projects and profits- ICFAI University press, P. 17-21.

²²RaidaAbuizam (2010),Project management using Excel spreadsheets: the case of JulesEvent Planning Company, Journal of Business Cases and Applications.

Kunpeng Li (2012)²³ states AON approach is a conventional critical path concept to determine the project completion time and to draw a network structure. AON is a simple solver approach rather than AOA approach because it doesn't deal with dummy variables. It is very easy for the project managers to implement AON approach for the better understand of cost-time tradeoffs in project crashing.

Merrie Barron, PMP, CSM (2009)²⁴ states that industries and various business activities started to understand the importance of project management and a clear project management concept and methodology are elucidated in PMBOK (Project Management Institute). He also explains that the PMBOK is a guide, not the end –all-be-all of project management. It's based on what's generally recognized as good practice on most projects most of the time. It is not specific to IT, construction, manufacturing, or any other discipline, being applicable to any industry, any project and any project manager.

²³ Kunpeng Li (2012), Project Crashing Using Excel Solver: A Simple AON Network Approach, International Journal of Management & Information Systems – Second Quarter 2012 Volume 16, Number 2

²⁴ Merrie Barron, PMP, CSM (2009) History of Project Management <http://CNX.org/Content/m31428/1.2/> produced by connexions project under Creative common attribute license.

2.3 PROJECT MANAGEMENT PRACTICES AND TOOLS IN DIFFERENT INDUSTRIES

Yung Wong (1964)²⁵ discussed Critical Path Analysis is one of the first operations research techniques to help both top management and operating personnel in realistic situations and a giant stride taken by management science. It is a decision-making tool that can find appreciation and acceptance at all levels of management. For the managers the arrow diagram and the schedule aid the supervisor in his daily operation where immediate intervention is necessary. With proper application, Critical Path Analysis can play a prominent role in the management of new product ventures.

Raf Dua (1999)²⁶ enabled implementing best practice in hospital project management through the use of a project office and because of CPM techniques in hospital enabled the project manager to forecast the likely occupation dates with a much better degree of accuracy than is the normal case.

JörgSydow (2009)²⁷ states that path dependency is useful for project based organization especially in television and motion picture industry. It is important that the project manager should be aware of project network and their project path for every new project.

²⁵ Yung Wong (1964), Critical Path Analysis for New Product Planning, Journal of Marketing, Vol. 28, No. 4, pp. 53-59

²⁶ RafDua (1999) Implementing Best Practice in Hospital Project Management Utilizing EVPM Methodology by Micro Planning International Pty Ltd.

²⁷ JörgSydow (2009), Path Dependencies in Project-Based Organizing – Evidence from Television Production in Germany, Journal of Media Business Studies 6 (2).

Atif Ali (2010)²⁸ investigates the project management practices in public sector organizations of a less developed country. Pakistan is selected from the list of less developed countries and compares the current practices of managing the project of public sector with the best practices provided by PMI in the PMBOK. He suggests that most of the systems are there in place but because of the lack of implementation they are not producing efficient results.

Ali Goksu(2012)²⁹ evaluated the project completion time and control of the resources, in order to see that the project is completed within the planned time and cost by using mentioned methods. The Dallas furniture company data has been obtained and felicitates to all the individuals as well as the companies to understand more the concept of CPM and PERT methods in reducing the project completion time and costs by implementing those methods in planning, scheduling and controlling a project in terms of providing effectiveness and efficiency of furniture company.

M B Bates (2013)³⁰ studies the way in which two different industries, construction and aviation, undertake projects have been considered. He suggest that the Aircraft Industry can be efficient like construction industry if they use the following methods like greater use of hard techniques such as CAPM, improved management of the supply chain, greater interdisciplinary communication and improvements in customer focus.

²⁸Atif Ali (2010) Investigating Project Management Practices in Public Sector Organizations of a Less Developed Country A thesis in School of Property Construction and Project Management RMIT University

²⁹Ali Goksu (2012), implementation of critical path method and project evaluation and review technique, 3rd international symposium on sustainable development.

³⁰M B BATES (2013) Project Management Techniques and Procedures: A comparison of construction contracting and aircraft manufacture , Ballast WiltshierPlc, UK

Ian M Thoms³¹ ensures the planning, design and implementation of West Rail currently the Hong Kong's largest construction project requires the use of proven and effective project management techniques to ensure success. He has avoided delays in project completion, budget over-runs and unsatisfactory performance of the final product by the use of efficient project management practices.

2.4 PROJECT MANAGEMENT APPROACH AND PRACTICES IN FILM INDUSTRY

Howard Kittleson(1973)³², studies the usefulness of PERT in directing a play, he used the technique in planning and managing a play, Carl Sternheim's *The Underpants* (*Die Hose*), in a quite typical college setting. The first step is to identify project objectives by breaking down the total process into small, easily managed elements. The next step in the analysis is to build a PERT chart which would indicate the interdependencies and time sequences of all the activities involved in the production. As a result of identifying the critical paths the director is able to concentrate more of his efforts on the activities which were expected to cause delays, and the play is ready on time. He suggests all the directors, technicians, performing arts administrators and coordinators utilize the Critical Path Analysis for proper time sequence.

Pramod Kale (1979)³³ examines the ideas and ideals that have inspired the makers of Marathi films before and after Independence. During this period of political

³¹ Ian M Thoms , *Project Management Of A Major Mass Transit Project - KCR West Rail* published by Director, West Rail Kowloon-Canton Railway Corporation ,Hong Kong.

³² Howard Kittleson (1973) *Project Management in the Theatre Arts Educational Theatre Journal*,Vol. 25, No. 1 pp. 95-101.

³³Pramod Kale (1979) *Ideas, Ideals and the Market: A Study of Marathi Films Economic and Political Weekly*,Vol. 14, No. 35.

changes the centre of the Marathi film industry moved from Kolhapur to Poona and finally to Bombay and started to finance Hindi film industry which ultimately makes a distinct shift in the composition of the audience for these films.

Rajadhyaksha (2002)³⁴, described Indian cinema as an art and industry that has evolved drastically in all spheres in the past decade; the credit for most of which goes to national ideologies. In India, cinema has become instrumental to defend, to package, to control, and to perpetuate its culture and national ideologies from foreign cultures at various junctures in its history.

Stoyan Nikolaev Yankov (2003)³⁵ investigated the specific characteristics of the motion picture sector, the process of producing a movie and the nature of risk and return. Producing a motion picture is a time-consuming and difficult process requiring a huge number of strategic decisions to be made at each of the three value-chain stages – producing, distribution and exhibition. Assuming the high level of uncertainty in the film before investing in the film project the producer should be able to predict the current preference of the customers and the revenue generation of the movie project without compromising the artistic value. There is no concrete steps or models that could predict the success of film and it depends on the genre of film, release date of the movie, the marketing proportion and the budget. So the producer should be expertise in all logical factors and he should have a belief on success of the project even during inevitable challenges.

³⁴ Rajadhyaksha, A. (2002). Introduction. In A. Rajadhyaksha, & P. Willemen (Eds.), *Encyclopedia of Indian cinema*. New Delhi, Oxford University Press.

³⁵StoyanNikolaevYankov (2003) *Producing A Feature Film An Overview Of The Industry, The Process And The Factors Affecting The Financial Performance Of A Motion Picture* Master Thesis Aarhus University, Business and Social Sciences.

Deborah Allison (2006)³⁶ states film has come a long way as an expressive artistic during 19th century, but with the extraordinary creativity and inventiveness of film makers the production process that leads to the final film has remained relatively uniform since 1930s. The process of film is divided into four parts which has to be managed properly and systematically for the successful project : I) Development, the process that deals with conceiving, planning, and financing the film project; II) Preproduction, the process that deals with assembling and preparing key resources such as cast, crew, and sets, III) Principal photography which deals with the actual shooting of the film, and IV) post-production, the process which sees the editing of the raw footage and the adding of soundtrack.

Avril Joffe and Monica Newton (2007)³⁷ states that South Africa Creative Industry is a budding industry has most enterprises in the creative industry which have been established in the last 10 years and as yet have not achieved stability. The creative industry provides huge employment and management opportunities for women of all races. The visual arts, cinema, photography, music, radio, television and electronic games grew from \$95 billion to more than \$387 billion over a period of 2 decades.

Mark Lorenzen (2007)³⁸ says that a well-defined and geographically centered social network exists among producers, directors and other veterans in filmmaking in

³⁶Deborah Allison (2006) The Film Production Process Evolution of Business Knowledge Working Paper 2006/03.

³⁷ Avril Joffe and Monica Newton (2007), CAJ, Creative Industries Sector Report, prepared for the HSRC.

³⁸ Mark Lorenzen (2007), Breakout from Bollywood? Internationalization of Indian Film Industry, Danish Research Unit for Industrial Dynamics, Working Paper No. 07-06.

Mumbai that reinforced the development of a ‘Bollywood model’ of filmmaking with an industry structure that has a phenomenal difference from Hollywood’s.

Terje Gaustad (2008)³⁹ demonstrated how positioning within a film’s structured finance affects investment risk, and how the conditions to which public funding are offered affects conditions for private financing. The study highlights the two possible reasons for the tradition investment community in Norway hesitant to participate in feature film financing. However he draws the use of right application of layered finance which attracts more investors from outside of Film Industry.

Perianayagam Jesudoss (2009)⁴⁰ describes Tamil cinema industry focus on Tamil language and cultures which is fully rooted with social themes. The cinema is an entertainment which offers a culture intertwined directly to the lives of the people so as to enable them to consume various information about reinforced social activities, religious sentiments and traditional customs of Tamil culture. He also stated that cinema content and technology shapes the world view and people’s psyche.

Christopher C. Rhyne (2008)⁴¹ states Motion picture production has been deemed similar to other industries such as software development and pharmaceutical research. The fundamental practices required to deliver a film production are well-defined and aligned to the processes and knowledge areas in the PMBOK® Guide. Film production is unique because it is a logistically complex and difficult

³⁹TerjeGaustad (2008),Private Film Financing Gains and losses in the Norwegian film sectorResearch Report by Nordberg.

⁴⁰PerianayagamJesudoss (2009), Tamil Cinema, Communication research Trends, Centre for the Study of Communication and Culture, Volume 28 (2009) No. 4.

⁴¹Christopher C. Rhyne (2015),Looking Behind The Scenes posted on the PMI website www.pmi.org.

undertaking which creates calls for constant communication during development, planning, negotiating, reporting, discussing, and directing. It depends on detailed scheduling, clockwork timing, compact shooting schedule and excellent decision-making based on the resource changes, unforeseen events, and artistic or financial decisions. Film Production operates with direction from many highly specialized roles that share project management responsibility, like the producer, director, production manager, and others. Union agreements dictate many production and management practices, and every possible detail of the business is planned, recorded, and tracked. Project management responsibilities of film production are also meshed with the administrative, technical, and artistic skills of the professionals who control the project. Those with management and supervisory responsibility must be knowledgeable and talented in their respective filmmaking roles and departments, and have extensive experience.

Jaume Ribera (2009)⁴² discussed it is extremely important to adopt established project management techniques for the management of a movie project, without exerting too many constraints on the creative process. For this purpose, one should devote extreme care to the initial planning stages, fine-tune the outcome of every milestone and ultimately predetermine possible actions to be undertaken in case of positive as well as negative events. These actions will eventually impact the achievement of the final expected box office results. He gives compelling evidence that every framework for understanding and managing risks in film making can be of supreme value to the producers.

⁴²Jaume Ribera (2009) How Uncertainty and Risk Management Impacts the Success of Spanish Film Projects *Journal of Media Business Studies*. Jaume Ribera and Sandra Sieber 6(4):49-74

Chun Ouyang⁴³ adverts that the call sheet is a shooting schedule for a specific day which is maintained by the production office and is issued to all cast and crew on the previous day. A draft call sheet is created from the shooting schedule and may go through any number of revisions before it is finalized, most of which result from changes in the shooting schedule.

HerwinaRosnan (2010)⁴⁴ suggests that the trends in global film business have an inevitable impact on the Malaysian film industry. Due to globalization the developing countries competition has been increased and it is the biggest threat for local film industry. Thus it makes the government instrumental in not only ensuring the survival of the film industry but also in making it capable to respond to the benefits of globalization.

Argelia Muñoz Larroa (2011)⁴⁵ founded the contribution of film production companies in Mexico City. The audio visual sector, the technicians, crews and in general the Mexican society impacts negatively due to the close relationship stems between the political powers and star directors of the film industry. The cultural importance of State film funding and policies is to sponsor, support small and medium-sized audio visual companies and establishing the distribution and exhibition subsectors to repair the value chain of the Mexican film industry.

⁴³Chun Ouyang Applying YAWL for the Automated Execution of Film Production Processes report published by Queensland University of Technology Australia.

⁴⁴HerwinaRosnan (2010) The globalization of film business and its effect on the Malaysian film industry Emerald Group Publishing Limited, VOL. 11 NO. 5 2010, pp. 325-332 .

⁴⁵Argelia Muñoz Larroa (2011) Analysis of the Film Production District in Mexico City International Journal of Communication 5 844–874.

Karen Son (2011)⁴⁶ reported that the South African film and video industry is dominated by small and micro companies which were established mostly between the 1990 and 2000 decade. The annual turnover rates of these companies vary depending on the film projects embarked upon. The Industry is dominated by permanent male employees and the feature film and television production has received more attention with domestic creation of content due to government regulation and establishing of new production company. Cinema hall, DVD, and free to air TV are the major medium through which the films are distributed to the market.

Linda Beath (May 2012)⁴⁷ states the cost to make film projects is not earned back by all of the revenue sources for each project. The feature films, documentaries, animation, short films, and public broadcast programmers are subsidized either through various kinds of government initiatives or advertising or different types of equity investment, including filmmakers who work for little or no pay. She explains three different film cost, research and development cost, Production cost and Marketing and distribution cost. The emergence of digital filmmaking tools reduces the production cost of short film to TV episode drama. But the feature film production and distribution is currently depending on old media companies and old media economics and methodology. The USA production company trends to concentrate more on blockbusters film and to intimate dramas as they supported in past.

⁴⁶Karen Son (2011) 10 Years Review of the South African Film and Video Industry 2010 a report by National Film and Video Foundation (NFVF) Johannesburg Republic of South Africa.

⁴⁷ Linda Beath (May 2012), Identification of financing tools for film and audiovisual production and their practical use in the South Mediterranean region a report in Euro Med Audio VisuelEu Funded Programme.

Luke Antonio (2012)⁴⁸ realizes the concept of comparing the project management life cycle with the film project management according to PMBOK methodology and furnishes the importance of project management concept in a film project.

SumeshRamankutty (2013)⁴⁹ discussed the degree of application of Project Management techniques with Motion Picture Industry. The study compares both traditional approach versus project management approach and it identifies the factors contributing to the success and efficiency of the motion picture project is by maximizing stakeholders' wealth.

Kamryn Fall (2014)⁵⁰ states Project Scheduling is an important event that occurs before determining the work, scheduling of his movie making takes more time and more knowledgably work. He feels successful in that he accomplished his goals, completed a great film, and had a fantastic time because of proper schedule.

Dr. GururajKidiyoor (2015)⁵¹ elaborates about the Indian Film Industry and mainly about Kannada film Industry. He gives information about the growth, Issues, Challenges and the Problem faced by the Kannada Film Industry. He also added the

⁴⁸Luke Antonio (2012)Facing The Challenges Of Film Industry: A Successful Model Of Project ManagementMegatrend ReviewVol. 9, No 3: 231-256.

⁴⁹SumeshRamankutty (2013)A Conceptual Study On The Identification And Reduction Of Risk Factors In Motion Picture Industry – Application Of Project Management Techniques ABHINAV National monthly refereed journal of research in commerce & management Volume No.2, Issue No.11

⁵⁰ Kamryn Fall (2014), Binoculars: Management Strategies in Film A Senior Project presented to the Faculty of the Liberal Arts Engineering Studies Department California Polytechnic State University, San Luis Obispo.

⁵¹ Dr. GururajKidiyoor (2015), Kannada Film Industry Challenges &The Way Forward, A Report prepared for Karnataka Chalanachitra Academy and published by T A PaiManagement Institute (TAPMI).

products and services introduced, in other industries can be improved based on customer feedback but this is not possible in show business, as there is no recourse if the audience does not like a movie. While it has always been the case, the theatrical life cycle of a movie has become extremely short in the present times. Theoretically, any product or service takes time initially to be accepted by the market, after which, the market starts growing in terms of revenue. It then reaches the maturity stage where the revenues level and then it starts declining. The bulk portion of the business is supposed to come at a later stage by the groups known as early majority, late majority and laggards. However, in the business of movies, the fate of the movie is decided in a matter of one week.

Prof. B.P.Mahesh Chandra Guru (2015)⁵² states that India has demonstrated commendable progress in the field of film industry. The Indian film industry has been built by many stalwarts over a period of time with new creativity and technological developments. The film industry is given the Industrial status by the Government of India in 2001 and the banks with other lending institutions have come forward to extend financial support for film making. The National Film Development Corporation has also played a crucial role in the production of series of new wave films which have sensitized various stakeholders of national development. Indian films became popular in national and international market and are able to get more awards for their creativity and artistic excellence. At the age of globalization, mega investment films has been made and it paves way for more creative directors and movie makers who rules the whole world with their creation. He concludes that in

⁵²Prof. B.P.Mahesh Chandra Guru (2015)An Overview of Indian Film, IJELLH(International Journal of English Language, Literature and Humanities, Vol;ume III Issue I.

modern era India continues to be a dominant power in the film industry across the globe.

Markus Hellas (2015)⁵³ elicits the project management practices according to PMBOK model especially time, cost and charter management helps to solve the constraints of the Film Project Management in an effective way.

2.5 RESEARCH GAP OF THE STUDY

From the earlier literature, it is identified that there is no comprehensive study in project management practices of Indian film industry. Film Industry has a lot of grey areas because their functioning and performance is not highlighted in the form of research article. No complied data is available. The available information about film industry in terms of financial and managerial aspects is very much lacking. Few studies were attempted to suggest the theoretical aspect of project management approach in foreign film production companies. There is no comprehensive study for Indian film industry with a reference to Tamil film industry. Therefore, this study would help in suggesting a project management model for the production of Tamil films.

Stake Holders perspectives about the design and implementation of project management practices in film industry are not at all attempted. Though the application of project management practices holds good to Film projects, it is not being done. This gap has been identified by the researcher and motivated him to take up this problem for research. The success of film project depends on the efficiency and

⁵³Markus Hellas (2015) Project Charter, Scope, And Time management in the Movie Industry a thesis report published by University of Turku.

expertise of key personnel in film projecting (i.e) Film producers and Executive producers. They are the people who are really participating in Project management approach and ensure success. No exclusive practical study has been under taken to elicit the views of production houses and executive producer. Hence this study.

GROWTH OF INDIAN FILM INDUSTRY - A DESCRIPTIVE ANALYSIS

3.1 INTRODUCTION

3.2 INDIAN MEDIA AND ENTERTAINMENT INDUSTRY

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CHAPTER -III

GROWTH OF INDIAN FILM INDUSTRY - A DESCRIPTIVE ANALYSIS

3.1 INTRODUCTION

This chapter gives an overview of the Indian Media and Entertainment Industry and the six segments of it which includes Indian Film Industry. The Indian Media and Entertainment Industry have out-performed the Indian economy and the growth of the M&E Industry is in increasing trend. In particular, the history of Indian film Industry and the growth of Indian and regional film industry is seen along with the board responsible for the regulation of film is elaborated. According to the KPMG report “the Indian film industry has many development changes and it competes along with the other global film industry like Hollywood Film industry”. Even though the Indian Film industry is growing .There are challenges that it has to face like piracy and rising cost of talent.

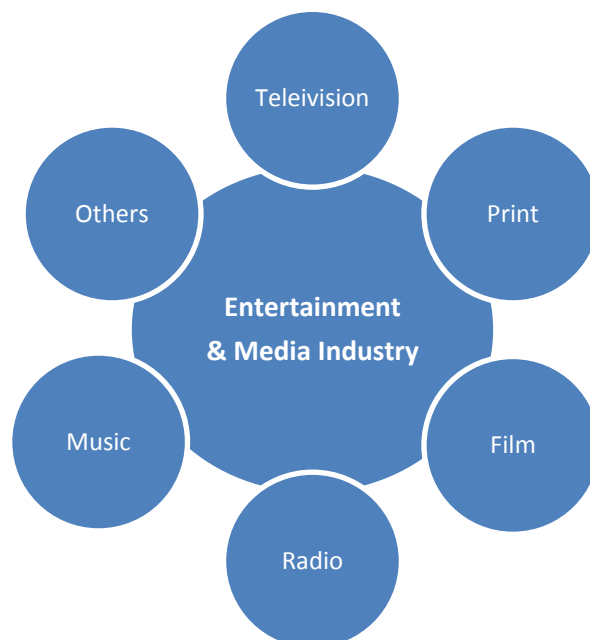
3.2 INDIAN MEDIA AND ENTERTAINMENT INDUSTRY

“The Indian Media and Entertainment Industry is one of the most vibrant and exciting industries in the world” (Deloitte October 2012). As Indian economy has been growing at a faster clip in the past years with the income level of the people also increasing and showing high growth rate. Along with that the consumer spending also increases due to increase in disposable incomes and reduction in personal income tax over the last decade. According to FICCI-Ernst & Young report the Media and Entertainment Industry has out-performed the Indian economy and it is a sunrise sector for the economy because of its high growth for a long period of time when the economy starts to grow.

The Indian entertainment industry is at the threshold of emergence as a large market globally. Future growth of the industry is expected to be led by rising expense on entertainment by a growing Indian middle class, regulatory initiatives, increased corporate investments and the industry's dynamic initiatives to make strategic structural corrections to grow. The industry is moving towards corporatization and globalised market and it is influenced by International trends and developments¹.

Thus the Indian entertainment Industry is witnessing the positive trend due to the combination of high technology, efforts of corporatization, a very large domestic as well as overseas customer base, enhanced income levels and government support. Competition will be another impetus for increased efficiencies and new media such as CAS, DTH and Digital cinema will force the more conventional formats to rethink their strategies.

Figure 3.1: Six Segments of Media and Entertainment Industry



¹KPMG Report (2010) Indian entertainment industry - Focus 2010: Dreams to reality
retrieved from WWW.in.KPMG.com.

3.2.1 Size of Media and Entertainment (M&E) Industry

The Indian Media and Entertainment (M&E) Industry, one of the most vibrant and exciting industries in the world, has had a tremendous impact on the lives and the Indian economy. As it entertains and informs the country. The M&E industry has been a catalyst for the growth of large parts of the Indian economy. The growth size of different segments of Media and Entertainment Industry for the past five years is given in table 3.1

Table 3.1: Size of M&E Industry

Year	Overall Industry Size (In Billion)						
	Television	Print	Films	Radio	Music	Others	Total
2010	297	192.9	83.3	10	8.6	60.2	652
2011	329	208.8	92.9	11.5	9	77.2	728
2012	370.1	224.1	112.4	12.7	10.6	90.5	821
2013	417.2	243.1	125.3	14.6	9.6	108.6	918
2014	472.9	263.4	126.4	17.2	9.8	133.9	1,026
2015	542.2	203.4	138.2	19.8	10.8	162.1	1,157.50
CAGR	13%	1%	11%	15%	5%	22%	12%

Source: KPMG in India analysis

- ❖ 2010 is the resurgence year for Media and Entertainment Industry² because the subscription revenue continued to grow at healthy rate as the country was in low media penetration and in growth potentials. Many companies started to give importance to consumer media consumption where the senior Industry helps them to go through it successfully.

²FICCI-KPMG Indian Media and Entertainment Industry Report 2011 , Hitting the High Notes retrieved from https://www.kpmg.de/docs/FICCI_hitting_the_notes.pdf.

- ❖ 2011 is the dynamic year for the Industry where the transformation of Industry began to hold. The Industry was estimated an increase of 17.5% over the previous year and television & print segments continue to be the largest contributors to the industry, accounting for 66% of the total revenue. Due to adoption of mobile uses the internet contribution has started to increase. Globally, the Indian M&E industry is one of the fastest growing, followed by countries such as China, Russia and Brazil. The industry has improved its importance towards regional markets, consumer research, innovation content, and increasing consumption.
- ❖ In 2012 the industry shows a robust growth of 20 % when compared to 2011 in which television segment shows is momentum by an increase of 13%. The rising adoption for digital platforms such as DTH and digital cable gained them more revenue. As the economy hit hard down especially which affects the advertisement revenue and makes the segment to downwards. The renewal push from 3G to 4G makes the industry to have some future scope.
- ❖ 2013 is the tumultuous year³ for the industry as the foundation has been strengthen by its position according to the growth of economy. The television industry has shows a growth rate of about 20% which has been overturn by the growing segment like internet advertising which has a an average growth of 47 %. It is true that the overall Media and Entertainment Industry driven by abnormal growth due to adoption of the concept digital India especially Mobile internet in the country. It is the time where Media and Entertainment

³FICCI-KPMG Indian Media and Entertainment Industry Report 2014 The stage is set.
Retrieved from <http://aibmda.in/sites/default/files/FICCI-KPMG%20Report%202014.pdf>.

Industry started to seek opportunities outside of India and to explore the foreign opportunities.

- ❖ In 2014, the turning point of Media and Entertainment Industry in many ways. Economic surveys suggest that India has reached a sweeter spot and could launch a double digital medium term growth trajectory. Rating agency of S&P called India the Asia –Pacific bright spot while the International Monetary Fund revised India’s growth forecast expecting more than China in 2016. One of the major highlights in 2014 is the announcement of Government of India “a programme to transfer into Digital India” which paves the way to the growth of online media management like digital television, online advertisement and DTH. According to Digital, Social and Mobile 2015 report the absolute internet connection is high, increase in digital music revenue and increase in social network users.
- ❖ 2015 the seminal year in many ways because it renewed hope as well as boost the Media and Entertainment Industry. The year where many new services are launched and expanded with original programming. The industry stopped practicing global models and started to imbibe new unique business models.

3.3 OVERVIEW OF INDIAN FILM INDUSTRY

The Film Industry of India is considered to be the biggest in the world with respect to the total films that are produced here and the new establishment of Production Company in a year. It is extremely popular and is one of the oldest types of entertainment industry in India.

On 17th July 1896, the French man started showing his movie at Bombay. Harischandra Sukharan Bhatvadekhar one of the observer become enlightened and he ordered a film projector from London and he started to take some movement oriented

movies. In 1910, “Dadasaheb Phalke” the father of Indian Film Industry who produced the first Indian feature film “Raja Harichandra” and his family started to produce many film in the name “Phalke Company”. During the First World War the British and the European film industry got down and the emergent of English film “Hollywood arises”. In 1916 the universal pictures corporation started their agency in India and in 1931 Himansu Rai and his wife produced the first Indian sound picture called Alam Ara (The beauty of the world). During the Second World War the stars are paid more and then the practice of black money came into existence. (Indian Film Industry: Reginald Massey).

In 1990’s the film producers found it difficult to procure or invest large amount for the project because the finance for the film project are furnished from shady and unknown sources with huge interest and conditions. But in 2001, comes the turning point of Indian film industry which granted “Industry” status and atomically it makes the financial activities, production and other activities to be professional and smooth. Then the production companies started to increase and now the country has over 400 production houses out of which 32 are corporate film production houses⁴.

The increasing success of Indian films in the overseas market is a trend in the Indian film industry, as the movies are very successful and popular in all over the worlds especially in U.K, U.S.A, Australia, New Zealand, Africa, Gulf Countries and European Countries where they have large population of Indians. The Indian cinema has established markets in over 90 countries and in all of these countries films from India is being screened. This has prompted the Indian government to extend film delegations to various foreign counties such as Japan and the United States of

⁴Barathi, C., Balaji, C. D., & Meitei, C. I. (2011). Trends and Potential Of the Indian Entertainment Industry-An Indepth Analysis. Researchers World, 2(2), 286.

America. The Film Producers Guild of India has sent a similar mission through Europe. The global net box office collection of Indian films looks equal or sometimes double than the India net box office collection.

The Indian Film products gain popularity in the outside part of our country. Through Film exhibition the Indian culture has been spread over to other countries. The content of Indian commercial cinema is being changed in order to cater to the general public and is being made more appealing to the masses. Keeping this in mind, elements of the cultural and social life of India are being incorporated into cinema by young Indian producers. Ideas from across the world are also being used by another school of producers. This led to an increase in the awareness about the Indian film industry in global markets.

“Cinema production, distribution, and consumption, both through film and digital technologies, now constitute a global, rather than national, system. While yesterday’s discussion of film often centered on Hollywood and Europe, today the largest producer of film is India and the fastest-growing cinematic audience is Asian and South Asian” (Velayutham, 2008, p. 1)“Media use has been a factor in displacement of not only existing media by a new medium but also of leisure time activities” (Rao, 2001, p. 104)

The Indian films are the combination of Musicals, actions, romance and an increasing number of special effects. The Indian cinema produces annually more than 1200 films in different languages and in the 20th century Indian cinema along with the Chinese and American film industries, became a global enterprise. The Indian masala film – a slang used for commercial films which have romance, songs, dance etc came up and where the ticket price is affordable for the common man which comforts him to buy additional ticket.

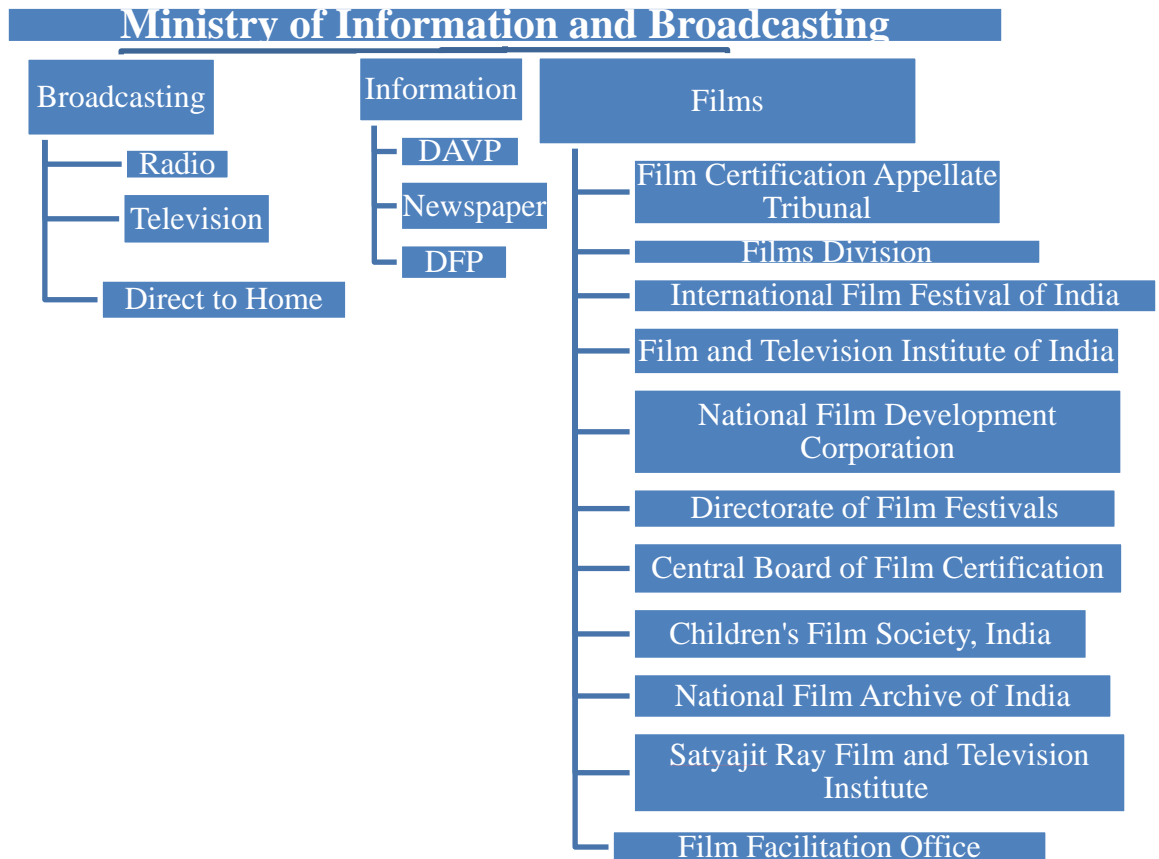
There has been a tremendous progress in the film Industry of India. This has happened due to the arduous efforts of many stalwarts over the centuries. Ongoing technological and creative developments have led to considerable changes in the process of film making. A vital role has been played by the National Film Development Corporation which has aided in the production of many of new wave films. This has led to sensitization of a range of stakeholders of national development. The creativity and artistic excellence of Indian films has received critical acclaim in the form of national as well as international awards. The age of globalization has led to multi- crore investments on Mega films. The film makers and directors are exploring a host of innovative approaches. India has emerged as a dominant power in the global film industry.

3.3.1 Regulatory Structure of Indian Film Industry (IFI)

The regulatory framework of Indian Film Industry is mainly controlled by ministry of Information and Broadcasting. The Ministry of Information and Broadcasting is a branch of the Government of India is the apex body for formulation and administration of the rules and regulations and laws relating to information, broadcasting, the press and films in India. It also caters to the propagation of knowledge and entertainment to all sections of the society, striking a careful stability between public interest and commercial needs, in its delivery of services. It is responsible for international cooperation in the fields of mass media, films and broadcasting and interacts with its foreign counterparts on behalf of Government of India.

Under Ministry of Information and broadcasting there are three main branches they are: Broadcasting, Information and Films.

Figure 3.2: Regulatory Frame work of IFI



Source: Ministry of Information & Broadcasting.

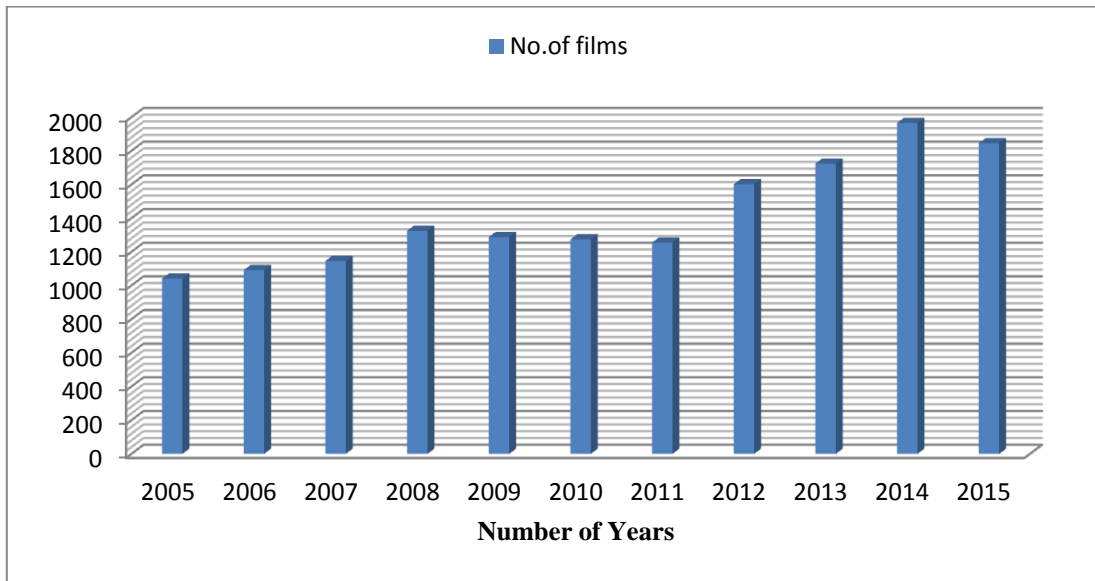
Central Board of Film Certification

The Central Board of Film Certification is the other important body under this ministry being responsible for the regulation of motion pictures shown in India. Censors were set-up on January 15th 1951. Censors are the censoring authority and have a Chairman and six honorable members appointed by central Government Board has its office at Bombay with separate regional office at Bombay, Calcutta and Madras. Each of these offices is under a regional officer and the day today work is done by the regional officer with the help of advisory panels attached to each office. The Government in consultation with the Chairman appoints the members of the panel. The members represent every walk of life and remain residents of the centre. Few representations are given to Ladies. All the finished film after post production goes for certification of films. The certificates were given by the CBF according to the content and genre of the film. Some of the themes related to religious, Sexual harassment and political issues is carefully evaluated by the board before certifying it. Many films in India are produced but yet to be certified because of the above reason.

3.3.2 Number of Films Certified By India Central Board of Film from 2005 to 2015

After the production of a feature film it has to be certified by the Central Board of Certification for approval and to exhibit the film to the public. Some finished films are not certified because they have not fulfilled the requirements of Central board of India. The number of films certified in India is given in the chart 3.1.

Chart 3.1: Number of Films Certified in India



Source: Film Federation of India

From the chart 4.1 the number of production of film is in increasing trend and it shows the growth of Indian film industry. In 2005 the film certified is 1041 and in 2014 it about 1966 films certified , this shows that the Indian Film industry is going to touch 2000 films per year which is the largest film production and certified by the film industry in the world, even the Hollywood Film industry is touching near 1000 films per year . As the number of films increases the revenue of film industry also increases which creates more employment opportunities and contributes a major part for Indian economy.

3.3.3 Revenue of Indian Film Industry

The Indian Film production landscape is highly fragmented with a combination of few big production companies and the revenue derived by them helps to improve our economy. The revenue of Indian film industry is derived by many ways and it is given in the table 3.2

Table 3.2: Revenue of Indian Film Industry

Film Industry (INR billion)	Domestic Theatre	Overseas Theatre	Home video	Cable and Satellite	Ancillary Revenue Streams	Total Revenue
2007	71.5	8.7	3.3	6.2	2.9	92.7
2008	80.2	9.8	3.8	7.1	3.5	104.4
2009	68.5	6.8	4.3	6.3	3.5	89.3
2010	62	6.6	2.3	8.3	4.1	83.3
2011	68.8	6.9	2	10.5	4.7	92.9
2012	85.1	7.6	1.7	12.6	5.4	112.4
2013	93.4	8.3	1.4	15.2	7	125.3
2014	93.5	8.6	1.2	14.7	8.4	126.4
Total	623	63.3	20	80.9	39.5	826.7
CAGR	4 %	0.01%	13%	13%	16%	5 %

Source: KPMG in India Analysis

Compound Annual Growth Rate (CAGR) is a useful measure of growth over multiple time periods. It can be thought of as the growth rate that gets you from the initial revenue value to the ending revenue value if you assume that the revenue has been compounding over the time period. Business owners may use CAGR to analyze the performance of variety of business revenues, market shares, expense, income and customer satisfaction level.

The formula for CAGR is:

$$\text{CAGR} = (\text{EV}/\text{BV})^{1/n} - 1$$

where,

EV= Revenue Ending value

BV= Revenue beginning value

n = Number of periods (months, years, etc.)

Table 2 shows the revenue generated from different source by the Indian Film Industry during 2007- 2014. The major revenue is generated from the Domestic theatre it has started with Rs 71.5 billion in 2007 and it touched with Rs 93.5 billion in 2014 with a Compound annual growth rate of CAGR 4% for the whole period.

However the cable and satellite segment has started with 6.2 billion in 2007 and it touched with a high of Rs 15.2 billion in 2013 and it came down to Rs.14.1 billion in 2014 with a Compound annual growth rate of 13% for the whole period.

The Ancillary Revenue Streams segment has increased from Rs 2.9 billion to 8.4 billion in 2014. Thus the Compound annual growth rate has reached its maximum of 16%.

Film Industry derives revenue from different mode especially the large part of revenue is derived from domestic theatre that to especially through box office collection i.e the revenue generated from first week of film exhibition. 2010 was a challenging year as most films did not create any mark in domestic theatre and it indicating 6.7 %of decline in overall industry revenue when compare to 2009.

In 2011 as a consequence of World Cup and IPL, there was a drawback for film revenue from February to May. However in the second half of the year the Film Industry is able to achieve 9 % growth to touch INR 91 billion and a growth rate of 11.5 % when compare to 2010. The competitive bidding for cable and satellite rights has increased to 26% along with the ancillary revenues like licensing, merchandising, in – cinema advertising and pay per view.

3.4 REGIONAL FILM INDUSTRY IN INDIA

India is a land of diversity where there lies a huge blend of diverse cultures, regions and languages. This diversity has thus given rise to various regional Indian films apart from the largely known Hindi film industry. Regional Indian films are the keys to the Indian cinema and the diverse regional cinemas in India strive to maintain their distinctive identities and provide an important dimension of the cultural wealth and diversity of India's regional films. As there is more than 40 regional film industry in India, which portrays their own cultural value in it. The main five regional film industries which have produced more number of films per year are discussed below.

3.4.1 Hindi Film Industry

The Hindi Film Industry which is located in Mumbai is the largest and most powerful branch that controls Indian Cinema. Hindi Cinema had lots of films exploring various issues of the cast and the culture in Films. Hindi cinema attained International reorganization and visibility with Raj Kapoor's *Awaraz*. Bollywood is the cluster located in Mumbai, producing the largest share of films (40%) mostly in Hindi (PWC & FICCI, 2007). In 1940's Hindi film industry came up with a original style called "Masala" the systematic mixture of genre like romance, thriller, comedy to attract the viewers beyond the languages, So the Hindi film industry today is still dominates segments like music , TV across various regions in India. Many commercial films started to grew throughout 1980's and 1990's with release of many successful films such as *Kranti* (1981), *Darr* (1993), and *Kuch kuch Hota Hai* (1998). In 1995 the Indian economy began showing sustainable annual growth, and Hindi cinema, as a commercial enterprise, grew at a growth rate of 15% annually. "Bollywood films have been produced, financed, distributed, and exhibited in complex collaboration among hundreds of independent producers each owning a

small-scale production company (with one or fewer annual releases), independent distributors (covering different regional territories), private financiers, and stand-alone cinema operators.”(Lorenzen, 2006).

Hindi cinema grew fast than other film industry in the world in 2005 it grows with the release of 245 films. Several actors signed contracts for simultaneous work in 3–4 films. Many financial Institutions such as Industrial Development Bank of India, NFDC also came forward to finance Hindi films. The payment of lead stars increased to a great extent and the number of magazines such as Film fare, Stardust, Cineblitz, etc., became popular all over the world. The audience's reaction towards Hindi cinema is quite distinctive with involvement in the films by audience's endorsements through clapping, singing, reciting familiar dialogue with the actors.

3.4.2 Kannada film Industry

Kannada film industry, which is located in Bengaluru and caters mostly to the state of Karnataka. Kannada films can be classified broadly into commercial films and new wave films⁵. Most of the Kannada films are commercial films which are meant for entertainment and profit making. The new wave films are less in number but they have enriched the Kannada film industry through qualitative and creative contributions. The Kannada film industry struggled during 1929 – 1934 because it is not in favor of western culture. The Kannada film industry had recovered from certain setbacks after 1941 and about 24 films were made in Kannada after independence which is called as the growth period of Kannada Film Industry.

⁵Dr. B. P. Mahesh Chandra Guru (2015) Critical Analysis on History of Kannada Cinema
IJELH Volume III Issue VII

The decade of 1980s witnessed the production of a large number of commercial Kannada films. There were remarkable economic changes and modifications during 1991 – 2000 in the entire world. Most of the Kannada films were commercial films based on the technique of re-make. In the new millennium, Kannada film industry has grown remarkably. About 80 to 100 films were made every year in Kannada. It has carved a niche for itself in the national and international film avenues. Kannada film industry is blessed with highly talented, committed and competent film dedicated personalities like Rajkumar, Prakash Raj, Girish Kasaravalli. The Commercial Films era in Kannada film industry is going to end and many new innovative films with good taste, creativity and constructive messages are going to held up. The Government Film and Television Institute, Bangalore (formerly a part of S.J.Polytechnic) is believed as the first government institute in India to start technical courses related to films with legends like V K Murthy, Govind Nihalani etc. passing out from this institute.

3.4.3 Telugu Film Industry

Telugu cinema is a part of Indian cinema producing films in the Telugu language, and is centered in the Indian states of Andhra Pradesh and Telangana, particularly in the Hyderabad neighborhood of Film Nagar⁶. Since 1909, filmmaker Raghupathi Venkaiah Naidu was involved in many aspects of Indian cinemas history and he is cited as the father of Telugu cinema. Telugu film industry has highest number of theaters in India; out of 10167 theatres running in India it has 2809 theatres. Ramoji Film City, which holds the Guinness World Record for the world's largest film production facility, is located in Hyderabad, India. The Prasad's IMAX

⁶Year of success for tinsel town” 26 December 2007. The Hindu (Chennai, India).

located in Hyderabad is the world's largest 3D IMAX screen and is the most attended screen in the world and Hyderabad is the only city in India which has six functional Film studios. As per the CBFC report of 2012, the industry is placed second in India, in terms of films produced yearly.

S. V. Ranga Rao is one of the first Indian actors of the time to receive international award at Indonesian film FESTIVAL, held in Jakarta for Narthanasala in 1963. The Telugu Film producer D.Rama Naidu has won Guinness World Record as the most prolific producer with 130 films and Guinness Book of Records named Vijaya Nirmala as the female director as the most number of films i.e 47 films. N. T. Rama Rao was one of the most commercially successful Telugu actors of his time. Adurthi Subba Rao, has garnered ten National film Awards, the highest individual awards in Telugu cinema, for his pioneering work as a director. In the years 2005,2006 and 2014 the Telugu film industry produced the largest number of films in India exceeding the number of films produced in Bollywood, with 268, 245 and 427 films in each year respectively.

3.4.4 Malayalam Film Industry

Malayalam film industry which is based in Kerala is considered to be the fourth largest among the film industries in India. Malayalam film industry is known for films that bridge the gap between parallel cinema and mainstream cinema by portraying thought-provoking social issues with top notch technical perfection but with low budgets. The audiences of Malayalam films are in the state of Kerala which has the highest literacy rate in India. Filmmakers include Adoor Gopalakrishnan, Shaji N. Karun, G. Aravindan, K. G. George, Padmarajan, Sathyan Anthikad, T. V.

Chandranand Bharathan,etc. Vigathakumaran, a silent movie released in 1928 produced and directed by J. C. Daniel, marked the beginning of Malayalam cinema⁷.

Malayalam Films has recognized national award in the year 1954 for Neelakuyil and received a gold medal. The Malayalam Film industry produces more than 200 films in the year 1960s and received mass appeals from every state of India. The first major film studio, Udaya Studio, was established in Kerala. In 1954, the film Neelakkuyil captured national interest by winning the President's silver medal. Chemmeen (1965), directed by Ramu Kariat went on to become immensely popular and became the first South Indian film to win the National Film Award for Best Feature Film. The period from late 1980s to early 1990s is popularly regarded as the 'Golden Age of Malayalam Cinema with the emergence of actors Mohanlal, Mammooty, Suresh Gopi, Jayaram, Murali, Thilakan and Nedumudi Venu and filmmakers such as I.V. Sasi, Bharathan, Padmarajan, K.G.George, Sathyan Anthikad, Priyadarshan, A. K. Lohithadas, Siddique-Lal, T. K. Rajeev Kumar and Sreenivasan. In 2014, the total number of Malayalam movies released was 256.

3.4.5 Tamil Film Industry

The Tamil film industry based in Chennai is the largest Film industry in India. Kodampakkam which is called the film city of Tamil Nadu has served as a base for all South Indian films and remains South India's largest film production centre outside Hindi film industry. Tamil films have good portrayal of Tamil culture unlike its northern counterpart. Tamil cinema has created political forces such as M.G.Ramachandran, M.Karunanidhi and J.Jayalalitha as the chief minister of Tamil

⁷Prof. B.P.Mahesh Chandra Guru (2015) History of Malayalam Film IJELLH Volume III Issue I.

Nadu⁸. Sivaji Ganesan became India's first ever actor to receive an international award when he won the "Best Actor" award at the Afro-Asian film festival in 1960 and was awarded the title of Chevalier in the Legion of Honour by the French Government in 1995. Tamil films are distributed to various parts of Asia, Southern Africa, Northern America, Europe and Oceania. The industry has inspired Tamil film-making in Sri Lanka, Malaysia, Singapore and Canada.

Rajnikanth is referred to as "Superstar" and has since continued to hold a matinee idol status in the popular culture of South India. His mannerisms and stylized delivery of dialogue in films contribute to his mass popularity and appeal. He is the highest paid actor in India and the second in Asia. Kamal Haasan won the President's Gold Medal for Best Child Actor and he won the most Best Actor National Film Awards. With seven submissions, Kamal Haasan has starred in the highest number of films submitted India for the Academy Award Best Foreign Language Film. In Tamil films music and songs play an important role. Critically acclaimed composers such as Ilaiyaraaja and A. R. Rahman having "international following" belong to Tamil cinema. Playback singer S. P. Balasubramanyam holds the Guinness World Record of having sung the most number of songs for any male playback singer in the world. S. Janaki has sung over 30,000 songs and has won 4 national awards.

Films are made on budgets that wouldn't have been dreamt of in the industry earlier. The production cost of *Raavanan* was estimated at Rs 55 crore by IMDb (Internet Movie Database) and that of *Thuppakki* at Rs 65 crore. According to a 2012 report by Deloitte Touche Tohmatsu (Media and Entertainment in South India), Tamil

⁸PerianayagamJesudoss (2009), Tamil Cinema, Communication research Trends, Centre for the Study of Communication and Culture, Volume 28 (2009) No. 4.

films took Rs 1,030 crore in revenues in 2011-12. For big-budget films, Rs 2-2.5 crore is usually spent on publicity alone, and the visual effects budget could range from Rs 5 crore to Rs 10 crore. Deloitte attributes such spending to ‘corporate and big studios like Eros and Fox Star crowding the regional film industry’, drawn by the low-cost, high-margin factor and in looking for avenues of revenue, the Tamil film makers reach out to the North as well as international market. New heroes have emerged across genres—complete with epithets like ‘Ilaya Thalapati’, ‘Thala Ultimate Star’, ‘Chiyaan Vikram’, ‘Little Superstar Silambarasan’ and so on—even as the stars of the 80s and 90s kick on, battling villains and artist with a series of successful.

3.5 .REGIONAL FILM PRODUCTION

India is the world's largest film producing country. It produces around thousand films every year. About 300 of the total films produced are in Hindi while the remaining is in regional languages⁹.The number of Indian regional films certified by Central board of certification is given in the table 3.3.

⁹ Khanna, A. (2003), The Business of Hindi Films, Encyclopedia of Hindi Cinema, Encyclopedia Britannica (India) Private Limited, p.155.

Table 3.3: Regional Film Production (Year Wise)

Year	Hindi	Tamil	Telugu	Malayalam	Kannada	Others	Total Film
2005	245	136	268	67	81	244	1041
2006	223	162 (19.12%)	245	77	75	309	1091 (4.80%)
2007	257	149 (8.02%)	241	85	111	303	1146 (5.04%)
2008	248	175 (17.45%)	286	88	162	366	1325 (15.62%)
2009	235	190 (8.57%)	218	94	177	374	1288 (-2.79%)
2010	215	202 (6.32%)	181	105	143	428	1274 (-1.09%)
2011	206	185 (-8.42%)	192	95	138	439	1255 (-1.49%)
2012	221	262 (41.62%)	256	185	128	550	1602 (27.65%)
2013	201	223 (11.64%)	202	140	52	906	1724 (7.62%)
2014	317	395 (11.65%)	427	256	245	326	1966 (14.04%)
Total	2368	2079	2516	1192	1312	4245	13712
CAGR	3%	13%	5%	16%	13%	3%	7%

Source: Film Federation of India retrieved from www.filmfed.org/

Table 3.3 shows the number of films produced by different regional film industry in India during 2005 -2014. The Tamil film industry has started with 136 films in 2005 and it touched to 395 films in 2014 with a Compound annual growth rate of 13% for the whole period. It has been overtaking all other regional film industry with the number of film produced and with the Compound annual growth rate.

The Hindi film industry has produced 245 films in 2005 and it comes down in 2006, 2007, 2009, 2010, 2011 and it touched to 317 films in 2014 with Compound annual

growth rate of 3%. It is inferred that number of Hindi film production has declined in the years from 2009 to 2011 and again it started to increase the film production.

The Malayalam Film Industry has started with 67 films in 2005 and it has massively increased with 256 films in 2014 with a massive Compound annual growth rate of 16% for whole period.

3.6 GROWTH OF INDIAN FILM INDUSTRY

- ❖ In 1990's, there is no structured value chain across the film industry which affects the creative freedom and quality of the film content. The film industry directed to growth prospects when it was accorded the status of Industry in the year 2000.
- ❖ Corporatization approach of production implies and includes various mixes of initiatives like selection of scripts according to the preference of consumer, project feasibility, and analysis for target audience through box office results to bring down the cost of production, flexibility of shooting schedule and introduction of upfront payment method.
- ❖ Developing economies of scale by keeping the mantra “make portfolio of cost-effective films in a year” by owing studio infrastructure and equipment, signing long term contract.
- ❖ The availability of organized financing from lending institution, commercial banks, Industrial Development Bank of India and by larger corporate houses.
- ❖ The Indian film industry started to improve its operation by emergence of higher marketing threshold. The average marketing cost of the film has been doubled when compare to the past due to the promotional activities.

- ❖ The concept of early entrapment of cash flows has been introduced (i.e) the box office collection of first three week days has been analyzed for the selection of top three successful movie of the particular year.
- ❖ The Film industry is able to recover the film cost especially the high budget films in pre- release itself .40-80% of film cost is recovered through the rights for cable & satellite, music and home video. The dependence of box office collection or recovery is reduced.
- ❖ Growing popularity of Hollywood is increased. The success of English film in India is due to the following factors like rising English speaking population, the growth of multiplexes, international exposure through internet, television & tourism, etc.
- ❖ Digitization has changed the landscape of Indian cinema in several ways such as simultaneous release of Indian movies on several screens, reduced the cost, release of small budget films, etc. Multiplex like PVR cinema, Inox movies and Reliance Big cinema are rapidly expanding their footprints in big cities.
- ❖ India has 70 million social network surfers in 2012 and it has about 25 % of Internet surfing time in India. The social media is used as a pre- release marketing strategies for the Indian films. The consumers started to follow the postures and the advertisement of the film through different social networks media like face book, twitter, LinkedIn and you tube.
- ❖ In 2013, many Hindi film stars headed like Irfan Khan, Priyanka Chopra entered towards the Hollywood film industry and the Hollywood stars like Sharon Stone, Jackie Chan enacted in Indian Films which makes a connection and great interaction between the two industries.

- ❖ Various state governments are furnishing incentives for film makers to shoot films in their respective state in order to increase their tourism industry earnings. The various incentives furnished by the State government are: Fiscal benefits by giving tax concession to film makers, promotion of regional cinema, film festivals and awards, and facilitating shooting of films.
- ❖ Introduction of Cinematograph Bill 2013 makes appropriate amendments to the Cinematograph Act 1952 keeping into mind the multiplex and radical changes in audience and artists. The key positives of cinematograph Bill 2013 are: appropriate advisory panel representation, single board film certification, and expanded classification of films, improved litigation process and stronger penalties for piracy.
- ❖ In 2014 the exhibitors converted their 1000 seated single screen into multiplex with 2 to 3 screens with a seating capacity of around 300 or less. Due to small investment on renovation the exhibitors increases the average ticket price and charge a premium for certain shows, which makes them more economically viable.
- ❖ The film industry acts as a partner to promote tourism by shooting the film in our country location. It induces many new comers to visit the place and thereby it increases the income of the state. As film industry has lot of potential to create jobs, ensure additional income tax and higher disposable income eventually bringing in more money into economy. The Indian tourism industry pegged around USD 50 billion in 2013 for shooting the films and with an investment of USD 7.4 billion during April 2000 to April 2014 it as one of the top 10 sectors attracting the higher FDI.

- ❖ With 24 sequels in 2014, the Indian film industry started to produce more sequels of films in order to attract more attention from the consumer. It increases the expectation of the consumer about the sequels of filming based on the old story board, therefore it makes the promotion cost low and it reaches the mind of the consumers. Some of the sequels films are Houseful, Singam, Ragini MMS, Bahubali.
- ❖ Indian Film Industry from time to time signed many co-production treaties with various countries such as Italy (2005), Germany and Brazil (2007), U.K (2008), France (2010), New Zealand (2011), Poland and Spain (2012), Japan (2014) and Canada and China (2014). Some of the co –production benefits are tax rebates, to access a common pool of creative and technology and participation of film festival in both treaties.

3.7 KEY CHALLENGES OF INDIAN FILM INDUSTRY

Indian film industry is one of the growing sectors which contribute to the growth of our economy. The Indian film industry forwards towards a growth path by implementing many new techniques and decision making like converting single theatre into multiplex, establishing Cinematograph Act 2013, more co-production agreement with different countries, providing financial incentives for film makers, etc. There is equal dare which is challenging the Indian Film Industry and the main challenges of Indian Film Industry are discussed below.

Piracy

Piracy is the key challenge for Film industry which declines the home video market¹⁰ as there is a shift in the consumer preference to internet, the business of

¹⁰Films spot-light on growth KPMG report (2012)

piracy has also transformed. As the physical format of VCD's and DVD's are disappearing and the pirates are shifted through online. According to Motion Picture Distributors Associations, India is the fourth largest downloader of the films. Peer 2 Peer networks does not create any foot prints and it has been followed to transfer the films. Cam –Cording is one of the most common ways of piracy, where pirates illegally record the film in theater and release it online as well as make duplicated DVD's and sell it on the black market within a day or two of the release of the film. The most of the films are downloaded from Delhi, Bangalore, Mumbai and Chennai. Even though every state has taken some measures like reducing release window, Cinematograph Act 2013, Andhra Pradesh Film chamber of commerce and Motion Picture Distributors Associations have formed an alliance to promote content protection. The anti video piracy cell has also designed a web application to detect and report online piracy to eradicate the piracy. The major deterrent to piracy will come only from a change in mindset on the part of the consumers.

Cannibalization of the Market

Indian Film Industry produced more than 1,000 films per year and it is under –screened market. As the number of movies increases, they started to chase the limited screen space. The number of theater screens are shutting down which is the biggest challenge of our industry. Many theaters in the urban land are converted into big hotels, housing board, big malls which are initiated by the concern government. The approval process of the multiplex is very slow and it is largely controlled by the concern municipalities.

Unfavorable Tax regime

The average ticket prices are beyond the purchasing power of common man and there is lack of standardization across the country about the entertainment tax. The tax structure affects the growth of the Indian film industry especially for the exhibitors and the production houses.

Lack of quality shooting Infrastructure

The old time studio in India is converted into commercial properties. It is very difficult for the small studios to compete against the giant studios. In spite our country produces more films in world there are only four major film cities which are located in Mumbai, Hyderabad , Noida and Chennai.

Raising Cost of talent

The star actors plays a major role in the film industry. The salary of the actor increases as even to 50% of the total production cost. Some top A listed actors demand a share on Intellectual property rights and they are depending on the percentage of revenue from the box office excluding their salary for the film. So the industry promotes new talents as they come at much lower cost.

Fund Raising for independent films

Funding is one of the key issues faced by independent film makers in India¹¹. Even though the private and public funding agencies are there but there is no approval funding for the independent film makers because they don't have any big securities for mobilizing such big crowded funds.

¹¹The stage is set: FICCI-KPMG Indian Media and Entertainment Industry Report 2014.

Managing Costs

The cost of the movie increases apparently with a greater promotion being spend on talent cost, promotional and advertisement cost. The promotion and advertisement budget continued to be almost 15- 20% of the total budget in 2014. The small budget films affected more by the promotional and advertisement cost which induces the customer expectations about the films.

Training and development

Another key challenge which affects the growth of film industry is shortage of skilled talents. There are less number of film institute across India, which couldn't enable the talent receive world class formal training in various disciplines.

3.8 SUMMARY

The Indian Media and entertainment industry is a sunrise sector which contributes maximum towards our economy. The Media and Entertainment Industry has splited into six segments which are now making a great impact on the development of our country. The television sector which is the highest contributor among Media and Entertainment Industry is growing very rapidly along with the print and film sector. According to KPMG report in 2015 the industry has launched many new& innovative service and models by bringing in the concept called "Digital India".

Film industry is the most popular and oldest form of entertainment industry in India and it is the biggest industry in the world in terms of number of films produced in a year and in 2001 it as attained the status of industry which is the turning point of the Film industry. There are over 400 film production houses with 32 corporate film production houses which annually produce more than 1000 films in a year. The

Ministry of Information and Broadcasting is the administrator for regulating rules and regulations for the film Industry in India. The Central Board of Film Certification is the authority body which furnishes certificate for the films to exhibit to the customer and the number of film certified has gradually increases from 1041 in 2005 to 1845 in 2015. The major revenue for the film industry is derived from domestic theatre followed by cable and satellite. The Indian film industry is not only depend on Hindi film industry but also depend on many regional film industry like Tamil film industry, Telugu film industry , Kannada film industry , Malayalam film industry , etc which is differentiated based on their language and culture .

The Indian Film industry forwards towards a growth path by implementing many new techniques and decision making like converting single theatre into multiplex, establishing Cinematograph Act 2013, more co-production agreement with different countries, providing financial incentives for film makers, etc. The biggest challenges of Indian film industry are piracy, limited number of screens, unfavorable tax regime and the rising cost of actors.

This study overviews about the Indian film industry along with regional film industry's growth and the challenges faced by them. Having discussed the growth of IFI in general and regional film Industry in particular, it is inferred that the film industry is one of the dynamic industry in M&E Industry. It is a highly competitive and complex industry which needs a scientific or systematic approach viz., PM approach to eliminate or overcome challenges. Hence, a detailed description about PM practices in Indian film industry in general and Tamil feature film in particular are given in the next chapter.

PROJECT MANAGEMENT PRACTICES
– A CONCEPTUAL AND CONTEXTUAL OVERVIEW

4.1 INTRODUCTION

4.2 PROJECT

4.3 PROJECT MANAGEMENT

4.4 FILM PROJECT MANAGEMENT

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4.9 SUMMARY

CHAPTER –IV

PROJECT MANAGEMENT PRACTICES A CONCEPTUAL AND CONTEXTUAL OVERVIEW

4.1 INTRODUCTION

The economy today is project oriented. Most of the work is carried out as a project where the objectives are clearly defined and the effort is made to achieve the objectives within certain time and within certain cost or budget. As the technology is advancing the size and complexity of projects are increasing. A project may involve many experts and each is responsible for his own specialized technology. There must be a method for their coordination so that each works goes towards the same set of objectives.

The timely completion of the project is very important with the availability of many limited resources. The key factors contributing on the establishment of projects are the cost of the project and the gestation lags between initiation and completion of the project. The phenomena that are of concern to us are the cost of the project and the delays in completion of project. In other words, a research project may carry uncertainty because it is not evident how long a specific task might take. In addition to uncertainty, however, projects also have seen interruptions that disrupt progress¹. To rectify the situation, the project has to be blended with scrupulous planning, meticulous precision, effective implementation and timely completion. Minimizing cost is an important issue, especially for entertainment sector where its impact on the economy is substantial. Hence, this chapter describes the emergence of project management approach in general and the film industry in particular.

¹ (Markus Hallgren& Timothy L Wilson (2008) , “ Projects as practice- A new approach”,ICFAI University press,35-42)

4.2 PROJECT

A project is an endeavor undertaken to create unique product, service, entity or result. Projects are very important aspect today to all fields and sectors. They may be of start up, stand up. Every project is unique and novel undertaking where mechanical and logic are not enough to secure successful outcome with some degree of innovation. Project exists to produce deliverables. “Projects are different from products that are delivered from the conventional manufacturing systems. Mostly, Projects are carried out in uncertain environments and project managers have to manage many external and internal factors for the successful completion of the projects within their expected completion times (R. Panneerselvam 2010)”.

Project is a venture in which various resources like people, material and financial were organized in a special way to achieve beneficial outcome through quantitative and qualitative measures within a definite time and cost. Project management has a combination of Tools and Techniques such as PERT, CPM, EVPM, PRINCE, PRINCE/2 and managerial control methods. “The tools of Project Management are more advanced than that of managerial control and projects often fail due to the disproportionate amount of effort placed on these systems” (Raf Dua 1999).

A Project consists of interrelated activities which have precedence relationship and it has to be carefully planned and executed till the project is completed. Based on the past experience in the project, one should be able to predict or estimate the duration of each and every activity of the project. The most important feature of project is to check whether the project is feasible or not, for this many analysis should be carried out and it should be evaluated before starting the project. Many projects which are not planned or managed properly become a failure and create business risk to the organization or to the Industry.

4.3 PROJECT MANAGEMENT

To derive a successful project it requires some management skill .Project management is defined in the PMBOK (5) standard as “applying knowledge, skills, tools and techniques to the project activities in order to meet the project’s requirements”

The objective of Project Management has been to make the most of efficient and effective use of resources, man power, money, material and technology, so that the organization objectives and goals can be achieved within budget and time schedule. The most powerful tool to increase efficiency and to improve chances of success is project management. The basic principles and techniques of project management when applied properly fit projects of all sizes small as well as large.

The concept of Project Management underlines a set of principles, methods and techniques that assist in making effective planning for the performance of tasks which are oriented towards the achievement of some objectives. Such a discipline indeed offers a highly effective managerial tool in the sense that its applicability in aspects of scheduling, controlling and re-planning of programmes.

Formal project management tools and techniques has been practiced a thousand years back by the military and construction industries, but it was in 1980s when it was facilitated with advent of personal computer with low cost of project management software which makes the manufacturing and software development sectors to adopt it. Project management aims to anticipate the risks and problems that may occur, as well as to plan, organize and controls the activities and resources in an efficient and effective way as given in figure 4.1.The primarily requirements of the

context in where the project is implemented, the concept of project management must be applied with some adjustment and the specifics of which are not inherent in other branches, all in order to mitigate risk and uncertainty.

Today the Project Management approach is very well applied in diverse industries, organizations in every profession, including information systems, health care, consulting, pharmaceutical, banks, automobiles, power, retail, hospitality, film industry and government agencies. Project management practices in India differed not only on the basis of size and complexity of the project involved, but also across sectors as well as the forms of ownership. Thus higher level of maturity of project management practices was used in different sectors.

Today, project managers can use a number of methods and techniques which are both in the planning phase, and the phase of the project, provides high efficiency, although each type of project requires the development of specific management methodology that could in practice provide the best results.

Project Management approach is the dire needed in the competitive environment especially for the emerging elements. It is applicable for all kinds of economic activities and all sectors of the economy. Film industry is not an exception. In fact, Project management approach is very much relevant and pertinent to film projects.

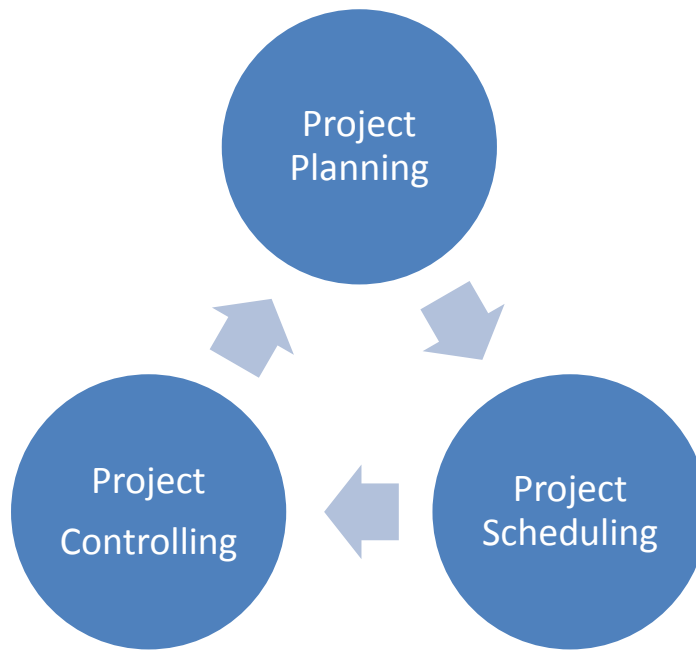


Figure 4.1: Steps in Project Management

4.4 FILM PROJECT MANAGEMENT

The film project has quite a unique combination of characteristics – a high level of complexity, a high level of risk and uncertainty of success in the market, the dominance of the human factor, conflict of multiple objectives - economic and artistic, intangibility and ambiguity of the final product, difficulties in precise planning of the final result and the difficulty of measuring the success of the project that does not fit profitability, unit structure of the production process associated with proto typical product development, high fixed costs of research and development, international character, flexible specialization , and other.

The Indian film industry earns more revenue when compared to other countries including Hollywood. Among Indian film Industry, the regional film industry, especially the Tamil film industry which produces highest number of films than the other Film industry is so popular all over the world. As the production of

Tamil films is increasing every year there is more flow of resources like money, labor and equipments. Managing those resources requires a good management skill and proper way of connecting those resources with time and the cost. Where there are nine important Project Management processes among which, the two important project management processes are project cost management and project time management.

The feasibility of the study is carried out on two levels. Before the project Manager initiates a project, it is necessary to carry out an internal analysis of the project. After the phase of film development, the first pre-sale and the obtained forecasts sales that ensure distributors, it is possible to access external Feasibility analysis, performed by a team of producers, the bank and key investors. Regardless of the forecasts of distributors / sales companies, financial performance, film is not possible to predict with precision, considering that each film is unique and entering into competition in the constantly changing market environment.

4.5 THE PROCESS OF PRODUCING A FEATURE FILM

Today ‘cinema’ means only the feature film. Its main objective is to entertain the audience for two and half hours. It is filled with melodramatic scenes, song and dance sequence, stunt sequence, thrilling or emotional climax and formula based story line. According to Academy of Motion Picture Arts and Science feature film is defined as “a running time of 40 minutes to about 90 minutes”.

There are four stages of the value-chain of the theatrical motion picture – production, distribution exhibition and Consumption (Eliashberg, Elberse, &Leenders, 2006). At all stages, PM approach can be adopted for effective execution.

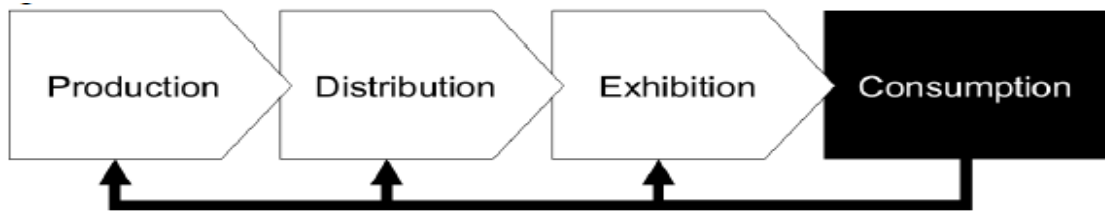


Figure 4.2: Process of Producing a Feature Film

Source: Eliashberg, Elberse&Leenders (2005) *The Motion Picture Industry: Critical Issues in Practice, Current Research and New Research Directions*.

4.5.1 Film Production

The production part itself goes through three individual stages –preproduction, production and post-production. Film production involves lot of mechanical, chemical and digital process. The unique nature of the finished film is that it can be viewed any number of times, any number of copies can be printed and the negatives preserved for many years. That is the reason, the present generation is able enjoy the great films of the past. Now let us see the different stages in film production.

4.5.1.1 Pre-Production

In pre-production everything for the actual shooting of the film is planned. The script being the most fundamental requirement forms the basis for all kinds of planning. The artistes are confirmed, the technicians get ready for their work. The details of the shooting program is decided including the location of shooting , details of scenes to be shot, the date and time of shooting, the details of artists their makeup, costumes, special requirements, etc. The production budget is transformed into an actual expenditure plan. The resource and financing of film project is planned effectively which gives a green signal to the film producer. The required manpower

resources of Tamil films are director, musicians, stunt master, dance master, art director, etc which are derived from the registered association of south India and most of the personnel salaries are fixed by the association. The finance mobilization process which is the blood cell for every project is arranged and the preparation of film shooting started.

4.5.1.2 Principal Photography

Eliashberg, Elberse, & Leenders (2006) argue that the process of developing a motion picture starts with a story concept. With all pre-production already completed, the shooting stage starts by assembling the whole crew on location or in studio. The shooting of the day started with picking up of technicians and the artist following the director department, check up the arrangements made as per the communication with the production department. Simultaneously the art director is briefed about the set arrangement and the cameraman is informed about the lightening arrangements. Together the project manager, in the production office, and the assistant director on the set are responsible for the flow of information. The assistant director is responsible for the flow and continuity of activities on the set according to the schedule sheet and He/she keeps the Project Manager informed on the status of the production and his responsible for the observance of union regulations, including timely lunch breaks and correctly completed paperwork.

4.5.1.3 Post-Production

The post production refers to all the editing activities. The shot scenes and the sound are edited into a complete product. Special and visual effects are added, and the film is prepared for final print. These phases usually often overlap and it is difficult to make a clear distinction of them and more important is to understand the process.

4.5.1.4 Various Methods of Advertising the Film

For every product publicity is necessary. Advertising about a product should be attractive and in a simple way it should not make others confuse. So the project managers have to select various media for advertising the film. Publicity should be given to each film through advertisement which has to reach the audience before it is exhibited in Cinema Theater. So producer, distributor and exhibitor must be shown interest in giving publicity.

- Publicity is daily, weekly, fortnight, monthly; magazines and inviting film journalist explain the activity in different stages. By the glamour artist and attractive materials are advertised.
- After recording sound it has been given to radio (A.I.R) for public attraction.
- Poster publicity, different sizes of posters are made and pasted in the walls of main junction to collect the interest of public.
- Advertisement in T.V., private channels by means of giving film clipping and songs, to attract the public.
- A publicity sticker of about the film has given to publicity.
- Releasing audio cassettes with functions attracts the public.
- Trailer of the film containing various attractive emotions will definitely catch the audience observation.

4.5.2 Distribution

The distributor comes between the producer and the exhibitor. The distributors comes as an intermediately only due to increase of the production activity and increase in the number of cinema houses in the country. There are about thousand distributing concerns in the country engaged in the distribution of the Indian motion

pictures and about 10,000 thousand persons are employed on the distribution section of the film Industry. The distributors obtain pictures directly from the producers. The terms on which the pictures are obtained depend upon various factors. The distributors have found to be mainly governed or guide by the popularity of the producer, his background of film production in relation to the success of past pictures, the cast in the pictures and the technicians involved in it and especially the director forms the factor for securing the picture from the producer by the distributors, while the picture were on the sets. The pattern of distribution of film is varying from time to time. Since the risk was beard by the producer and many distributions method was formed to safeguard the producer. And thus, the film distribution method varies from each film industry within our country. The different film distribution method which has been following in Tamil film industry is explained below.

4.5.2.1 Pattern/ Methods of Film Distribution

The film distribution is another part of film production where the finished film or products are distributed through the intermediary from the producer to the exhibitor called distributor. In Tamil film industry there are various methods or patterns are followed for the distribution of film.

4.5.2.1.1 Minimum Guarantee Basis

Minimum guarantee Basis this is also known as M.G.basis. In this particular system of film distribution, the distributor pays to the producer a minimum guarantee amount against the revenue to be derived by the distribution exhibition and exploitation of the picture. This M.G. amount is an advance to the producer by the distributor in the following manner, 50% during the production of the picture and 50% against the delivery of prints of the picture. The distributor is allowed to recover

and retain to him for distributing conditions on the M.G. amount at the rate of 20% to which comes 25%, When a picture is given away on M.G.basis the distributor is allowed to spent certain amount for pre-release, release and publicity of the picture. This amount as mutually agreeable between the two parties and it is known as publicity-contribution amount.

4.5.2.1.2 Advance Basis

Under this pattern of distribution, the producer entrust the distribution rights of picture for certain agree amount. This amount is refundable or adjusted in any future productions. In this method the risk is entirely on the producer, since the distributor will claim back the uncovered amount from the producer.

4.5.2.1.3 Outright Basis

This pattern is known as long release basis. In this case the producer entrusts the distribution rights of the film to the distributor against a certain fixed consideration. After the distributor recovers the said above fixed consideration the excess realizations received are enjoyed by themselves as their earnings. In this case the distributor does not recover the amount invested by him and has no right to claim back the uncovered amount from the producer. The distributor in this case is not bound to return the prints and the publicity materials of the pictures to the producers.

4.5.2.1.4 Royalty Method

In this method, emphasis is given on the use of prints which should not be sold to any other party even if the lease period is over. The distributor might have received the prints by paying the cost, but after the expiry the prints should be returned to the producer at free of cost. In this method of distribution, the producer

has the advantage of receiving royalty and the films collection crosses the agreed amount.

4.5.2.1.5 Distribution through Terms

In this method, the collection through the first run in a particular theatre in that area is taken as a scale for fixing the out-right amount.

4.5.2.1.6 Free Distribution

In this method the distributor acts only as a mediator. The prints provided by the producer are exhibited in the theatres of a particular area. Out of the total collection 15% deducted as service charge and publicity charge. The balance amount goes to the producer.

4.5.2.1.7 Distribution Method

This method is known as distribution method depending on the value of the production, the distributor pays an advance of Rs 5 lakhs or 10 lakhs and takes the prints to his area for exhibition. If the film is a box-office success, then after the first week's run the same distributor would opt for the 'out-right' method. If any other distributor come forward for the out-right method, then the advance received from the first distributor along with 72% commission will have to be repaid before entering into. Out-right agreement with the new producer.

4.5.2.1.8 Minimum-Guarantee Method

The significance in this method is that the distributor takes the risk of losing if the film does not collect the minimum-guarantee amount. The most difficult part in this method is that the producer should keep track of the 'Daily collection Report' and when the minimum guarantee amount is realized by the distributor, the producer should be given his share of 50% on the daily collection amount keeping track of the

real daily collection report which is a very difficult task. Hence many producers opt for the out-right method which free the producer from the day-to-day collection of the released film.

4.5.3 Exhibition

Exhibition is final stage of the film production process. This is the moment awaited by the film makers as well as film-viewers.

4.5.3.1 Different Types of Theatres in Tamil Nadu

Theatres are the places specially designed for projecting cinemas with the stipulated comforts for the audience; theatres are built in different types according to the locality. The types of theatres in Tamil nadu, according to the location and population can be listed as follows:

- 1) 'A Centres ': If a city has a population of above 10 to 15 lakhs. The theatre is built in a luxurious manner with air- conditions like multiplex theatre. But these types of theaters keep evolving according to the locality of the city. Examples; Chennai city.
- 2) 'B Centres ': Similarly a township that has the population between 5lakhs and 10 lakhs. Example ;vellur, Pollachi, Palani and Chidambaram.
- 3) 'C Centres ': The towns , which have a population of one lakhs and 5 lakhs are classified as C centres . examples ;Poonthamalli.

4.5.4 Consumption

The final stage of film process is consumption where the final product reaches the ultimate consumer/ audience. It is very difficult to be on top of consumer choices and preference because they change. With times, their values, attitudes, beliefs undergo tremendous changes. This happens due to change in the socio –

economic as well as technological environment. Needless to say, when it comes to cinema, the audience's tastes and preferences keep changing. For example in Tamil Cinema between 2005 to 2010 the romantic genre film gains profit but the taste of consumer changes towards Comedy genre film on 2011. So the Film production team should create a movie according to the audience preference which is flexible. But a film with a good script is always valued irrespective of the current preference of the audience.

4.6 RISK MANAGEMENT

The film industry provides a very unstable environment with respect to estimation of returns. The screenwriter William Goldman argued once that “nobody knows anything in motion picture industry” (Vany, 2004) and his statement became almost a formula when it comes to predicting future film success, respectively financial performance. According to Hjort (2012, p.181) “realistic investors in film production should expect their returns to be in the form of reflected glamour and kudos, rather than in strictly defined balance sheet profits” .The movie business has to deal with all risks that occur in the development, production, and distribution of “ordinary” goods. According to M. Bjørn von Rimscha , University of Zurich “a movie’s dual character as economic and cultural good as well as the project-based production process leads to additional risk factors that cannot be as easily insured as, e.g. a fire on the production premises” .

Given the nature of the film project, risk management is one of the central activities of project management, with full awareness mechanisms developed by the industry itself. The concept of risk management project separated at the planning stage of risk management, identification, then analysis and quantification of risk, determining priorities and risk mapping, planning responses to risks and finally

monitoring and risk control. In Tamil film industry there is absence of insurance which is highly practiced in other countries such as in Hollywood film industry. The success of Tamil feature film depends on the star actors, star directors, the release date of the film, genre of the film, etc. Therefore it requires the film producers and distributors to be very careful in selecting the projects they invest time and resources in.

4.7 FILM FINANCE

For producing a feature film project requires a large capital investment. In the absence of sophisticated financing methods and access to a broad and deep, free capital market, it is doubtful that the film industry could have arrived at the position it occupies today. Whereas other industries that require large investments of capital, such as steel or automobiles have small number of competitors and the process of them are same in all of the industries. Due in part to the absence of economies of scale in the production of filmed entertainment, the economic structure of the movie making industry does not fit the usual mold. Each movie is a unique product, custom designed and packaged. Significant outlays of time and expert labour are required to produce the finished product. As a result the Tamil film industry has evolved into a combination of large production-distribution-financing organizations that interface with and are highly dependent on a very fragmented assortment of small specialized service and production firms.

Various methods of getting finance

Film Production is known as the Art of Science. Each and every stage of film production involves high cost. Today a medium budget feature Tamil film cost nearly

twenty crores. Hence the producer, however rich he may be, does not invest the full amount from his pocket. He has various methods of getting finance.

A) Finance by collateral Security:

Usually producers with very good background, take-up this method of receiving finance. They may have fertile lands and worthy building, which are pledged as security for receiving finance. The advantage is that the rate of interest for such finance will be very reasonable. The financier does not worry about the film to be produced because he has the producer's securities. But this method is very rare.

B) Finance through "STARS"

The producer after getting the call sheets of a Star approaches a film financier who has the market value of the stars in his finger tips after verifying the authenticity. The financier agrees to pay the finance in installments. He watches the progress of the film before releasing the next installment. Here no collateral securities are taken but the producer will have to pledge his negative Rights and audio rights temporarily till he repays all the debts. The laboratory plays an important role in this method. The release prints are allowed only after the financier gives a written declaration to the lab informing that the producer had cleared the total amount.

C) Finance based on Negative- Rights:

As in the previous method the producer pledges the Negative – Rights for finance. But the main difference is that this method is suitable for regular producers who have released number of films receiving finance from the same financier. Here financier is not bothered about the star value but the banner value. Another advantage for the producer is that he gets finance right from the beginning of the production. In other methods the producer gets finance after he makes his initial investment. But in

this method even for conducting pooja and payment of advances to artists, the producer gets the money from the financier. Hence this method is suitable for only regular film produces.

D) Finance through the sale of Film – Rights

If the producer has the initial finance say 25 lakhs for recording songs and booking upcoming artistes. Now he can acquire further finance by selling the various rights of the film like:

- Indian Video rights
- Overseas Rights
- Audio Rights
- Dubbing Rights
- Remake Rights

In this method the sale of rights fetches advance amounts or full amount in certain areas. Hence put together this amount could substitute for a big amount received from financier for heavy interest rate.

E) Finance from the Distributors:

In this method, the producer will have to invest 50% from his own or from other source. The progress of the film, the star cast, and the songs will start attracting the distributors who would approach the producer through the mediators who will give authentic information regarding business prospect of a particular film. Distributors after thoroughly satisfying themselves on the profitability of the film will enter into agreement with the producer for a particular area. On signing the agreement he would pay an advance and subsequently he will release finance in three or four installments depending on the shooting schedule. These amounts from various

distributors will work out a good amount for continuing the production as well as post-production works. But at present the distributors Association has decided to commit business transaction only after seeing the final products. Hence this method is possible only for films with big Star Cast.

F) Finance by pledging the Distribution Areas:

When a producer has already pledged his film “Negative Rights”. Further finance may acquire in this method namely pledging the distribution area. The financier who will also be a member of the distributor’s association will make it known to its members that this particular area say, Chennai city area has been pledged for finance and hence no one else can claim distribution rights until all the dues are cleared along with interest.

In all these methods, unlike the bank finance, the financier is at great risk, if the film production is stopped due to unforeseen circumstances than the financier will be the sufferer. Hence the rate of interest charged in the financiers circle is very high from 30% to 40 % annum. Film financiers who have years of experience are very calculative. Another important factor is the use of black money or unaccounted money, which can be very easily pushed into feature film production. Hence in many cases the amount received actually and on record differs greatly.

The possibility of bank finance is also rules, since the film industry does not fulfill the requirements to satisfy sound repayment nevertheless number of films continue to be produced and crores of rupees continue to be financed at great risk. The feasibility study is carried out on two levels. Before the project manager initiates a project, it is necessary to carry out an internal analysis of the project. After that phase of development begins to advance, with the first pre-sale and the obtained

forecasts sales that ensure distributors, it is possible to access external feasibility analysis, performed by a team of producers, the bank and key investors. Regardless of the forecasts of distributors / sales companies, financial performance film is not possible to predict with precision, considering that each film is unique and entering into competition in the constantly changing market environment.

4.8 VARIOUS TECHNICIANS AND ARTISTES INVOLVED IN FILM

PRODUCTION WORK

4.8.1 Producing Crew

4.8.1.1 Producer

The Producer is the boss, who usually controls the money, buys the story, hires the writer and directors, makes the big decisions, and worries about what is going to happen. A producer's primary aim is making money and this comes ahead of making what he thinks will be a good picture, he needs a peculiar combination of business sense and aesthetic discrimination. The producer's job starts with finding a script, which is followed by getting the money and making the picture.

4.8.1.2 Production Manager

The production manager carries out the detailed tasks of the producer, in a small film production he may actually be the producer and he is the responsible person for the entire production.

4.8.1.2.1 Duties of Production Manager

The production manager is responsible for arranging everything. who is next to the producer. Producer cannot look after everything. Production manager is the mediator between direction department and production department and carries out the detailed talks on behalf of the producer.

1. Production Manager should have knowledge of the script and production limitations.
2. Production Manager should be capable of arranging the requirements during pre-shooting shooting and post shooting stage.
3. Participation in all the discussions and knowing about production requirements.
4. Registration of the banner of the film title in the film chamber of commerce.
5. Applying and getting so action Row stock purchasing, film Negative and sound Negative positive etc.
6. Getting the required call sheets from the artiste.
7. Getting location permissions and erection of the sets and fixing location as per the requirements of the director.
8. Lodging and boarding requirements are met.
9. Hiring set properties costumes etc.
10. Arranging Transports (Air, Train, and Car).
11. Booking indoors and out camera, lights sound equipments generator etc.
12. Booking indoors and outdoors camera, lights music dubbing and songs.
13. Sending exposed film and sees that film is developed and printed within the required time.
14. Arranging music, dancers the singers, stunt, people, art department, junior artiste etc.
15. Arrange the theatre for pre-viewing, rushes, double positive and original print.
16. Applying for censor, getting typed scenes of scripts, getting censor certificates.

17. Association with the production meetings and check out accounts, payments, balances etc.
18. Preparing production expenditure.
19. Preparing production schedule and shooting schedule. Break down of sets and artiste call-sheets etc.
20. Arranging dubbing artists etc.
21. Editing special effects and other arrangements.

4.8.1.3 Director

The Director is the person solely responsible for converting the script into a film. No matter how brilliantly the writer has visualized his ideas, most of them cannot be expressed as per the script prescribed and must therefore be presented in some other way. Also the physical materials, sets, location, actors often suggest various modifications to the script. A skillful director takes the advantage of these opportunities yet never loses sight of the overall theme of the script. In consultation with the cinematographer, he must decide on the each camera position and must rehearse the action until it is perfect. Altogether the director's task generally falls into 3 categories. 1. Major responsibilities. 2. Procedures during the shooting and 3. Contribution to the editing.

4.8.1.4 Assistant Director

He is the organizer for the shooting unit and he is responsible for production management. The job involves ascertaining that everything and everyone is at the right place, at the right time. The Assistant Director makes it possible for the director to concentrate on directing and the job must be carried out aggressively and efficiently.

4.8.1.5 Script Supervisor

The script supervisor or 'The Associate Director' holds the master script and keeps a record of shooting. The script supervisor does the organizational work freeing the director to handle the creative end of the shooting. The script supervisor is the directors' memory of needs to be done, what has been done, what angles were shot, what the position of props were at the end of each shot, what scenes No. are to be used and everything else the director needs to know.

4. 8.2 Camera Crew

4.8.2.1 Director of Photography

Director of Photography is responsible for the content and quality of pictures and all decisions about camera and lighting. He may or may not operate the camera depending on the kind of production involved.

4.8.2.2 Camera Operator

The camera operator works on the camera and his responsible for the scene in a professional manner. He frames the scene properly, follows the action, keeps the camera clean and exposure the set maintained properly.

4.8.2.3 Camera Assistants

The camera assistants stand by the camera operator and aids every way possible. They changes the magazines and lenses, check magazines and aperture for dirt follows and sets focus, and stops measure distances, take care of the equipments, keep the camera report, and carries things. Additional Assistants may be needed for such tasks as keeping the slate; Camera report, and loading magazines depending on the size and requirements of the production.

4.8.2.4 Sound Crew

The basic tasks are necessary in recording sound on stage or location. Placement of the microphone, controlling-sound level and quality recording the sound and running cables.

4.8.2.5 Mixer

Sound Mixer is in charge of the mixer sound. He determines what equipment is to be used, how it is to be placed, and also advises the director about what needs to be done to get good sound. The mixer loads and unloads; the recorder operates the quality and usability of the sound recording and maintains the sound report.

4.8.2.6 Boom Operator

The boom operators are in charge of physically locating the microphone and holding it during the take, keeping the microphone in the proper location or moving it: as specified by the mixer. When the boom is not used, the boom operator use a small pole boom called a "fish pole".

4.8.2.7 Sound Assistant

The sound assistant's job consists of handling and taking care of the equipment. Stringing cables, rearranging them, coiling them after use and loading and unloading equipments as needed.

4.8.2.8 Grip Crew

The grip crew is in charge of all physical operations on the actual shooting this includes materials, tools, sets, tricks reflectors ropes, scaffolds, rigging and cranes. It is easy to over look the fact that shooting requires a tremendous amount of physical work merely to get things moved, put into place, and held to get until a shot is over. A

grip is more than a ordinary laborer, he is the master of all trades and has sufficient Physical stamina, knowledge of film production and ingenuity to solve the many incredible that arise. Grip equipment includes tools for any kind of jobs rigging, lumbar, tape hand move, nails, levers everything hardware, nail, straps, levers, no matter what the title, there must be someone on a motion picture crew to do the grips skilled manual work.

4.8.2.9 Electrical Crew

On a feature production the electrical crew is often large particularly during shooting in sound stage and in setups where many lights must be used. The head electrician called the gaffer his charge of the crew and is responsible for installing all the lights and rough lighting after consultation with the director of photography. Whenever a generator used, the generator operator while be the part of an electrical crew.

The other persons involved in film production are hair dressers, make-up artists, prop crew, wardrobe people, special effect, fin aid, drivers, draper, painters, laborers, carpenters, plumbers, house wranglers, animal trainees, glass blowers and so on. Thus the film project resembles any other development projects having four key components viz., activities, relationship, resources and constraints. All these four components have to be properly planned and controlled. This will help to compromise the conflicting goals of film projects viz., cost effective, effective outreach and timeless in film production.

4.9 SUMMARY

From this chapter, one can understand the concept of project management practices involved in Film industry. This chapter narrated the meaning of project,

project management and film project management along with the risk associated with it. The process of producing a feature film is discussed and the different stages of producing a film have been elicited. After a product has been finished it has to reach the consumer through advertisement and there are various methods of advertisement for film project. There are about thousand distributing concerns in the country engaged in Indian film industry and they are using various patterns for film distribution which reaches the audience .There are number of technicians and artists involved in film production work where their job is specified for each cast and crew and they are coordinated by production manager or executive manager. The finance of film project is dealt by production houses and the activities of the film project are handled by the production executives. Having seen the overview about PM practices in general and PM practices in Tamil Film Industry, the researcher has enquired the PM practices of Tamil Nadu film industry (Kollywood) from production house units and their revelations are given in the next chapter.

**PROJECT MANAGEMENT PRACTICES IN TAMIL FILM
INDUSTRY
- PRODUCTION HOUSES PERCEPTION**

5.1 INTRODUCTION

5.2 PROFILE OF THE TAMIL FILM PRODUCTION HOUSE

5.3 PROJECT MANAGEMENT PRACTICES OF TAMIL FILM PRODUCTION
HOUSES

5.4 SUMMARY

CHAPTER-V

PROJECT MANAGEMENT PRACTICES IN TAMIL FILMS

- PRODUCTION HOUSES PERCEPTION

5.1. INTRODUCTION

Directing and releasing a film is a project which involves lots of activities, resources both financial and non financial. Activities have to be arranged, sequenced and scheduled. Accordingly time, cost and manpower budgets should be prepared. Then raising resources as per the budgets and implement the activities in a faceted manner and see that the theme of the film rightly focused, directed and released. It needs careful implementation of PM practices.

This chapter portrays profile of the Tamil film production houses and their project management practices involved in that. Profile part consists of demographic variable including legal status of the production houses, age of production houses and the size of the production houses. The project management practices part consists of film production houses initiatives, film production houses financial aspects, film production houses Constraints and the perceptual differences among different Production houses based on their productivity. This chapter vividly describes the profile of production houses and their perception about the key PM practices viz., film theme identification, formulation, resource mobilization and constraints management in film making. The structure of the whole chapter is given in the chart 5.1

Indian popular cinema is the dominant form of entertainment for at least a sixth of the world's population. The Tamil film industry is one of the highest film production industry when compare to all other film industries in India, which produces more than 300 Tamil popular films annually. Acquiring a job within the film industry is the dream of thousands of young people. The Tamil film industry has

attained 100 years of establishment even though they got industry status in the year 2001 by the government of India. Chennai is the heart of Tamil Film industry where many film production companies located in around Kodambakkam (The Birth Place of tamil cinema). This study is confined with Tamil film production houses and their project management practices. The production houses are broadly classified into three such as low productivity houses (below 6 film production), Medium Productivity houses (6 to 18 Film Production)and High productivity houses (above 18 film production).

Interview schedule was used to collect the primary data from the Tamil production houses. Pilot study has done and the reliability test was carried out to ensure the consistency of interview schedule. The sample respondents of 30 production houses were chosen and Convenience sampling technique has been followed. The various statistical tools are employed to examine the primary data were frequency table, ANOVA and Garrett's Ranking .

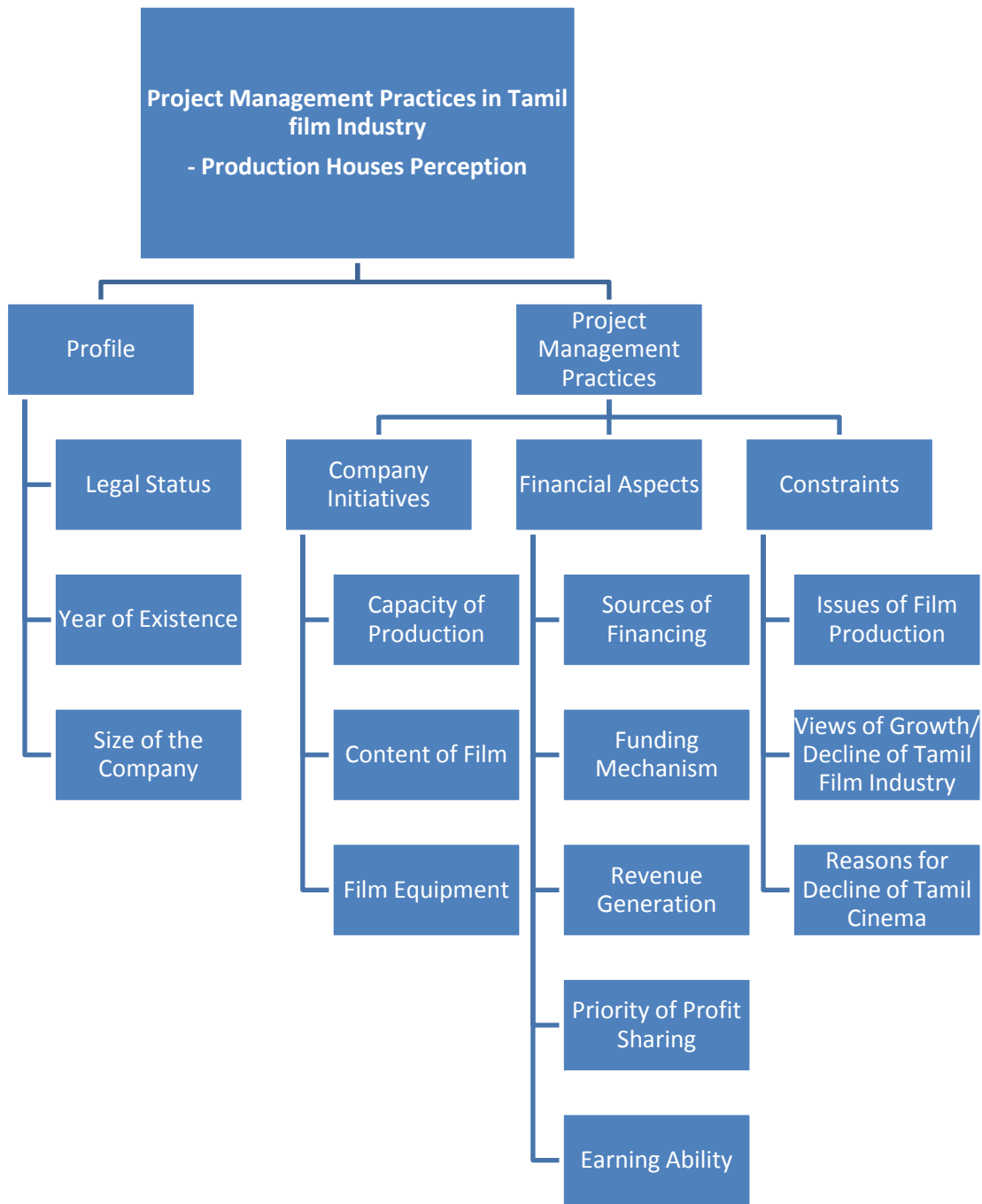


Figure 5.1 Structure of the Chapter

5.2. PROFILE OF THE TAMIL FILM PRODUCTION HOUSES

The film production houses are the intermediate between the Director and Cast & Crew. They are the blood cell to the film project because they provide finance, film equipment, and laborer. Without Film Production houses a film project cannot be happened. Here we can see the various aspects of Tamil film production companies. Profile of film production houses are described in terms of legal status, age of the production houses and the size of the production house.

5.2.1 Legal Status

There are different forms of organization where the company registered themselves according to the nature of projects, finance and man power. The Tamil film production companies also register themselves as different forms of organization which is depicted in table 5.1

Table 5.1: Legal Status of Tamil Film Production Houses

S.No	Legal Status	Frequency	Percent
1	Sole proprietor	22	73.3
2	Partnership	5	16.7
3	Public company	2	6.7
4	Transnational company/MNC	1	3.3
	Total	30	100.0

Source: Primary data

Out of the total respondents 73.3% of are belongs to sole proprietor and 16.7% belongs to partnership Firm followed by 6.7% of public company and 3.3% of MNC. It is noticeable that many production houses like to function by their own because the profit of this business is high with minimum investment and high risk and vice versa .This business gives a brand name for each product (Film) produced by them which

they don't want to share .But for some huge project where the amount of investment is high and they prefer to register as a partnership firm.

5.2.2 Year of Existence

Year of existence of the film production houses shows the experience and the sustainability of the companies. The duration of the Film production companies is given in table 5.2

Table 5.2: Year of Existence in the Field

Age limit	Frequency	Percent
Below 10	17	56.7
10-20	7	23.3
21-30	3	10.0
30 above	3	10.0
Total	30	100

Source: Primary data

Out of the total respondents, 56% of Production houses are functioning less than 10 years. 23.3% of Production houses are functioning for 10 to 20 years followed by 10 % of production houses are functioning for 21-30 years and 10% of production houses s are functioning above 30 years. The data gathered showed only 20% of the productions houses have surveyed more than 21 years like AVM, Rajkamal, Sivaji Production houses remaining 80 % of the companies were newly established.

5.2.3 Size of the Production House

The size of the production houses is determined by the number of employees working in the Organization or production houses. The number of employees working in the Tamil film production houses is given in Table 5.3.

Table 5.3: Size of the Production Houses

Size	Frequency	Percent
Micro	11	36.7
Small	13	43.3
Medium	4	13.3
Large	2	6.7

Source: Primary data

Out of total respondents 43.3 % are small production houses based on number of employees i.e 10-49 and 36.7% of respondents belongs to micro level production houses 1-9 employees followed by 13.3% of medium production houses and 6.7% of large production houses. Most production firms in Chennai City are independent companies that belong to the micro- and small-sized categories and are locally owned but they coexist with a handful of major other companies.

5.3 PROJECT MANAGEMENT PRACTICES OF TAMIL FILM PRODUCTION HOUSES

Every industry has their own type of doing business and managing the project in a successful way. Production house are the boss for all the film projects. They are mainly procuring film project idea and financing for film production. Project identification and project financing are the two keys jobs in project management which are being performed by production houses. The Tamil film production houses have their own project management practices which include the companies' preference towards the type of film project, finance of the film project and the difficulties in the film production houses. The perceptual differences from among different project capacity of production houses were also discussed.

5.3 .1Production House Initiatives

A Tamil film production house has their own way of doing film business. The film production houses have been categorized according to the capacity of film production houses, preference of film content and the supply of film equipment.

5.3.1.1 Capacity of Film Production Houses

The capacity of film production houses are determined by the number of film project carried down or produced by them. Based on the number of films (project) the 30 production houses are divided into three i.e high productivity houses which produce more than 18 film Projects, medium Productivity houses which produces from 7 to 18 film projects and low productivity houses which produces less than below 6 film projects. The productivity of film production houses is given in table 5.4.

Table 5.4: Productivity of Film Production Houses

Productivity	Frequency	Percent
Low	10	33.3
Medium	13	43.3
High	07	23.3

Source: Primary data

Out of total respondent 23.3% of them comes under high productivity houses and they have completed more than 18 film project, 43.3 % of company comes under medium productivity houses followed by 33.3 % of respondent are of low productivity houses.

5.3.1.2 Preference of Film Content

Film production houses concentrate on different content according to their ability, skill and resources. Some companies prefer certain categories of content like television production or animation film. The preference of Tamil film production houses based on the Content is given in table 5.5.

Table 5.5: Preference of Film Content

Contents	Mean Score	Rank
Feature Film	4.70	1
Animation Film	2.20	4
Corporate/Documentary/Short	2.27	3
Television	2.70	2

Source: Primary data

The Table shows that the mean value of feature film shows highest value of 4.70 which indicates the production houses give more importance to feature films followed by television film where the mean value is 2.70. The production houses give less importance to documentary film and Interactive film where the mean value is 2.27 and 2.20 respectively. In terms of content creation, feature films and television production are receiving the most attention in the industry as evidence in Table 5.1. Although feature film production is the main activity of these production houses, it is not the only one; the results indicates that all the firms have diversified into other audiovisual production activities like television, animation, and other multimedia endeavors.

5.3.1.3 Perceptual Difference about Content of Film Production House

The opinion of the different productivity houses on content of production in table 5.6. The Analysis of Variance (ANOVA) compares the opinion of different productivity houses with respect to content of film.

H02: There is no significant difference between the productivity of the production houses with respect to the Content of film production

Table 5.6: Perceptual Difference about Content of Film Production House

Content	ANOVA	Low Productivity	Medium Productivity	High Productivity
Feature Film	1.517 (.238)	4.70 (I)	4.92 (I)	4.29 (I)
Interactive film (3D and Animation)	3.383 (.049#)	2.80 ^a	2.00 ^{ab}	1.71 ^b
Corporate film	3.600 (.041#)	3.10 ^a	1.69 ^b	2.14 ^{ab}
Television production	.354 (.705)	2.50	2.69	3.00

Note: 1. # denotes significant at 5% level

2. Different Alphabet between customer groups denotes significant at 1% level using Duncan Multiple Range Test (DMRT).

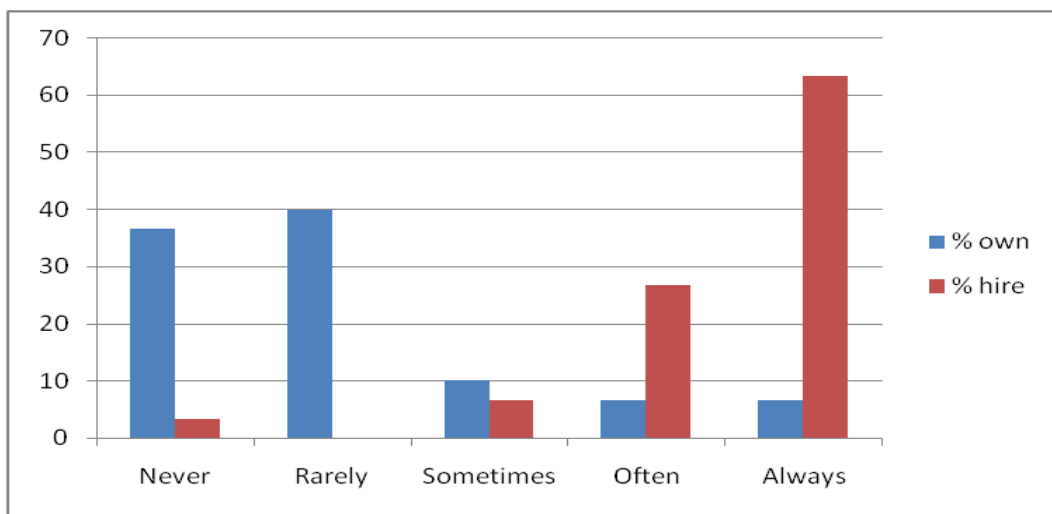
It is inferred from the table that the productivity houses opinion was significantly different at 5 % level in case of corporate and interactive film whereas there was no such significant difference in feature film and television production. Moreover, it is vivid that the feature film was the most important content than the other three content of production. The feature film content is the most important and frequent content production for all the companies in Tamil Nadu film production

houses. The animation content and the corporate content production are not given importance by high productivity company and it is not frequent because both of the content productions are not frequent. Thus, the production houses give more importance to the feature film content than the television or animation film content.

5.3.1.4 Supply of Film Equipments

The Film equipment includes camera, lens, cranes, dolly, monitor, reflector, etc which carries high cost. Some Tamil film production houses they did not prefer to purchase the high cost equipment and they take them on a rental basis. The preference of production houses on the film equipment is given the chart 5.2.

Chart 5.2: Preference of Film Equipments supply



Source: Primary Data

The bar chart shows 80% of respondents in this study always (or regularly) hired film equipment for production. We can assume the following: (a) Lack of fixed capital; (b) they depend on other production houses through formal and stable contracts. It is also found that when production houses own equipment, they usually provide it for rent to other companies, allowing them to have alternate sources of

income. Tamil film industry concentrates on hiring the film equipment rather than purchasing it which is relatively low when we compare the Hindi film Industry.

5.3.2. Financial Aspects

Finance is the lifeblood of business entity. Every business or projects need adequate finance for smooth running and to sustain in the market. As film production projects requires huge finance or investment which is used in different phases of film production. It includes the financial sources of film production, funding mechanism, Priority of profit sharing and revenue generation of Tamil Film production houses.

5.3.2.1 Sources of Financing Film Production

The financial sources for film production arrive from the various ways. The NFDC is the government agency which provides finance for producing a selected film projects in all over the country. The Tamil film production houses procure finance from various ways for producing a film product. The financial resource for Tamil film production house is given in table 5.7.

Table 5.7: Sources of Film Production

Sources	Mean	Rank
State Fund	1.37	4
Company's Own Capital	4.60	1
Distributors and Exhibitors	2.63	3
Commercial Bank loans	4.00	2

Source: Primary data

In the case of Financial resources for Film Production the mean value of use of company's own capital shows highest value of 4.60 which indicates the production houses spend their own investment followed by getting loans from the bank where the mean value is 4.00. The production houses have less preference of getting from

distributors and exhibitors and from the State fund where the mean value is 2.63 and 1.37 respectively. There is evidence that the majority of the production houses in the survey depends on their own procurement of fund rather than Obtaining loans from the commercial banks and other means of financial resources.

5.3.2.2 Perceptual Difference about Financial Sources of Film Production

House

The opinion of the three productivity houses on sources of film production in table 5.8. The Analysis of Variance (ANOVA) compares the opinion of different productivity companies with respect to sources of film Production.

H₀₂: There is no significant difference between the productivity of the production houses with respect to the different sources of film production.

Table 5.8: Perceptual difference about Financial Sources of Film Production

House

Sources	ANOVA	Low Productivity	Medium Productivity	High Productivity
Preference to get State Fund	1.584 (.224)	1.20	1.23	1.86
Preference to use Company's Own Capital	1.255 (.301)	4.80 (I)	4.69 (I)	4.14
Preference to get from Distributors and Exhibitors	.123 (.885)	2.70	2.54	2.71
Preference to get Commercial Bank loans	.770 (.473)	3.80	4.00	4.29 (I)

It is apparent from the table that there is no significant difference among the productivity houses opinion with the respect to the sources of fund.

In the case of high productivity houses they give more preference to getting loans from commercial bank loans (4.29) because they are not in the position to procure such a huge amount from their own capital. But in the case of medium and low productivity houses they prefer to use company's own capital rather than other sources of funds because their budget of films is procurable. The high productivity houses prefer to get commercial loans and medium and low productivity houses prefer for own capital because they companies have little experience than the high productivity houses who have proper system and requirements for getting loans.

5.3.2.3 Funding Mechanism

For producing a big budget feature film projects it requires different funding mechanism. The different funding mechanism followed by the Tamil film production houses is given in Table 5.9

Table 5.9: Funding Mechanism

Funding Mechanism	Mean	Rank
Coproduction Technique	3.77	3
Product Placement	3.87	2
Deferral Payment	1.60	5
Own Production	4.57	1
Mix of all	3.67	4

Source: Primary data

As for as Funding mechanism of Tamil Film production houses the mean value of own production shows highest value of 4.57 ranked 1 which indicates that the respondent produce their own film followed by the product placement technique where the mean value is 3.87 which sells their film (first copy) to mitigate the loss

and followed by co production technique where the mean value is 3.77. The respondents have not used deferral payment technique very effectively which backs 5thrank .

Product placement is regularly used by companies in order to fund their projects and very closely. The companies made use of the co – production mechanism while deferral payment is used sometimes by the companies. A sizeable number of the companies have made use of both product placement and co – production. This gives the impression that product placement and co-production are the major source of funding in the Tamil film industry.

5.3.2.4 Perceptual Difference about Funding Mechanism of Film Production House

The opinion of the three productivity houses on funding mechanism of film production in table 5.10. The Analysis of Variance (ANOVA) compares the opinion of different productivity companies with respect to funding mechanism of film Production.

H02: There is no significant difference between the productivity of the production houses with respect to the different funding mechanism of film production.

Table 5.10: Perceptual Difference about Funding Mechanism of Film

Production House

Funding Mechanism	ANOVA	Low Productivity	Medium Productivity	High Productivity
Preference Co-Production Technique	1.793 (.186)	4.30	3.77	3.00
Product Placement Strategy	3.44 (.048)#	4.00 ^{ab}	4.23 ^b	3.00 ^a
Deferral payment Method	.437 (.650)	1.40	1.69	1.71
Own Production	1.829 (.180)	4.40 (I)	4.54 (I)	4.86 (I)
Mix of All	.358 (.702)	3.80	3.62	3.57

Note: 1 # denotes significant at 5% level.

2. Different Alphabet between customer groups denotes significant at 1% level using Duncan Multiple Range Test (DMRT).

It is evident from the table that the different productivity houses opinion was significantly different at 5 % level in the case of product placement strategy where there is no such significant difference in other funding mechanism. It is clear from the table that the own production has given more important than the other funding mechanism. The companies mobilize or arrange their own fund for producing a feature film which is followed by the product placement strategy. Own production funding mechanism was the foremost funding mechanism for all the productivity houses and it is clearly viewed that all the production houses preferred to use their own procurement amount or investment for the production of film project.

5.3.2.5 Revenue Generation

The film product or movie project comes to the market through the distributors and it earns the revenue through different modes. The revenue generation of Tamil Film production houses is given in table 5.11.

Table 5.11: Revenue Generation

Revenue	Mean	Rank
Cinema Theatre	4.57	1
DVD and VCD	1.57	4
Satellite Channel	3.87	2
Internet broadcast	1.63	3

Source: Primary data

In the case of revenue generation of Tamil film production houses the mean value of cinema theatre is high 4.57 which indicates the revenue generation through cinema theatre is more due to box office revenue and expectation of the viewers .The second highest revenue generation is through satellite channel where the mean value shows 3.87, making the producer to mitigate the loss from producing a film. The internet broadcast and DVD have less revenue where the mean value is 1.63 and 1.57 respectively.

The cinema followed by the satellite channel and the internet broadcast represent the major mediums through which film companies in Tamil Nadu derive revenue. Only little revenue is derived from DVD and VCD. However, the cinema theater medium of distribution has yielded the highest level of revenue to the companies. This is followed by the satellite channel and internet broadcast. The ability to derive substantial revenue from these sources is expected to make the industry activities sustainable.

5.3.2.6 Perceptual Difference about Revenue Generated of Film Production House

The opinion of productivity houses on revenue generation of film production in table 5.12. The Analysis of Variance (ANOVA) compares the opinion of different productivity companies with respect to revenue generation of film Production.

H₀₂: There is no significant difference between the productivity of the production houses with respect to the opinion of revenue generated by the film production companies.

Table 5.12: Perceptual Difference about Revenue Generated of Film

Production House

Revenue	ANOVA	Low Productivity	Medium Productivity	High Productivity
More Revenue through Cinema Theatre	.599 (.557)	4.30	4.62 (I)	4.86 (I)
More Revenue through DVD and VCD rights	.911 (.414)	1.90	1.31	1.57
More Revenue through Satellite channel and Cable TV broadcast rights	3.277 (.053)	4.40 (I)	3.69	3.43
More Revenue through Internet broadcast rights	8.743 (.001)*	2.30 ^b	1.31 ^a	1.29 ^a

1. * Indicates significant at 1% level.

2. Different Alphabet between customer groups denotes significant at 1% level using Duncan Multiple Range Test (DMRT).

It is clear from the table that the opinion of the respondents differs significant at 1% level with the revenue generated through internet broadcast rights whereas there is no such significant difference with other revenue generated factors. As for as High productivity houses respondents the revenue earned through satellite channel and cable Tv broadcast (4.40) is the major revenue generator and in the case of medium and low productivity houses respondents the revenue generated through cinema theatre is the main revenue generator.

5.3.2.7 Priority of Profit Sharing

The profit of feature films is derived in different ways from the customers. The sharing of the film project profit is a main highlight where many people are involved from film production till the exhibition of the film product. Hence, Garrett's ranking technique has been applied to identify the most awaited item. The priority of profit sharing of Tamil film production is given in table 5.13.

Table 5.13: Priority of Profit Sharing

Profit Sharing	Mean score	Rank
Producer	65.33	1
Indian Distributor	57.63	2
Foreign Distributor	41.23	3
Exhibitor	35.8	4

Source: Primary data

$$\text{Percentage Position} = \frac{100(R_{ij} - 0.05)}{N_j}$$

R_{ij} = Rank given by respondents.

N_j = No of variable to be ranked.

Based on the Garrett's ranking score, the preference of priority for profit sharing of Tamil Film Production was in producer (65.33), followed by the Indian distributor (57.63), then foreign distributor (41.23) and finally the priority of profit sharing goes to the exhibitor (35.8).

It is outlined that more revenue generated from different sources are mostly shared by the Film Producers as they invest a bulk of investment when compare to others and they are the group who were from the start to end of the film product or project.

5.3.2.8 Opinion about Earning Contribution

The success of the film is based on many reasons, but particularly the two big phenomenon for the success is efficient technical worker which include all casts and crews of the project and the script of the film production. The opinion of earning ability of Tamil film production houses is given in table 5.14.

Table 5.14: Opinion about Earning Contribution

	Frequency	Percent
Technical Worker	08	26.7%
Script	22	73.3%

Source: Primary data

Out of total respondents, 73.3% of respondents says that the film earning ability is depend on the script of the movie, whereas 26.7% of respondents explains it depends upon the technical worker. It explains that the movie success depends on the script rather than technical worker which automatically increase the revenue of the product.

5.3.3 Constraints in Film Production and Management

This part of the work discusses the constraints in film production management of Tamil film production houses. The film project requires a large investment, labor resources and the equipment, Even though the film production is completed after some hurdles there are some constraints which affect the flow of film production. The perception about the constraints which widely affecting Tamil film production process and declining growth of Tamil film industry were elicited from the production houses.

5.3.3.1 Issues of Tamil Film Production

There are many issues for film production but the main issue for the Tamil Film production is given in Table 5.15.

Table 5.15: Issues of film Production

Issues	Mean	Rank
Lack of screening facility	3.57	4
Tax structure	4.03	3
Lack of modern technology	2.40	5
Financing in large	4.27	2
Piracy	5.00	1

Source: Primary data

The mean value of piracy shows highest value of 5.00 ranked 1 which indicates that it is the biggest constraints for the film Industry followed by financing in large amount where the mean value is 4.27. The respondents states that the tax structure for film production is the third constraints for the industry because of lack of tax relief followed by lack of screening facility 3.57 and lack of modern technology 2.40.

5.3.3.2 Perceptual Difference on Issues of Film Production

The opinion of the three productivity houses on issues of film production in table 5.16. The Analysis of Variance (ANOVA) compares the opinion of different productivity houses companies with respect to Issues of film Production.

H02: There is no significant difference between the productivity of the production houses with respect to the issues of film production companies.

Table 5.16: Perceptual Difference on Issues of Film Production

Issues	ANOVA	Low Productivity	Medium Productivity	High Productivity
Lack of screening facilities	.133 (.876)	3.40	3.69	3.57
Tax Structure	.408 (.669)	4.00	3.92	4.29
Lack of Modern Technology	.182 (.853)	2.30	2.38	2.57
Financing in terms of volume	2.053 (.148)	4.70	3.92	4.29
Piracy	.338 (.716)	4.90 (I)	4.77 (I)	4.86 (I)

Note: 1. * Indicates significant at 1% level.

2. Different Alphabet between customer groups denotes significant at 1% level using Duncan Multiple Range Test (DMRT).

It is apparent from the table that the production houses have no significant different with the issues of the film production company. Piracy is the most important issue for all the production houses comparing to other issues. The Ministry of

Information and Broadcasting as well the state governments of India has taken many steps to reduces the issue of piracy in film industry which is the biggest threat for the whole industry in all over the world. Financial in terms of volume is the second threat to the film production houses because the average for producing the different budgetary film is increased and it's very difficult to procure the huge amount for the producer or production company.

5.3.3.3 Views of Production Houses about Tamil Film Industry

The Tamil film production house has facing many problems and there are also some incentives which cope with modern society. There is both negative and positive opinion on the growth of Tamil Film Production. The Progress of Tamil film industry is given in table 5.17

Table 5.17: Progress of Film Industry

Progress	Frequency	Percent
Yes	21	70
No	9	30

Source: Primary data

It is clear from the table 5.17 that 30% of respondents are giving a positive opinion of about the growth of Tamil film industry and the remaining 30% of the respondents are giving a negative opinion about the progress of Tamil film industry.

It is concluded out of total respondents major respondents stating that the performance of Tamil Film Industry is increasing and there is a positive increase towards the growth of his industry. As there are many reasons which makes the Tamil film industry to progress good, but there are certain reasons which makes the film

industry to decline. According to the view of film production houses the reasons for decline of Tamil film Industry is identified and the opinion has been furnished.

5.3.3.4 Reasons for Declining of Tamil Cinema

The Tamil cinema consists of various religious practices and system which creates a different taste on the customer's views. The reasons for declining of Tamil Cinema are given in table 5.18.

Table 5.18: Reasons for Declining of Tamil Cinema

Reasons	Mean	Rank
Lack of proper distribution and exhibition networks for the films	1.03	1
Films portrays local issues in regional languages (Tamil), their audiences were necessarily limited	.90	2
Decline in the state sponsorship of these films	.70	5
the subject matter of Western films and their film forms, often failed to integrate them with the Indian aesthetic parameters and its ethos	.87	4
Due to religious and customs of the local audience	.90	2

Source: Primary data

As for as reasons for declining of Tamil cinema Lack of proper distribution and exhibition networks for the films is the first reason followed by local religious , customs and the local issues and where they said that inclusion of western information and style is not the important factor for the declining of Tamil cinema.

5.4 SUMMARY

This chapter confers a clear picture about the perspective of Tamil Nadu film production houses on film production management, which consists of five major segments including profile of Tamil film production, the initiatives of Tamil film production houses, the financial aspect of Tamil film production houses, the

constraints faced by Tamil film production and the different productivity of Tamil film Production houses. This chapter has been designed to compare the perception of different productivity houses with all the above four segments. This study reveals that the most of production company give more preference on production of feature film and it has been stated that most of the companies using rental film equipment. The companies own capital has been used for the production where the state fund contribution is very less for production of Tamil film. The co-production techniques and the product placement techniques play a vital role for the funding mechanism of Tamil film houses. Piracy is the biggest threat for the Tamil film production houses and the major reason for the failure of more Tamil Film production is Lack of proper distribution and exhibition networks. Having enquired the Film production company, the perspective of production executives opinion about the Tamil film production in terms of cost and time was also been collected and presented in the following chapter.

NETWORK MODELS FOR FILM PROJECT

–A CONTEMPLATION

6.1 INTRODUCTION

6.2 PROFILE OF EXECUTIVE PRODUCERS

6.3 DEVELOPING THE FILM PROJECT NETWORK

6.4 FILM PROJECTS PLANNING

6.5 WORK BREAKDOWN STRUCTURE IN FILM PRODUCTION

6.6 ESTIMATION OF FILM PROJECT COST

6.7 PROJECT TIME MANAGEMENT

6.8 GANTT CHARTS

6.9 NETWORK DIAGRAM OF FEATURE FILM

6.10 PROJECT MANAGEMENT PRACTICES IN FILM PRODUCTION

6.11 SUMMARY

CHAPTER-VI
NETWORK MODELS FOR FILM PROJECT
– A CONTEMPLATION

6.1 INTRODUCTION

Management may be defined as the process of efficient functioning based on correct choices and actions. The most powerful tool to increase efficiency and to improve chances of success is project management. In the overall scheme of project management discourse, the film industry is not often given the status of an industry which is expected to provide a singular perspective for the study of project management. From the project management perspective, film production is not a piece of cake, due to its complexities, multi- tasking, team work and time & cost based task. Most often film shooting takes place outside in the real world with more than 300 persons for crowd scenes and the amount invested is high in the film project. The success of project management is quite propulsive to be measured quantitatively through budget and schedule and there are many techniques available to achieve this. In other words, in order to get the job done within the time and resource constraints, project management approach is essential.

In the real life situation, many film projects become failure and cause huge loss and disappointment for the producers as well as the people who were working in it. This de-motivates the new players to enter into film industry. To overcome this situation a clear and transparent model for film projects have to be developed by using network model. This will ease the planning, execution and control of film projects.

This chapter briefly describe how to estimate times and cost of a feature film project, application of various project management practices followed in film project

and the network techniques for producing different budget film by using Gantt Chart, Critical Path Method and PERT.

In the history of project management, one of the most compelling developments is “network analysis”. It is a graphic representation of project activities that uses arrow diagrams to illustrate relationships between project activities. Among the various network techniques, two most wide applied techniques viz., the Critical Path Method (CPM) and the Program Evaluation and Review Technique (PERT) have been designed from the input information obtained from executive producer who are virtually handling all operations relating to film production.

The relevant information with regards to estimation of time and cost, the various project management practices adopted in the Tamil film industry were collected by conducting field survey from among 30 Executive producers with convenience sampling technique method. They were approached in person by the researcher and with a help of a structured interview schedule, the opinion were elicited from them. Based on the data the average cost of the film production and the average time taken for producing the feature film were calculated.

6.2 PROFILE OF THE EXECUTIVE PRODUCERS

Executive producer is the man behind the screen who is virtually giving a shape to an idea or theme in the form of film. Entire film project implementation works are carried out by him. The Executive producer carries out the detailed tasks of the producer, in a small production he may actually be the producer and is responsible for the entire production. The executive producer is responsible for arranging everything. He is next to the producer. Producer cannot look after everything. In the competitive business environment film production must also have plan, design and

implement the projects on the expected time and the budget outlay. To optimize the timing and outlay network techniques are widely followed by them also. That's how even big budget films could also being released on the expected date. He is the mediator between direction department and production department. Age and the experience of the executive producers are the major determines. The project practices may vary according to their age and the experience. The characteristics of the Executive producer is given in table 6.1

Table 6.1: Profile of the Executive Producers

Gender	Frequency	Percent
male	29	96.7
Female	1	3.3
Age	Frequency	Percent
below 30	11	36.7
30 to 40	10	30.0
above 40	9	33.3
Experience	Frequency	Percent
below 10	15	50.0
10 to 20	12	40.0
above 20	3	10.0

Source: Primary Data

The personal characteristics of the selected respondents are presented in Table 6.1. It is observed that the maximum number of respondents falls in the age group of less than 30 years. It clearly indicates that many youngsters prefer to be an executive producer, which is followed by the age group of 30 to 40 ranges.

According to the experience wise classification, the most of the respondents i.e. 50% were below 10 years of experience and followed by 10 to 20 years

constituting 40%. It is clear that the executive producers could not sustain more years in Film production process because of rapid changes in the entire film production and distribution process.

The majority of the respondents were male with sample size of 29 constituting 96.7 % and remaining is female respondent with 3.3%. It is clearly still an evident that the role of gender is more in film production.

While executing the task of film production the executive producers are playing a crucial role that plans the project (which includes work break down structure, cost of the film project and estimation of time), develop a schedule and implement the same in the expected manner.

6.3 DEVELOPING THE FILM PROJECT NETWORK

A project network is the basis for scheduling budget, equipment, labour, communications, the estimated time consumption and the start and the finish date. The network is developed from the information collected for the work breakdown structure is used to develop the network which is a graphic flow chart of the project job plan. The network methods are powerful tools for the management of all types of projects. These are methods best suited to construction industry and now it has been used by many industries .These represent the project plan by a schematic diagram called the network that clearly depicts the sequence and inters- relation of all activities of the project¹. Once a project is planned, the plans are to be implemented. This means the various activities of the project must be completed by employing various resources men, material, machine, money, time, etc. The networks identify which

¹J.C.Pant (1989) Project Management : CPM, PERT, GERT and Linear Programming published by Jain brothers.

activities are critical and therefore, should not be delayed if the project is to be completed as planned. The network techniques are found to be very useful for the proper planning, scheduling and control of the project. Hence, an attempt is made here to develop a network diagram for film project which is a nightmare for most of the executive producers in Tamil feature film.

6.4 FILM PROJECTS PLANNING

A project plan furnishes a great deal of information about the stakeholders, instruments used in the project and the other related things to the project. It is one of the most important control instruments which identify the functions of the project and whether the project is successfully completed within the given resources. In project planning, all the project management planning tasks, that are elemental to deliver the project on time and within the budget, are rendered. The first thing is that the objectives should be clearly specified and then an effort should be made to achieve these objectives within a fixed time and cost.

If a new project is started, it is necessary to visualize all the operations involved in the project and to arrange these in their proper sequence. Then the resources are arranged for these activities and the resources are used most economically. The most important aspect of projects is their timely completion. If a company wants to introduce a new product into the market before another company does, then the company must complete the project within stipulated time. Film production involves lot of mechanical, technical and digital process. The unique nature of the finished film is that it can be viewed any number of times, any number of copies can be printed and the negatives preserved for many years. That is the reason, the present generation is able to enjoy the great films of the past.

Every film activities carry cost and time which has to be managed for a successful film project. For all these, the executive producer of the project must have a plan and he must be able to justify that his plan is best. In fact one is interested in the most economical plan to complete the project within a fixed time and resources. In addition to scheduling the sequence of activities, one should be aware of which are the critical activities for the completion of the project. If these critical activities are delayed the entire project is disturbed. The mere intervention of managers in projects endeavors the application of necessary techniques that match the requirements of these projects, contingent upon the degree of sophistication under pursuit are the functional importance of project plan.

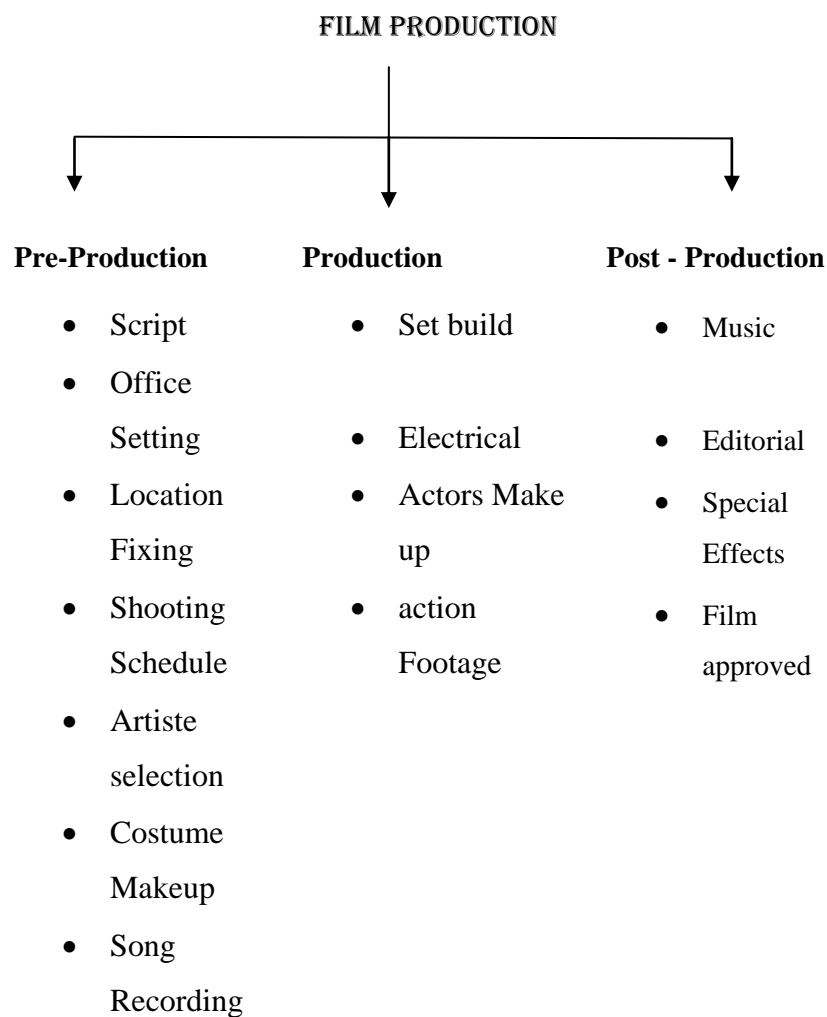
One key factor becomes the provision of reporting schemes, usually in the form of schedules, as a vehicle of effective and efficient communication. Such schedules have been adapted to the trends of the computer era, the most popularly renowned ones to be WBS, GANTT, CPM and PERT.

6.5 WORK BREAKDOWN STRUCTURE IN FILM PRODUCTION

The first step of the project management is work breakdown structure. As the name adverts, the whole project is represented in a systemic and logical breakdown or to put it simply, the project is successively subdivided into smaller and smaller work elements. Work breakdown structure is also called as blue print of project or map of a project which is constructed by the division of the project into its major parts, which is then further divided into sub-parts. It is the duty of the project manager to identify the different activities or work and to integrate the work in order to establish a basis for project control. A project work breakdown structure (WBS) is a deliverable of project work elements which is shown in below chart to organize and subdivide the total work scope of a project.

The Work break down structure is a very important project tool which requires that considerable thought and planning be allotted to its development and implementation so that the need for subsequent changes are minimized. The Film project has many activities and they are divided into mainly three phase's pre-production phase, production phase and post-production further these phases are subdivided into different parts. The various key activities involved in Tamil film production and its sequential categorization is given in the chart 6.1. as expressed by the executive producers of Tamil feature films. These activities can be further break into various sub-activities.

Figure 6.1: Work Break Down Structure of Film Production

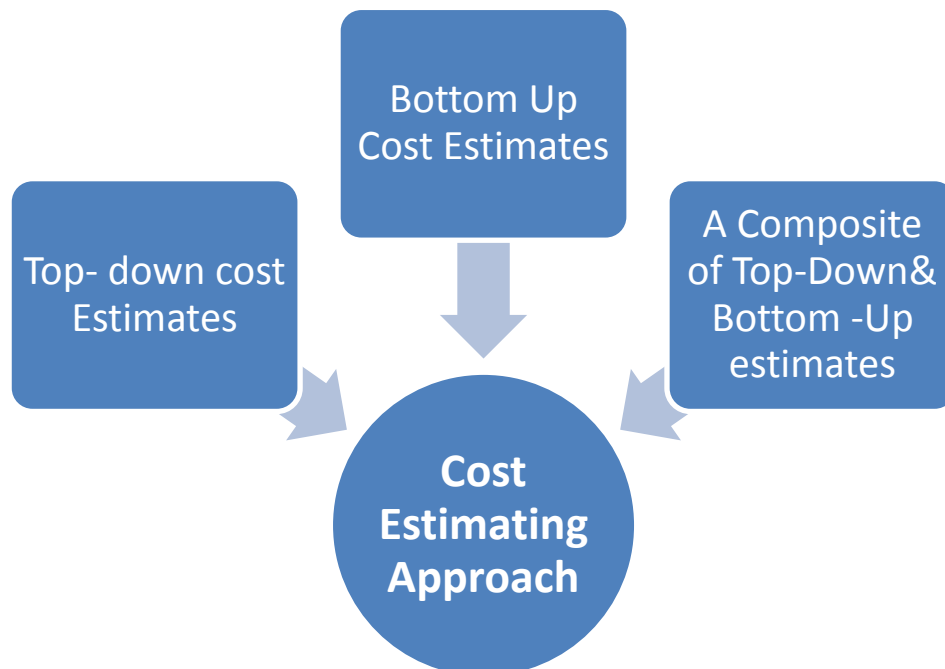


The pre-production phase has seven activities, production phase has four activities and post-production has four activities to complete the film project. After identifying the activities it is the duty of the executive producer to determine the cost and time taken for each activity.

6.6 ESTIMATION OF FEATURE FILM PROJECT COST

An important component of project management is project cost management. It encompasses the scope of estimation of costs and budgeting. Although in theory, cost estimation, budgeting and control are often described as three unaffiliated processes, there is a strong relation and interaction between them that is significant for the project cost management. The different cost estimation approaches are used in project cost management as given in chart 6.2.

Figure 6.2: Cost Estimating Approach

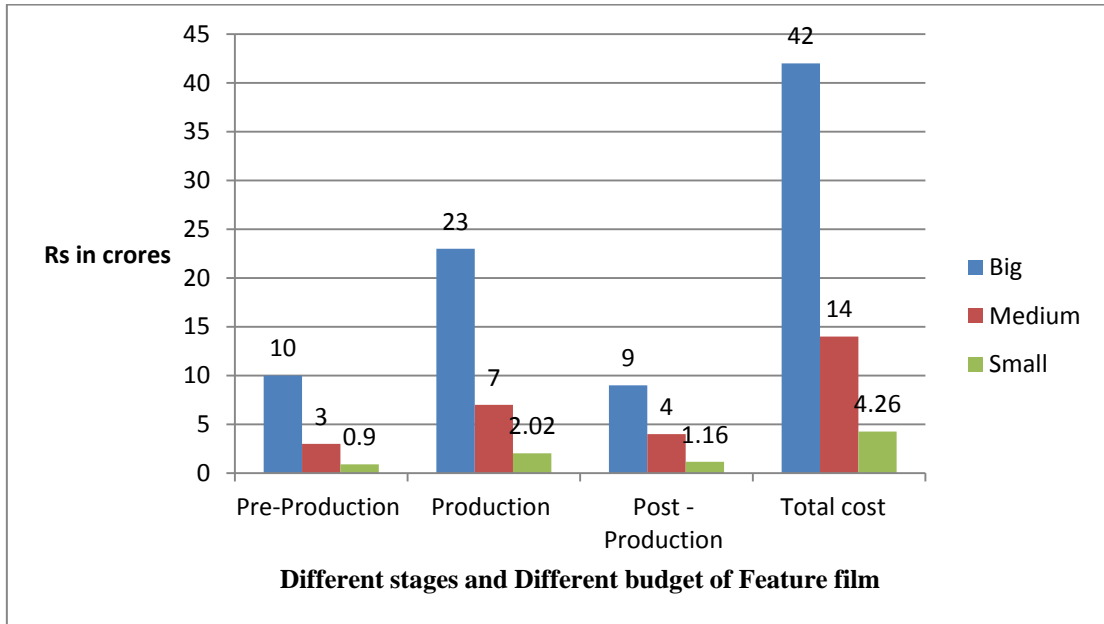


In top down cost estimates the top management plays a predominant role and it require less effort and time which impact less accuracy². But in bottom up cost estimates are developed by the middle or operating management where the total project is break down into different parts and determination of cost for each activity in order to find out the budget of the film. It requires more time and it has high accuracy level. The researcher has followed the bottom up estimation to determine the time and cost of the film project.

Cost estimation is of paramount importance in Project Management because it forms the basis for project evaluation. Project cost estimation is an area where judgment and experience is utilized for the application of scientific principles and technique to estimate the project cost. The cost estimation for every stage of film project development are provided by the Executive producers estimated based on the past available data or experience. The total film is usually estimated through pricing of all the activities undertaken over the scheduled period of performance. All the functional units of the project team have to participate in the task and the central target of pricing becomes break down structure which has divided into three stages and every stage as many activities which bears its own cost and time. The cost of the each activities varies according to the budget of the films. The average cost of three stages of film production for different budgeted films is collected from the executive producers and the same is given in the chart 6.1.

²Clifford F.G, Erik .W.L and Gautham V (2010) Project Management The Managerial Process Fourth edition published by Tata McGraw-Hill.

Chart 6.1: Cost Incurred for Producing a Feature Film



Source: Primary data

Chart 6.3 shows that the average cost of a Big Budget Film is Rs. 42 crores in that 10 crores incurred in pre-production stage , where 23 crores incurred in production phase and remaining Rs. 9 crores are spend towards the post production stage.

The average cost for producing a Medium Budget Film Is Rs 14 crores in that INR Rs 3 crores are spend towards pre-production stage, Rs7 crores incurred for production stage and INR 4 crores are spent in the post production stage. The average cost for producing a Small Budget film is Rs 4.26 crores and ranges from Rs 2 crores to Rs 5 crores where many individual production houses try to invest it because of high profit or reasonable profit. Among the Tamil feature film producers survey only 5 executive producers are enriching interest in taking big budget film . They are Raj, Suresh, Mohan, Vijay and Kennaz.

6.6.1 Film Project Budget

Project Budgeting is done during the initial stages of project planning, usually along with the development of the project schedule. The steps related to budgeting are mainly dependent on two things- the estimated lengths of tasks and the resources assigned to the project. This is one of the most important stages in the pre-production work. Realistic budgeting is the gateway to successful production; many producers have lost this money due to their carelessness in budgeting. Budget reflects the plan for spending the investment in the most useful manner so that a reasonable profit is achieved in the production. Film budgeting is defined as the process of preparing a budget for a film production that is done by an executive producer or production manager. This document, which may well be over 200 pages long, is essential to secure financing for the film and leads to pre-production and production of the film. The budget of film varies according to the content of the film and as well as the stars of the film. In modern era the most of budget or cost goes to the star actor/actress and star director. According to the view of the producer and executive producer the 60 % of the cost goes to the Star value of the individual out of the total film cost. The cost of production cost is less when we compared to the star value cost .The average minimum and maximum cost of Big, Medium and Small budgeted film is given in table 6.2.

Table 6.2 Budget of Tamil Feature Film

Budget	Minimum (in crores)	Maximum (in crores)
BIG	20	50
MEDIUM	5	20
SMALL	2	5

Source: Primary Data

Executive producers perceived that the average minimum cost of big budget film is nearly Rs20 crores which includes the cost of pre-production , production and post-production and the maximum cost of big budget film is Rs50 crores. Some mega budget Tamil feature film, where the budget crosses more than Rs100 crores especially the film directed by Director Shankar example film like Enthiran, Sivaji which is specially enacted by the super star Rajinikanth. The small budget films where the average cost is Rs 2 crores and it extends up to Rs 10 crores and many producers prefer to produce smaller budget film. Once the cost has been estimated in film project, it is necessary to estimate the time for the film project.

6.7 PROJECT TIME MANAGEMENT

Time management refers to the defining of the components of the schedule, which include activities and resources. The process of time management involves the identification of activities and the relationships between them in order to support sequencing of activities. After sequencing, the resources are pointed to each activity and their duration is estimated. This is all part of the project time management. It includes all the necessary processes required to finish the project on time. According to PMBOK guide there are six process to determine the time management³ as given in chart 6.3 and the same is applicable and practiced in film project also.

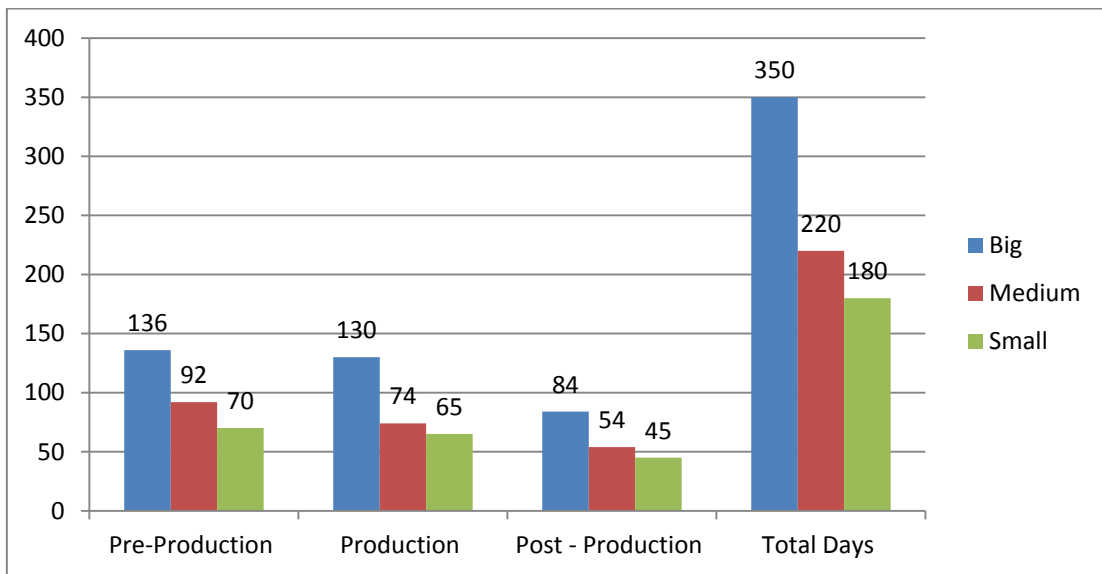
³Clifford F.G, Erik .W.L and Gautham V (2010) Project Management The Managerial Process Fourth edition published by Tata McGraw-Hill.

Figure 6.3: Project Time Management



All the process interact with each other and each process involve groups of persons and resources based on the needs of the project. Every project process is divided into different phases. As the film project is divided into three main phases like pre- production, production and post- production. The average time taken for all the phases in three different budgeted film is given in chart 6.2.

Chart 6.2: Number of Days allocated to various Stages of Production of different budget films



Source: primary data

Executive producers stated that the average time taken for the big budget film is 350 days which includes 136 days for pre- production phase, 130 days for production phase and 84 days for post-production phase. In the medium budgeted film the average time taken is 220 days to complete the project which includes 92 days for pre-production phase, 74 days for production phase and 54 days for post- production phase. In the case of small budget film the average time taken for completing the film project is 180 days which includes 70 days for pre-production phase, 65 days for production phase and 45 days for post-production phase. Over the period of years, the total time required for film production has been significantly reduced as expressed by the executive producers. It is due to technical development and effective management of film projects.

6.8 Gantt Charts

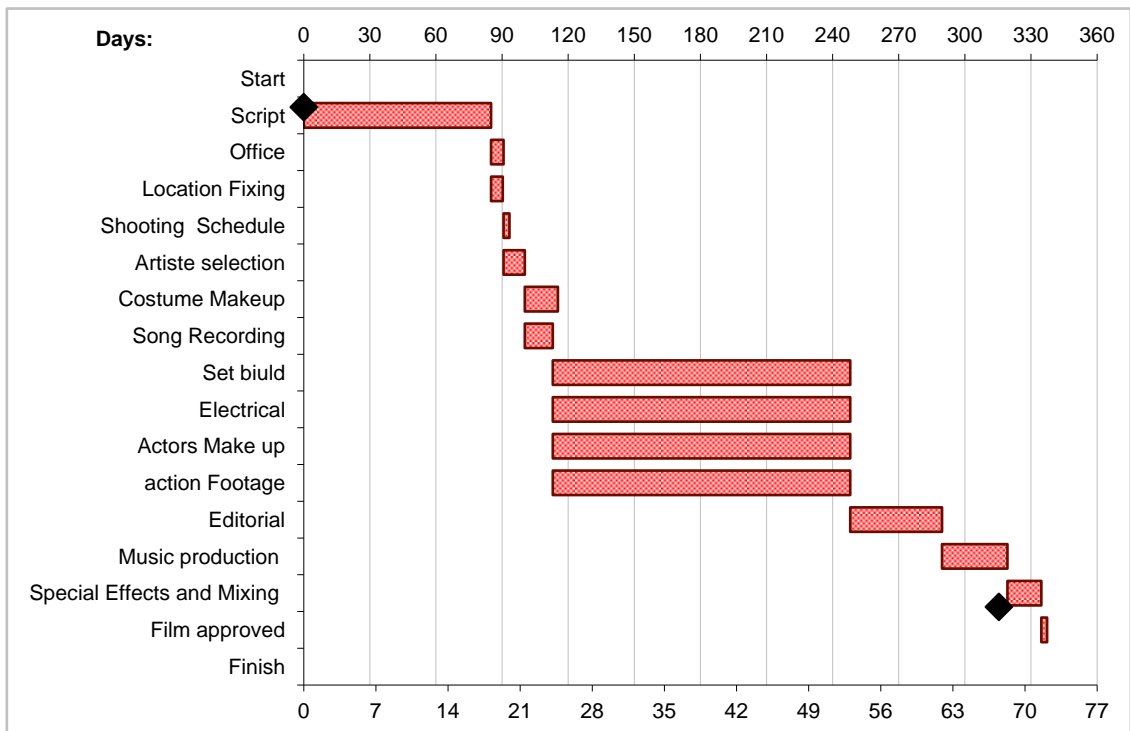
Gantt chart is a project planning tool that is used to represent the timing of tasks needed to execute a project⁴. The Gantt chart in addition to being an effective tool in planning, is also the starting point for monitoring and control of the project. A Gantt chart is a schedule that depicts the tasks and the people to whom these tasks are assigned along with a timeline. Gantt charts are effective they allow the team to easily identify their responsibilities by looking at project structure depicted. It serves as a document that people use planning as a tool for visualization to see how the tasks depend on one another. They are especially handy as they provide ways for scheduling tasks, understanding the critical paths of a project, and planning for resources⁵. The concepts of sequential and parallel tasks are particularly important as far as Gantt charts are concerned. Parallel tasks are those that go on simultaneously. Projects are often delayed due to the misconception among people that one thing follows another.

The basic structure of a Gantt chart requires listing of tasks on the left hand side, followed by the start date, number of days required completing, and the finish date on the upper axis and number of weeks required to complete on the lower axis. One or more owners are to be assigned to each task. To the right of the text listing is a graphical representation of the task duration in the context of the project time line. As the film production mainly has grouped into three budgeted film and the Gantt chart for all the three budgeted films are given in chart 6.3, 6.4 and 6.5.

⁴ W. Durfee and T. Chase, (2003) A Brief Tutorial on Gantt charts retrieved from <http://www.me.umn.edu/courses/me4054/assignments/gantt.html>

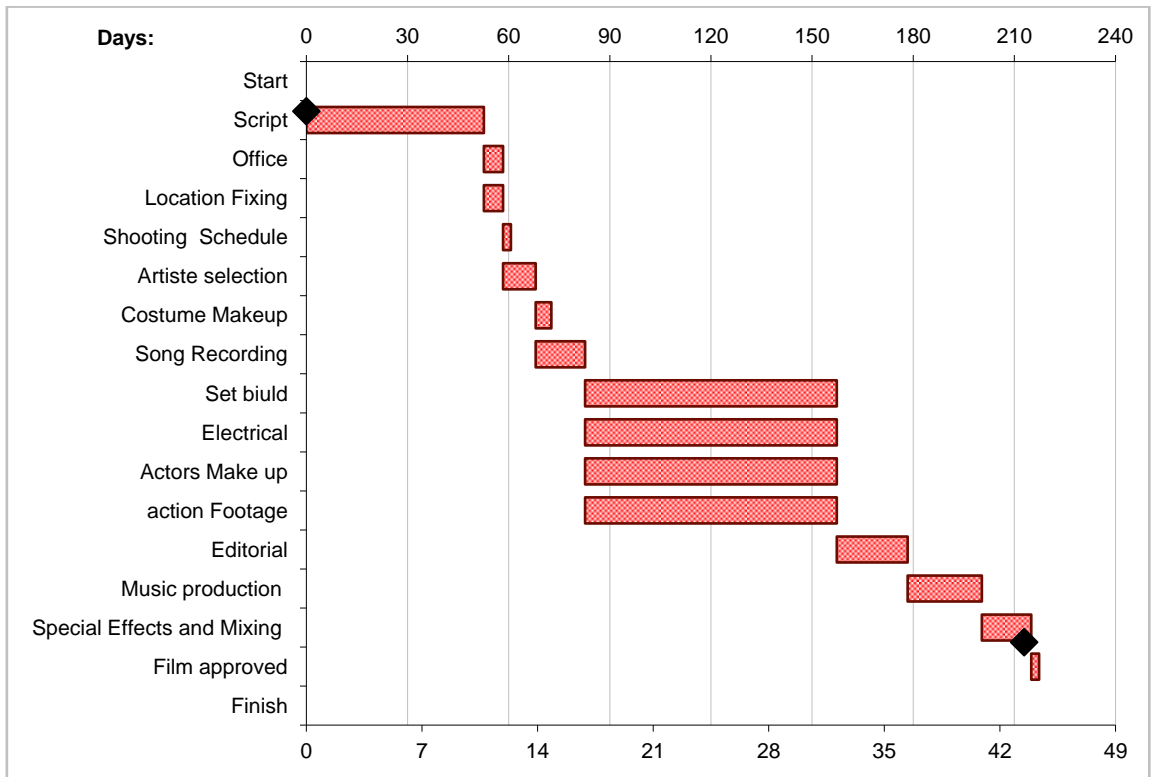
⁵ Assad, A. A., & Wasil, E. A. (1986). Project management using a microcomputer. *Computers & Operations Research*, 13(2-3), 231-260.

Chart 6.3: Gantt chart for the Big Budget Film



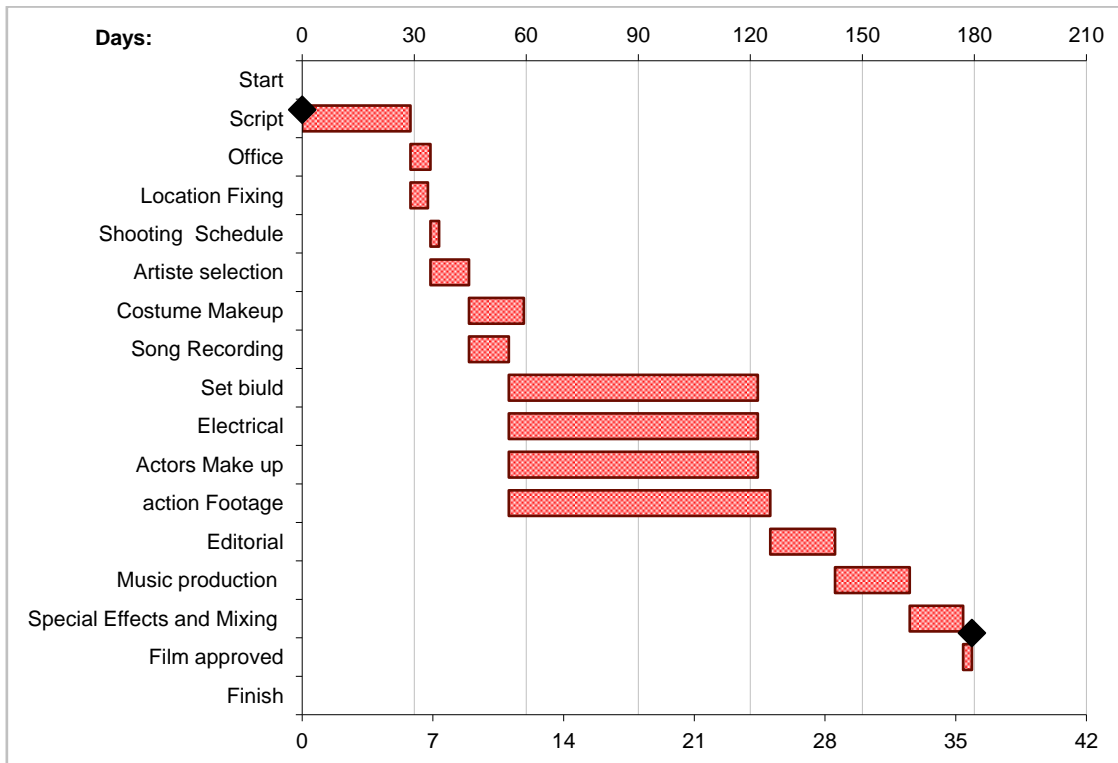
Gantt Chart gives a graphical representation of the film Project. It describes about the sequential time taken for each activity and the total days and weeks for producing a big budget feature film. The tasks start from day one and it has been grouped in the chart according to precedence and subsequent task, some tasks are parallel. The average time taken for producing a big budget film is approximately 72 weeks.

Chart 6.4: Gantt chart For the Medium Budget Film



The above chart describes about the sequential time taken for each activity and the total days and weeks for producing a medium budget feature film. For the medium budget film the time duration for completing the film project is approximately 43 weeks. The number of medium budget film production is decreasing in Tamil Film Industry.

Chart 6.5: Gantt chart For the Small Budget Film



Gantt chart gives a graphical representation of the small film Project. It describes about the sequential time taken for each activity and the total days and weeks for producing a small budget feature film. The average time taken for producing a small budget film is approximately 36 weeks. The small budget films are produced more in Tamil film industry when compare to medium budget and big budget film. Through small budget films the production company earns proportionally more profit than the other budgeted films.

The Gantt chart of different budget films vividly shows the various activities involved in film project and its sequence. Besides number of days approximately spent on these activities. This helps to optimally utilize the time factor which is one of the key resources for all project tasks. Otherwise, time overrun will come which will affect the viability of the film and causes all related risks.

6.9 NETWORK DIAGRAM OF FEATURE FILM

In managing a project, the network diagram plays an important role. There are two basic project management techniques that utilize a network to determine the time schedule for a project. They are Critical Path Method (CPM); and Programming Evaluation and Review Technique (PERT). The main difference between CPM and PERT is that the time estimate for different activities is deterministic in CPM and is probabilistic in PERT. In the network many terminology are defined as used in CPM/PERT.

Activity- A task or set of tasks required by the project.

Event- An identifiable state resulting from the completion of one or more activities.

Path- A series of connected activities between any events in Network.

Critical Path- The set of activities on path from the project's start event to its finish event that if delayed, will delay the completion date of the project.

There are two ways of displaying a project network. One type is the activity-on-arc (AOA) project network, where each activity is represented by an arrows and events as nodes, usually associated with PERT and the second type is the activity-on-node (AON) project network, where each activity is represented by a node and linked by arrow, usually associated with CPM⁶. In practice, the AON network method has come to dominate various industrial or company project. The advantages of AON network is more than the AOA network method. Hence, the researcher has dealt with AON network method for the film project.

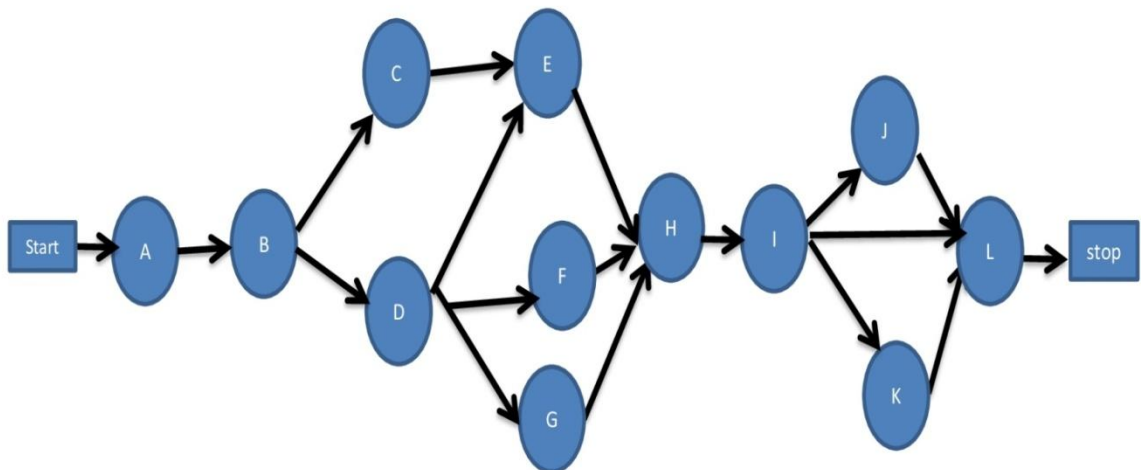
⁶Samuel J.Mantel,JackR.,Scott M and Margaret M (2005) Core concepts Project Management in Practice Second edition published by John Wiley and Sons,INC.

The activity on Node network is drawn through of Microsoft excel packages. The activities of the film project are represented by the node which is represented in circle and it is connected by arrow. The activity from A to G belong to pre-production and the activity H is the production process where all the planned activities are executed and the activities is clubbed with all the activities like make-up, electrical and shot up and the activity from I to L is post production activities of the feature film production. The suggestive model of AON network diagram for a feature film is given below based on the information given in the table 6.3.

Table 6.3:Network Information of Film production

Activity	Description	Preceding Activity
A	Script Development	None
B	Office establishment	A
C	Location Fixing	B
D	Artiste Selection	B
E	Costume Make up	C,D
F	Shooting schedule	D
G	Song recording	D
H	Production process (Make-up, electrical and shoot-up)	E,F,G
I	Editing	H
J	Music Production	I
K	Special effects	I
L	Film approved	J,K

Figure 6.4 : AON Diagram for a Film Production (Suggestive Model)



6.9.2 Estimating Critical Path for Different Budgeted Film

For developing the AON network method the first step is to calculate the start and finish time of the each activities. Based on the time of the film project activity the forward and the backward pass is identified.

Forward Pass- Early start time of the first activity of the film project and traces each path till the last path of the film project. Earlier Finish= Early start + Duration+1

Backward Pass- Latest Finish time of the film activity is computed and it is subtracted till the beginning of the film project. Late Start =Late Finish - Duration + 1

Total Float = the amount of time the activity can be delayed before delaying the Project Finish Date.

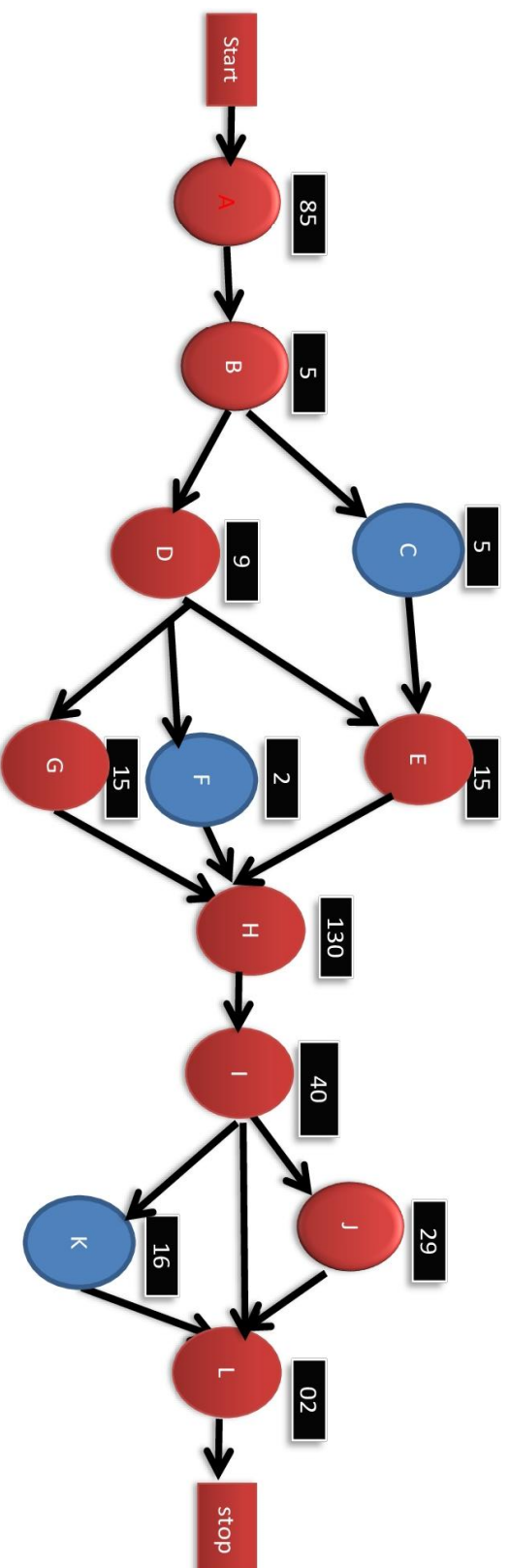
$$\text{Total Float} = \text{Late Finish} - \text{Early Finish} \text{ (or) } \text{Late Start} - \text{Early Start}.$$

The Float for all the three budgeted films are calculated and based on the calculation the critical path of each budgetary film is identified. The calculation of float of all three budget films are given in table 6.4,6.5 and 6.6. Based on the tables the critical path for all the three budget films are given in figure 6.5, 6.6 and 6.7.

Table 6.4: Calculation of Float and Critical path for Big Budget Film

Activity	EST	EFT	LST	LFT	Float (LFT-EFT)
Start	0	0	0	0	0
A	0	85	0	85	0
B	85	90	85	90	0
C	90	95	97	102	7
D	90	99	90	99	0
E	99	114	99	114	0
F	99	101	112	114	13
G	99	114	99	114	0
H	114	244	114	244	0
I	244	284	244	284	0
J	284	313	284	313	0
K	284	300	297	313	13
L	313	315	313	315	0
Stop	315	0	315	0	0

Figure 6.5 :AON Diagram for a Big Budget Film (Suggestive Model)



Activities A, B, D, E,G,H,I,J,L are on the Critical Path which are indicated in red color.

Critical Path = Start+A+B+D+G+H+I+J+L+Stop

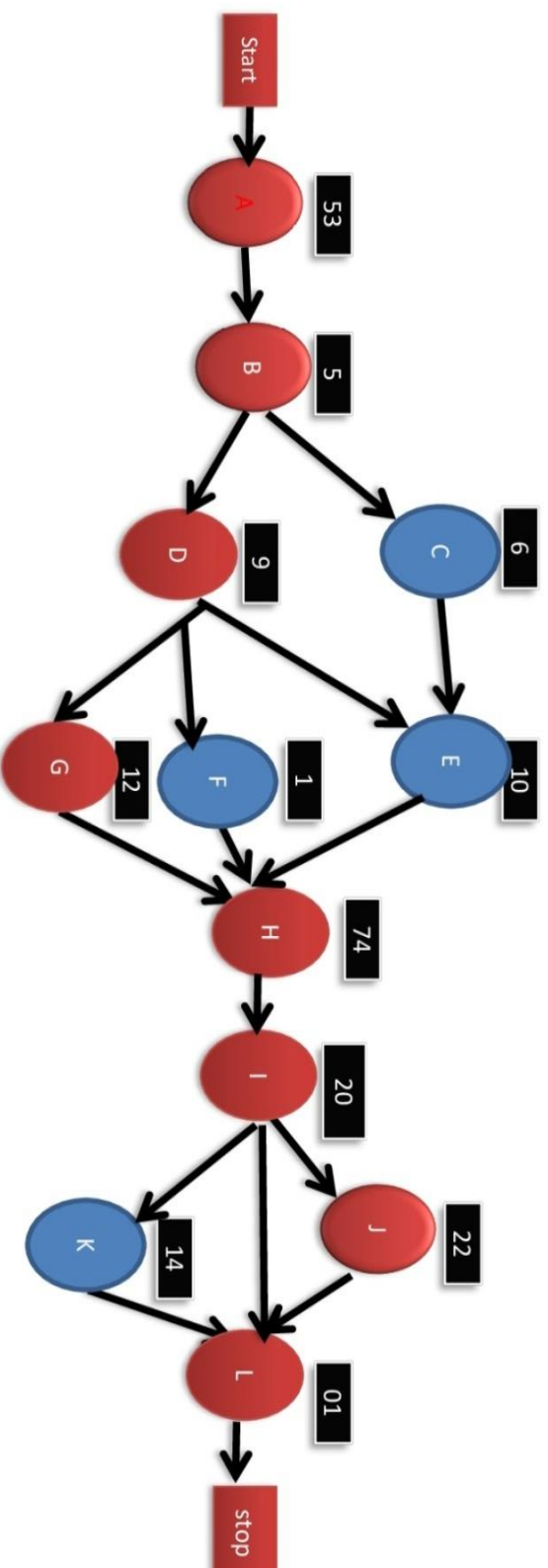
Critical Path = Start+A+B+D+E+H+I+J+L+Stop

Activity C can be delayed by 7, Activity F can be delayed for 13 days and Activity K can be delayed by 13 days before delaying the finish date of the Project. The Latest finish time of the Big budget Film project is = 315 days.

Table 6.5: Calculation of Float and Critical path for Medium Budget Film

Activity	EST	LST	EFT	LFT	Float (LFT-LST)
Start	0	0	0	0	0
A	0	53	0	53	0
B	53	58	53	58	0
C	58	64	63	69	5
D	58	67	58	67	0
E	67	77	69	79	2
F	67	68	78	79	11
G	67	79	67	79	0
H	79	153	79	153	0
I	153	173	153	173	0
j	173	195	173	195	0
K	173	187	181	195	8
L	195	196	195	196	0
Stop	196	0	0	0	0

Figure 6.6: AON Diagram for a Medium Budget Film (Suggestive Model)



Activities A, B, D,G,H,I,J,L are on the Critical Path which are indicated in red color.

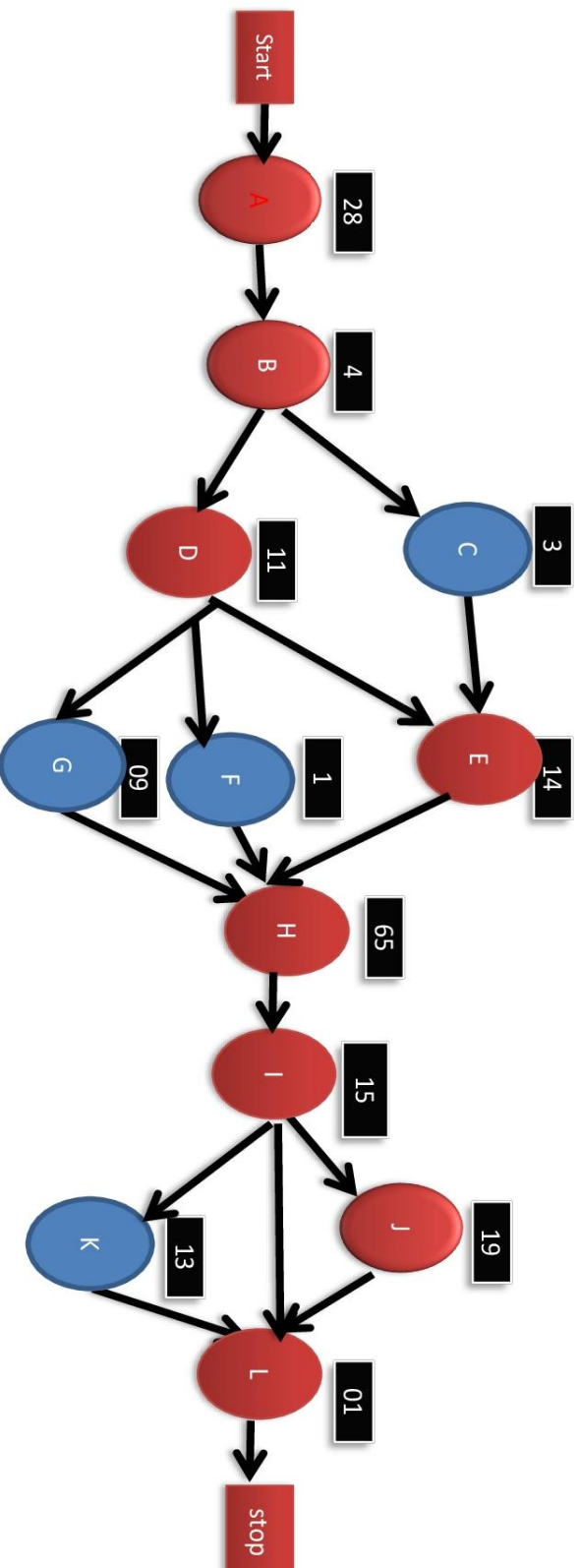
Critical Path = Start+A+B+D+G+H+I+J+L+Stop

Activity C can be delayed by 5, Activity E can be delayed by 2days,ActivityF can be delayed by 11 days and Activity K can be delayed by 8 days before delaying the finish date of the Project. The Latest finish time of the Medium budget Film project is = 196 days.

Table 6.6: Calculation of Float and Critical path for Small Budget Film

Activity	EST	LST	EFT	LFT	Float (LFT-LST)
Start	0	0	0	0	0
A	0	28	0	28	0
B	28	32	28	32	0
C	32	35	40	43	8
D	32	43	32	43	0
E	43	57	43	57	0
F	43	44	56	57	13
G	43	52	48	57	5
H	43	122	57	122	0
I	122	137	122	137	0
j	137	156	137	156	0
K	137	150	143	156	6
L	150	157	156	157	0
Stop	157	0	0	0	0

Figure6.7:AON Diagram for a Small Budget Film (Suggestive Model)



Activities A, B, D, E, H, I, J, L are on the Critical Path which are indicated in red color.

Critical Path = Start+A+B+D+E+H+I+J+L+Stop

Activity C can be delayed by 3 days, Activity F can be delayed by 1 day, Activity G can be delayed by 9 days and Activity K can be delayed by 13 days before delaying the finish date of the Project. The Latest finish time of the Small budget Film project is = 157 days.

6.9.3 Program Evaluation and Review Technique (PERT)

Film projects are also subject to great volatility. Hence developing a probability technique or network i.e PERT will be of useful to handle film projects successfully. It was assumed that the activity duration has been estimated, and the derived values for the earliest start, latest start, earliest finish and latest finish were all deterministic. In PERT the three estimates for each activity are identified. The first estimate being the most likely time duration which is required if execution goes normal and the second being optimistic time duration which is required if execution goes exceptionally well. Finally a pessimistic time duration is estimated which is required if execution goes badly. PERT assumes that each activity duration is a random variable between two extreme values and follows a beta probability distribution.

The expected time(t) of a beta distribution= $(a+4m+b)/6$

The standard deviation of an activity duration= $((b-a)/6)^2$

Based on the AON network the critical path of all the three budgeted film are already identified and the probability of risk and time to complete the project within the stipulated time are carried out by using PERT method as given in table 6.7, 6.8 and 6.9.

Table 6.7: Three Time Estimates for the Activities of the Big Budget Film Project

Activity	optimistic	Most likely	Pessimistic	Expected Duration	Variance	Sum Of Variance	Standard Deviation
A	80	85	95	85	6.25	12.95	3.60
B	3	5	8	5	0.69		
C	3	5	8	5	0.69		
D	7	9	11	9	0.44		
E	12	15	18	15	1		
F	1	2	3	2	0.11		
G	13	15	17	15	0.44		
H	125	130	135	130	2.77		
I	38	40	42	40	0.44		
J	25	29	33	29	1.77		
K	12	16	20	16	1.77		
L	1	2	3	2	0.11		

The PERT analysis calculates the expected critical path based on the expected duration of each activity. The expected critical path for a big budget film project is activities A, B, D, G, H, I, J, L which is 315 days. By using the same critical activities the sum of variance is calculated as $\text{Var}(T) = 6.25^2 + 0.694^2 + 0.44^2 + 0.44^2 + 2.77^2 + 0.44^2 + 1.77^2 + 0.11^2 = 12.95$ and consequently, the standard deviation equals $\sqrt{12.95} = 3.60$ days. Therefore the probability of completing a big budget film project is 315 days with 3.60 as standard deviation.

Table 6.8: Three Time Estimates for the Activities of the Medium Budget Film Project

Activity	optimistic	Most likely	Pessimistic	Expected time	Variance	Sum of Variance	Standard Deviation
A	50	53	56	53	1	6.14	2.47
B	3	5	7	5	0.44		
C	4	6	8	6	0.44		
D	6	9	12	9	1		
E	7	10	13	10	1		
F	1	1	2	1	0.02		
G	10	12	14	12	0.44		
H	70	74	78	74	1.77		
I	17	20	23	20	1		
J	20	22	24	22	0.44		
K	12	14	16	14	0.44		
L	1	1	2	1	0.03		

The PERT analysis calculates the expected critical path based on the expected duration of each activity. The expected critical path for a medium budget film project is activities A, B, D, G, H, I, J, L which is 196 days. By using the same critical activities the sum of variance is calculated as $\text{Var}(T) = 1^2 + 0.44^2 + 1^2 + 0.44^2 + 1.77^2 + 1^2 + 0.44^2 + 0.03^2 = 6.14$ and consequently, the standard deviation equals $\sqrt{6.14} = 2.47$ days. Therefore the probability of completing a medium budget film project 196 days with 2.47 as standard deviation.

Table 6.9: Three Time Estimates for the Activities of the Small Budget Film Project

Activity	optimistic	Most likely	pessimistic	Expected Time	Variance	Sum Of Variance	Standard Deviation
A	25	28	31	28	1	8.47	2.91
B	2	4	6	4	0.44		
C	2	3	5	3	0.25		
D	9	11	13	11	0.44		
E	11	14	17	14	1		
F	1	1	2	1	0.0277		
G	6	9	12	9	1		
H	60	65	70	65	2.78		
I	12	15	18	15	1		
J	15	19	23	19	1.78		
K	10	13	16	13	1		
L	1	1	2	1	0.03		

The PERT analysis calculates the expected critical path based on the expected duration of each activity. The expected critical path for a small budget film project is activities A, B, D, E, H, I, J, L which is 157 days. By using the same critical activities the sum of variance is calculated as $\text{Var}(T) = 1^2 + 0.44^2 + 0.44^2 + 1^2 + 2.78^2 + 1^2 + 1.78^2 + 0.03^2 = 8.47$ and consequently, the standard deviation equals $\sqrt{8.47} = 2.91$ days. Therefore the probability of completing a medium budget film project 157 days with 2.91 as standard deviation.

6.9.4 Overall Summary of Network Method of film project

The overall summary of the network method for all three budgeted films are given in the table 6.10.

Table 6.10 Overall summary of Network Film Project

Particulars	Big Budget Film	Medium Budget Film	Small Budget Film
Critical finish time	315 days	196 days	157 days
Total Float	33 days	26 days	32 days
Standard deviation	3.60 days	2.48 days	2.92 days

It is apparent from the table that the critical latest time for a big budget film project is 315 days with a total float of 33 days and the probability of finishing on or before 315 days is 3.60 days. For the medium budget film project the critical latest time is 196 days with a total float of 26 days and the probability of completing the project on or before 196 days is 2.48 days. And for the small budget film project the critical finish time is 157 days with a total float of 32 days and the probability of completing the project on or before 157 days is 2.92 days.

6.10 PROJECT MANAGEMENT PRACTICES IN FILM PRODUCTION

There are many functions involved in project management practices. The main functions of project management practices are the activities of the film project is identified, then the activities are scheduled i.e Breakdown structure , the time for each activity are identified , the resource used for each activity. Based on the above functions the Gantt chart is prepared and finally the CPM/ PERT network models are implemented. The opinion of the executive producers regarding the project management practices in film industry is given in table 6.11

Table 6.11: Priority of Project Management Practices in Film Project

PM Practices	Mean	Rank
Activities are identified & Sequenced	3.27	4
Activities are scheduled	3.67	1
Time estimated are carried out strictly	3.43	2
Resource allocation is being made scientifically	3.37	3
Gantt Chart is being prepared and Used	1.87	5
Network Models are in practice (PERT & CPM)	1.77	6

Table 6.10 shows among the project management practices the activities are scheduled practices has a mean value of 3.67 ranked as 1 followed by time estimation practices of film project where the mean value is 3.43 ranked as 2. The main Project management practice is developing a network practice for the film project where the mean value is 1.77 and it is ranked as 6.

So therefore, the executive producers mainly concentrate on activities scheduled, Time estimation and resource allocation. The other project management practices are given lesser importance and some executive producer doesn't prepare any network model like CPM, PERT and Gantt chart for the film project which is best project management practice to plan the duration and cost very accurately thereby the film project will be successful.

6.10.1 Perceptual Difference about the Project Management Practices and Experience of the Executive Producers

The perceptual difference about the project management practices and the experience of the executive producers is revealed in table 6.12. The Analysis of

Variance (ANOVA) compares the opinion of experience of executive producers with respect to project management practices of film Production.

H0: There is no significant difference in the perception about the project management practices and the experience of the executive producers

Table 6.12: Perceptual Differences about the project management practices and experience of the executive producers

PM Practices	ANOVA	Less experienced (below 10)	Experienced (10 to 20)	More experienced (above 20)
Activities are identified & Sequential	1.25 (.00***)	2.27 ^a	4.25 ^b (I)	4.33 ^b
Activities are scheduled	1.05 (.072)	3.27 (I)	3.92	4.67 (I)
Time estimated are carried out strictly	1.53 (.04**)	2.60 ^a	4.17 ^b	4.67 ^b (I)
Resource allocation is being made scientifically	1.88 (.128)	2.87	3.75	4.33
Gantt Chart is being prepared and Used	1.48 (.177)	1.67	2.33	1.00
Network Models are in practice (PERT & CPM)	1.481 (.632)	1.80	1.58	2.33

1. *** denotes significant at 1% level , . ** denotes significant at 5% level

2. Different Alphabet between producers' groups denotes significant at 5% level using Duncan Multiple Range Test (DMRT).

It is inferred from the table that the activities are identified and sequential practice was significantly difference at 1% level and time estimated practice was

significantly difference at 5 % level. In case of other Project management practices there is no such difference with the experience of the executive producer.

The less experienced executive producer gives more importance to activities scheduling practice of film project where the mean is 3.27 than the other PM practices. The experienced Executive producers give more importance to activities identified and sequential practice where the mean is 4.25 and the more experienced executive producers give more importance to time estimation and activities scheduled practice of film project where the mean value of both is 4.67.

6.10.2 Perceptual Differences about the Project Management Practices and Age of The Executive Producers

The perception difference about the project management practices from among the different age group of the executive producers is revealed in table 6.13. The Analysis of Variance (ANOVA) compares the opinion of age of executive producers with respect to project management practices of film Production.

H0: There is no significant difference in the perception about the project management practices and the age of the executive producers

Table 6.13: Perceptual Differences about the project management practices and age of the executive producers

PM Practices	ANOVA	Less Age (below 30)	Moderate Age (30 to 40)	More Age (above 40)
Activities are identified & Sequential	1.50 (.002**)	2.27 ^a	3.30 ^a	4.44 ^b
Activities are scheduled	.716 (.00***)	2.73 ^a (I)	4.20 ^b	4.22 ^b
Time estimated are carried out strictly	.922 (.00***)	2.00 ^a	3.90 ^b	4.67 ^b (I)
Resource allocation is being made scientifically	1.130 (.00***)	2.09 ^a	4.20 ^b (I)	4.00 ^b
Gantt Chart is being prepared and Used	1.420 (.872)	1.91	1.70	2.00
Network Models are in practice (PERT & CPM)	1.680 (.358)	1.36	2.10	1.89

1. *** denotes significant at 1% level , . ** denotes significant at 5% level

2. Different Alphabet between producers' groups denotes significant at 5% level using Duncan Multiple Range Test (DMRT).

It is apparent from the table that the activities are scheduled practice, time estimation practice of Film project and resource allocation practice made was significantly difference at 1% level and the activities are identified was significantly difference at 5 % level. In case of other project management practices there is no such significant difference. The less age Executive producers give more importance to activities of scheduled practice where the mean vale is 2.73. The moderate age

level executive producers give more importance to Resource allocation is being made scientifically practice where the mean value is 4.20 and the More aged executive producers give importance to Time estimated are carried out strictly practice where the mean value is 4.67.

6.11 SUMMARY

This chapter deals with the perception of executive producers on Film project management which consist of the profile of the executive producers, project management practices of the film project. The whole film project is divided into three different stages and further subdivided into different phases through a work break down structure method. Estimation of film cost for three different budget feature film i.e. the average cost for producing a big budget film is 42crores , the medium budget film is 14 crore s and for small budget film is 4.26 crores. The total time taken for producing a three different budget film is identified and average time taken for a big budget film is 350 days, the medium budget film is 220 days and for the small budget film is 180 days. The project plan for the different budget film is elicited by using a Gantt chart and AON network is developed for different budget film for identifying the critical path. Practically no executive producers is developing or designing network model especially in producing Tamil films.

This contemplated model designed on the basis of information collected from executive producers will help a lot for all film makers to produce the film and control projects effectively. As film projects are also subject to volatility .The probability of completing the three different budget films in the expected critical time is analyzed by using PERT method. It also elicits the perceptual difference about the PM practices and the experience of the executive producers where more experienced executive

producers give more importance to time estimation of Project and activity scheduled practice of film project.

The perceptual difference about the PM practices and the age of executive producers are also revealed where the more aged executive producers give importance to activities of scheduled and they did not give importance in forming network model for a film project. The summary, findings and conclusion present in the upcoming chapter broadcast the entire analysis and the best film project management practices.

SUMMARY OF FINDINGS, SUGGESTIONS AND CONCLUSION

7.1 INTRODUCTION

7.2 MANAGEMENT OF FILM PROJECTS

7.3 METHODOLOGY

7.4 MAJOR FINDINGS OF THE STUDY

7.5 SUGGESTIONS

7.6 CONCLUSION

7.7 SCOPE FOR FURTHER RESEARCH

CHAPTER -VII

SUMMARY OF FINDINGS, SUGGESTIONS AND CONCLUSION

7.1 INTRODUCTION

This chapter briefly summarizes the entire research work in terms of major findings, suggestions, conclusion and scope for further research.

7.2 MANAGEMENT OF FILM PROJECTS

The ability to allocate resources to achieve a goal within the specified period of time, making it unique, is the hall mark of Project Management. Film projects are high investment project with high risk and high return , the film project is a long process where different people join together at different time and places. In nutshell, the film industry is an industry of extremes in which several hit films are dominant. Every film is unique, the goals are sometimes abstract and the team members are faced with a high level of uncertainty. Thus the industry is project-based, short-term, involves freelance contracting and desires rapid reorganization of resources and staff. Hence, PM approach is very much applicable to films to systematize the operations and to ensure effective control over it.

7.3 METHODOLOGY

Basically this research is an Explorative in nature because to explore the possibility of adoption of PM approach in Film Industry. As Project Management has many methodologies, this study has adopted PMBOK Methodology which is standard publication by PMI. In addition to that, the perception of both Producers and executive producers are collected on the Project management practices of film production activities or system. Secondary data were collected from Film Federation

of India , KPMG report and PWC report. The primary data were collected by conducting sample survey method from among production houses and production executives by adopting two different interview schedules.

In order to validate the data collection tool such as interview schedules, pilot study was carried out ahead of data collection. The details of the producers were collected from the report given by Indian Ministry of Information and Broadcasting in the year 2014. The report mentioned 40 key production houses actively playing in Tamil Nadu . All the 40 were approached whereas only 30 production houses responded properly.

Besides perception of Executive producers who are really involving in the implementation of film projects were also obtained. 30 registered Executive producers of South Indian Motion Picture Production Executive producers (SIMPPEC) were approached from Victory Film directory 2014 .Convenience sampling technique has been used to select the respondents. The statistical tools used to test the reliability of the data collection, Compound Annual Growth Rate - CAGR', Spearman's Rank correlation and ANOVA were applied to analyze the collected primary data.

The various Project Management tools like Work breakdown Structure (WBS), Gantt Chart , Critical Path Method (CPM) and Program Evaluation And Review Technique (PERT) were used to list out the activity sequencing, scheduling and time estimation of Film projects.

7.4 MAJOR FINDINGS OF THE STUDY

The findings of the study are listed in this part.

7.4.1 Indian Film Industry

- The Compound annual growth rate of Indian film industry for the year 2010 to 2015 is 11% which indicates the upward growth of the industry. The other industries like television, radio, etc in the Media and Entertainment industry also grows equally. The Compound annual growth rate of Media and Entertainment Industry is 12%.
- The number of films certified under Central Board of Film Certification in 2005 is 1041 and in 2015 is about 1845 , this shows that the Indian Film industry is going to touch 2000 films per year which is the largest film production and certified by the film industry in the world, even the Hollywood Film industry is touching near 1000 films per year.
- The Mode of revenue generation of Indian Film Industry is in conventional stage , the domestic theatre as a compound annual growth rate of 4% from the year 2007 to 2014 which is touching nearly 100 INR billion of revenue in upcoming years . The other growing revenue stream is cable and satellite channel which has a CAGR of 13% and earn 14.7 INR billion in 2014.
- The regional film industry in India has started to produce more films than Hindi Film Industry which is called as the head of Indian Film Industry. The Number of films certified for the last ten years indicates that the two film industries (Tamil which produces 395 films in 2014 and Telugu which produces 427 films in 2014) have a leading role in the whole Indian film industry.

7.4.2 Tamil Film Industry

- The Tamil film production houses give more preference to the feature film content and Television production. They did not give more preference for documentary or Animation Film content and corporate or short film content because the feature films gives more revenue and it is the taste of the Tamil film viewers.
- In the case of film equipment 80 % of respondents in this study always (or regularly) hired film equipment for production. Tamil Film production houses concentrates on hiring the film equipment rather than purchasing it which is relatively low when we compare to other film industry in India especially Hindi Film Industry.
- The most of the financial resources for the film project is derived from the companies own capital and which is followed by the loan procured from the commercial banks. The Film production houses have less preference of getting financial resources from Distributors and exhibitors and from the State fund where the mean value is very low.
- The companies own capital is the main funding mechanism , but now the film production houses moves to co production funding mechanism and the product placement funding mechanism because the cost of the film project started to increase due to increase the salary of the actor and actress.
- In the case of revenue generation of Tamil film production companies cinema theatre revenue is more due to box office revenue and expectation of the viewers .The second highest revenue generation is through satellite channel which makes the producer to mitigate the loss from producing a film because the film project has been sold through satellite channel player before it

releases in cinema theater. The internet broadcast and DVD have less revenue value.

- Based on the Garrett's ranking score, the preference of priority for profit sharing of Tamil Film Production was in producer (65.33), followed by the Indian Distributor (57.63), then foreign distributor (41.23) and finally the priority of profit sharing goes to the exhibitor (35.8). It is outlined that more revenue generated from different sources are mostly shared by the Film Producers as they invest a bulk of investment when compare to others and they are the group who were the key persons from the start to end of the film product or project.
- Out of total respondents 73.3% of respondents says that the film earning ability is depend on the script of the movie, whereas 26.7% of respondents explain it is depend upon the technical worker. It explains that the movie success is depending on the script rather than technical worker which automatically increase the revenue of the product.
- Piracy is the biggest constraint for the Tamil film production houses. All the film production houses states piracy is the biggest threat for film industry and it has to be eradicated followed by the large volume of fund for the film project. The procurement fund for a film project becomes very difficult due to increase in the cost of production.
- There is significant difference among different experienced production companies opinion on the content of the film in respect of interactive film and corporate film .where the mean value of feature content film is more in all the experienced companies.

- There is a significant difference among different experienced production companies with the Funding mechanism of film production in respect of Product placement strategy, where there is no such difference in other funding mechanism. It is clear that the company uses more own resources of funding than co-production techniques for producing a film project.
- There is significant difference among different experienced production companies with the Revenue generation in respect of revenue through internet basis. Highly and Moderately experienced production companies generate 80% of revenue through Cinema Theatre and the less experienced companies generate revenue through Satellite and channel.
- It is apparent that the different experienced production companies have no significant difference among the issues of film production. Piracy is the most important issue for all the production companies compared to other issues. The Ministry of Information and Broadcasting as well the State Governments have taken many steps to reduces the issue of piracy in film industry which is the biggest threat for the whole industry all over the country.

7.4.3 Film Project Management

The film project Management consist of developing the film project network ,Estimation of film cost, Estimation of film time, and the perception of executive producer in Project management practices.

Developing the Film Project Network

The film project network is drawn from the information collected from the executive producers which includes the WBS, Gantt chart, CPM and PERT.

7.4.3.1 Work Break down Structure

- The whole film project activities are break into three phases they are pre-production stage, production stage and post production stage.
- The work break down structure in film production shows the subdivision of all the three phases. The pre-production is breaked into script, office, Location fixing, shooting schedule, artiste selection, costume makeup and song recording. Production phase is break down into set build, electrical, artist make up and action footage. The post production of film production is subdivided into music, editorial, special effects and film approved.
- Work Break down helps to identify all the related activities, establishes sequence among them also helped to do resource leveling in a better manner.

7.4.3.2 Estimation of Film Project Cost

- The average estimation cost for a Big Budget Film is Rs. 42 crores in that 10 crores are estimated during pre-production phase , 23 croresa re estimated during production phase and Rs. 9 crores are estimated in the post production phase.
- The average cost for producing a Medium Budget Film is Rs 14 crores in that Rs 3 crores are estimated towards pre-production phase, Rs 7 crores are estimated for production phase and Rs.4 crores are estimated in the post production phase.
- The average cost for producing a Small Budget film is Rs 4.26 crores in that Rs. 90 lakhs are estimated towards pre-production stage, Rs. 2.02 crores are estimated towards production stage and Rs.1.16 crores are estimated towards post- production stage.

- Executive producer perceived that the average minimum budget of big budget film is Rs. 20 crores and the maximum budget is Rs. 50 crores. The average minimum budget of medium budget film is Rs. 5 crores and the maximum budget is Rs. 20 Crores. The average minimum budget of small budget film is Rs. 2 crores and the maximum budget is Rs. 5 crores.

7.4.3.3 Estimation of Film Project Time

- According to the perception of Executive producers the average time taken for the big budget film is 350 days which includes 136 days for pre- production phase, 130 days for production phase and 84 days for post-production phase.
- The average time taken for the medium budgeted is 220 days which includes 92 days for pre-production phase, 74 days for production phase and 54 days for post- production phase.
- The average time taken for a small budget film project is 180 days which includes 70 days for pre-production phase, 65 days for production phase and 45 days for post-production phase.

7.4.3.4.1 Gantt Charts

- Gantt Chart gives a graphical representation of the film Project. The tasks start from day one and it has been grouped in the chart according to precedence and subsequent task, some tasks are parallel. The average time taken for producing a big budget film is approximately 72 weeks or 330 days .
- The Gantt chart of Medium budget film shows that for completing the film project it takes approximately 43 weeks or 220 days

- The Gantt chart of small budget shows that for completing the film project it takes approximately 36 weeks or 180 days.

7.4.3.4.2 Critical Path Method

- The critical path for the big budget film is identified through Activity on Node network diagram. The earlier start time of the film project, latest start time of the film project, earlier finish time of the film project and the latest finish time of the film project are calculated and the Total float of the big budget project is 33 days (7+13+13) i.e. Activity C can be delayed by 7, Activity F can be delayed for 13 days and Activity K can be delayed by 13 days. The critical path is A+B+D+E+H+I+J+L and the latest finish time for Big budget film is 315 days .
- The critical path for the medium budget film is identified through Activity on Node network diagram. The earlier start time of the film project, latest start time of the film project, earlier finish time of the film project and the latest finish time of the film project are calculated and the Total float of the medium budget film project is 26 days (5+2+11+08) i.e. Activity C can be delayed by 5 days, Activity E can be delayed for 2 days, Activity F can be delayed for 11 days and Activity K can be delayed by 8 days. The critical path is A+B+D+G+H+I+J+L and the latest finish time for medium budget film is 196days .
- The critical path for the small budget film is identified through Activity on Node network diagram. The earlier start time of the film project, latest start time of the film project, earlier finish time of the film project and the latest finish time of the film project are calculated and the Total float of the small budget film project is 32 days (8+13+05+06) i.e. Activity C can be delayed by

3 days, Activity F can be delayed for 1 days, activity G can be delayed by 9 days and Activity K can be delayed by 13 days. The critical path is A+B+D+E+H+I+J+L and the latest finish time for small budget film is 157 days.

7.4.3.4.3 Program Evaluation and Review Technique

- PERT analysis is implemented to check the variance of finishing the big budget film project in the expected critical time. The total average duration of 315 days is calculated. Similarly, a total variance of the critical path activity is 12.94 and consequently the standard deviation equals 3.59. Therefore, the normal distribution with an average total duration of 315 days and standard deviation of 3.59 i.e. $N(315 ; 3.59)$.
- PERT analysis is implemented to check the variance of finishing the medium budget film project in the expected critical time. The total variance of the critical path activity is 6.14 and consequently the standard deviation equals 2.48. Therefore, the normal distribution with an average total duration of 196 days and standard deviation of 2.48 i.e. $N(196 ; 2.48)$.
- PERT analysis is implemented to check the variance of finishing the medium budget film project in the expected critical time. The total variance of the critical path activity is 8.47 and consequently the standard deviation equals 2.91. Therefore, the normal distribution with an average total duration of 157 days and standard deviation of 2.91 i.e. $N(157 ; 2.91)$

7.4.3.5 Perception of Executive producer on project management practices.

- Among the project management practices the activities are scheduled practices has a mean value of 3.67 ranked as 1, followed by time estimation practices of film project where the mean value is 3.43 ranked as 2. Resource allocation is being made scientifically practices mean value is 3.37 ranked as 3 and which is followed by activities are identified and sequenced practice the mean value is 3.27 ranked as 4. The main Project management practice is developing a network practice for the film project where the mean value is 1.77 and it is ranked as 6.
- There is a significant difference in perception from among the executive producer's experience about the Project Management practices with regard to Activities are identified & Sequential practice, and Time estimated are carried out strictly practice. The more experienced executive producer give more importance to activities are scheduled practice and time estimated are carried out strictly practice where the mean value is 4.67 and less experienced executive producer gives more importance to activities are scheduled practice where the mean value is 3.27.
- There is a significant difference in the perception of different age group executive producers about the Project Management practices with regard to Activities are identified & Sequential practice, Activities are scheduled practice, Time estimated are carried out strictly practice, Resource allocation is being made scientifically practice. The more aged executive producer give more importance to time estimated are carried out strictly practice where the mean value is 4.67, the moderate aged executive producer gives importance to Resource allocation is being made scientifically practice the mean value is

4.20 and the less aged executive producer gives more importance to activities are scheduled practice where the mean value is 3.27.

7.5 SUGGESTIONS

- Awareness to apply Project Management approach has to be widely created from among the players of Tamil Film Industry to optimize the efficiency.
- A course on film project management could be introduced in all film institutions across the country.
- Publishing a detailed and standardized project report of film projects is imperative.
- The film project personnel at all level should be trained in Project Management approach periodically.
- Unnecessary hurdles in obtaining film certification should be removed.
- Tamil Film Industry has to keep proper database and update it regularly.
- The film industry should strengthen the film's marketing campaign and film's distribution as well as its release schedule.
- Film institute has to organize training about handling film projects, along with technical and cultural competencies.
- Knowledge sharing initiatives in Film Industry paves the way for making novelty, innovation, cost control and finally social transformation.
- Crashing time and cost could be possible, which in turn enriches the viability of Tamil film projects.
- Project Management software could be used with the help of technical expertise.

- Film financing could be done based on the detailed Project report or a proposed film project.
- Bench marking performance in film production with reference cost, time and risk aspects have to be regularly published through news letter or magazines of Tamil Nadu Chamber of Commerce and NFDC, etc.

7.6 CONCLUSION

This Research covers the green light process of movie production and signifies the systematic decision making process of film Industry. Project Management approach is very well applicable to Film Industry in all aspects. But unfortunately it is not being practiced in a formal manner in Tamil Film Industry. This is due to lack of awareness about Project Management and lethargic attitude towards implementing Project Model. Still Film Industry people are whiling away with crude trial and error approach. Hence evolving formal model of project approach is highly inevitable. This will ensure the performance of Tamil Film Projects and helps to gain competitive advantage both at national and International level.

7.7 SCOPE FOR FURTHER RESEARCH

This research throws light on the following issues to be taken up as a separate research in the years to come.

- Detailed study about Film Distribution can be taken up as a separate study.
- Cost Control mechanism of film project.
- Risk management in film project can be studied separately.
- Project contracting in Indian Film study will be a novel work.
- A comparative study on PM practices of Indian Film industry with other film industry can be undertaken.

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<http://www.tamilfilmproducerscouncil.com/main/index>
- The Internet Movie Database
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www.nfdcindia.com

**PROJECT MANAGEMENT PRACTICES IN INDIAN FILM
INDUSTRY
(A STUDY WITH REFERENCE TO TAMIL FEATURE FILMS)**

INTERVIEW SCHEDULE FOR FILM EXECUTIVES PRODUCER

I. Profile of the Interviewee

- 1). Age of the executive producer
 - a) Below 30 b) 30 to 40 c) above 30
- 2). Gender: M F
- 3) Number of years of Experience in film Production.
 - a) below 20 b) 10 to 20 c) above 20
- 4) The total number of films worked

BBF= Big Budget film, MBF= Medium Budget film, SBF= Small Budget film

Language	Size of the film		
	BBF	MBF	SBF
Tamil			
Hindi			
Telugu			
Malayalam			
Urudu			
Others			

II. Time Budgeting in Film Production

- 5) The average amount spend and the time taken for producing a feature film.

BBF= Big Budget film, MBF= Medium Budget film, SBF= Small Budget film.

Particulars	BBF		MBF		SBF	
	Amount /Percentage	Time Taken(in days)	Amount /Percentage	Time Taken(in days)	Amount /Percentage	Time Taken(in days)
Pre-Production						
Production						
Post-Production						

III. Activity wise Cost Budgeting in Film Production

6). Kindly give your opinion about expenses incurred in various activities of film production at least in % to total cost.

Particulars	Big Budget Film (%)	Medium Budget Film (%)	Small Budget Film (%)
Pre-Production			
Script			
Office			
Song Recording			
Location Fixing			
Shooting Schedule Preparation			
Artiste selection			
Production			
Set Build			
Electrical, lighting and sound set up			
Actors make up applied and hair styled			
Action shoot Footage			
Post Production			
Music			
Editor (Editing ,Dubbing, Mixing)			
Special Effects			
Film Approved			

7) Give approximate estimated time period in days taken for each activity in film production as of now.

Max= Maximum Time Taken , AT= Actual Time Taken, Min= Minimum time Taken

Particulars	Big Budget Film			Medium Budget Film			Small Budget Film		
	Max	AT	Min	Max	AT	Min	Max	AT	Min
Pre-production									
Script									
Office									
Song Recording									
Location Fixing									
Shooting Schedule Preparation									
Artiste selection									
Costume and Make up									
Production (Shooting)									
Set Build									
Electrical, lighting and sound set up									
Actors make up applied and hair styled									
Action shoot Footage									
Post-production									
Music									
Editor (Editing ,Dubbing, Mixing)									
Special Effects									
Film Approved									

IV. PM practices in Film Production

8) Indicate the Project Management practices involved in film production . Please (√)
SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree.

PM Practices	SD	D	N	A	SA
Activities are identified & Sequenced					
Activities are scheduled					
Time estimated are carried out strictly					
Resource allocation is being made scientifically					
Gantt Chart is being prepared and Used					
Network Models are in practice (PERT & CPM)					

**PROJECT MANAGEMENT PRACTICES IN INDIAN FILM
INDUSTRY
(A STUDY WITH REFERENCE TO TAMIL FEATURE FILMS)**

INTERVIEW SCHEDULE FOR FILM PRODUCTION HOUSES

I. Profile of the company

- 1) Name of the Company:

- 2) What is the legal status of the company?
 - a) Sole proprietor
 - b) Transnational company/MNC
 - c) Public company
 - d) Partnership
 - e) Others (specify)

- 3) Year of Establishment :

- 4) Age of the company _____ years.

- 5) What is the size of the company?

a) Micro (0-9 people)	b) Small (10-49 people)	c) Medium (50-250 people)	d) Large (Above 250 people)
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- 6) The total number of films produced by the company.

BBF= Big Budget film, MBF= Medium Budget film, SBF= Small Budget film

Language	Size of the film			Total film produced
	BBF	MBF	SBF	
Tamil				
Hindi				
Telugu				
Malayalam				
Urudu				
Others				

BBF =

MBF=

SBF=

II. Company Initiatives

7) Give your order of importance towards different nature of films. Please (√)

NI= Not Important LI= Less Important MI= Moderate Important I=Important VI= very Important

Content	NI	LI	MI	I	VI	Key Total
a) Feature Film						
b) Interactive film (3D and Animation)						
c) Corporate film						
e) television production						

8) How do you provide film equipments generally. Please (√)

a) **By own** i) Never ii) Rarely iii) Sometimes iv) Often v) Always

b) **Through Hiring** i) Never ii) Rarely iii) Sometimes iv) Often v) Always

III. Financial Aspects

10) Indicate the preference of financial resources for film production. Please (√)

SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree.

Source	SD	D	N	A	SA
a) preference to get State Fund					
b) preference to use Company's Own Capital					
c) Preference to get from Distributors and Exhibitors					
e) Preference to get Commercial Bank loans					

11) Indicate which of the following funding mechanisms you use. Please (√)

SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree.

Funding Mechanism	SD	D	N	A	SA
Prefers Coproduction technique widely					
Product placement strategy is generally adopted					
Deferral (Late) payment of cast and crew has been adopted					
Own Production					
Mix of all					

12) The priority of profit sharing of the company is

Particulars	Rank
a) Exhibitor	
b) Indian Distributer	
c) Producer	
d) Foreign Distributer	

13) What enhances the earning ability of the film? Please (✓)

- a) Technical worker b) Actor c) Modern Technology d) script

14) How do you derive **More Revenue** in the market through film distribution .Please (✓)

SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree

Medium	SD	D	N	A	S A	Reven ue %
a) More Revenue through Cinema Theatre						
b) More Revenue through DVD and VCD rights						
c) More Revenue through Satellite channel and Cable TV broadcast rights						
d) More Revenue through Internet broadcast rights						

IV) Constraints in Film Production and Management

15) What are the major issues that you come across in film production and management? Please (✓)

SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree

Issues	SD	D	N	A	SA
Lack of screening facilities					
Tax structure					
Lack of modern technology					
Financing in terms of volume (large amount)					
Piracy					
Any other (please specify)					

17) Do you think that Tamil film industry performance is reducing gradually? If **yes** proceed to question 18.

- a) Yes b) No

18) What are the reasons for the decline of Tamil Cinema? Please (√)

SD=Strongly Disagree, D=disagree, N=Neutral, A=Agree, SA=strongly Agree

Reason	SD	D	N	A	SA
Lack of proper distribution and exhibition networks for the films					
Films portrays local issues in regional languages (Tamil) , their audiences were necessarily limited					
Decline in the state sponsorship of these films					
Highly influenced by the subject matter of Western films and their film forms, often failed to integrate them with the Indian aesthetic parameters and its ethos.					
Due to religious and customs of the local audience					

19) State your suggestion for enhancing the performance of Tamil Nadu Film Industry (Kollywood)?

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