

Culture & Economic Performance



What strategies for
sustainable employment and urban
development planning ?

Case study : Mumbai

Preface

As the economic and financial capital of India, Mumbai is also one of the most populated cities in the world, with almost 14 million inhabitants. Cinema (known internationally as Bollywood), is the major cultural sector, contributing to India's status as the primary cinematographic producer in the world (in terms of volume and not market value). The media and entertainment¹ industry experiences significant annual growth (+12.4% per year), far superior to that of the national GDP (7.4%). The sector has undergone radical transformation over the past 10 years which reflects the country's development.

India's development relies greatly on a very significant local market (1.2 billion people) of ever-increasing buying power and a diaspora of more than 20 million people. Today, India is making a positive turn towards global markets. For this, the media and entertainment industry is adapting to new markets and increasing its quality. Worth noting is how it acquires partners in Hollywood in order to make each stage of the cinematographic production cycle more professional and marketable.

The cultural economy of Mumbai essentially rests on the private sector which is primarily made up of significant conglomerations. The public sector's involvement remains minimal, with the State choosing to concentrate more on setting out legal frameworks for intellectual property rights. A local dynamic between the private and public sectors remains to be seen in order to plug the brain drain as well as giving any value to the multiple cultural sectors present in the area.

Strengths/Weaknesses/Opportunities/Threats in Mumbai

Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ Interior consumer marketplace (1.2 billion inhabitants in India) and a large diaspora across the world (20 million) ▪ 2nd Indian city in terms of quality of life (after Delhi) ▪ Productive and cheap local labour ▪ Dynamic cultural sectors: cinema/audiovisual, fashion, dance, music, arts and crafts (jewellery...) ▪ Rapid social and economic development 	<ul style="list-style-type: none"> ▪ Mixed image of Mumbai (poverty, mass unemployment, public health and education inadequate for a significant part of the population) ▪ Brain drain towards the USA ▪ Weak involvement of the local public sector in the development and promotion of cultural sectors and cultural tourism ▪ Weak international penetration rate for Indian cinema ▪ Delays in higher-level training to respond to market needs (film, animation, video game marketing...) ▪ Significant underground economy and corruption
Opportunities	Threats
<ul style="list-style-type: none"> ▪ More and more attractive tourist destination ▪ Ability to attract foreign capital and raise large amounts of money ▪ Recent breakthroughs in animation, 3D and video games ▪ Cooperation with Hollywood ▪ Construction of legal frameworks to curb piracy 	<ul style="list-style-type: none"> ▪ American competition for cinematographic production on the Indian market ▪ Westernisation of media content

¹ Entertainment: films, TV shows, cassettes/DVD, etc.

Mumbai's Identity Card	
Population	<p>India: 2nd most populated country after China:</p> <ul style="list-style-type: none"> ▶ 1.2 billion Indians and a population growth of +1.3% per year ▶ A significant diaspora: approximately 20 million Non Resident Indians (NRI) throughout 120 countries ▶ A young (half the population was under 25 in 2004) and rural (70%) population ▶ Cultural diversity: multicultural, multi-faith (Hindus, Muslim...), multilingual (1st anglophone country in the world, Hindi, Tamil...) ▶ The Indian middle-class counts more than 350 million people, or 5-10% of the population. This is constantly growing. <p>Mumbai Metropolitan Region (MMR) :</p> <ul style="list-style-type: none"> ▶ The Greater MMR counts 24 million inhabitants ▶ In 2030, the megalopolis could reach 33 million inhabitants, ahead of Tokyo <p>Mumbai, formerly Bombay:</p> <ul style="list-style-type: none"> ▶ is one of the most highly-populated cities on the planet ▶ is the most populated Indian city with an estimated 14 million inhabitants in 2008 ▶ is the capital of the Indian State of Maharashtra
Area	▶ 603,4 km ²
Metropolitan area	▶ Area involved: Municipal Corporation. A large part of the municipal services and infrastructure is managed by the Brihanmumbai Municipal Corporation, or BMC, which makes up India's richest municipal administration.
Economic dynamic	<p>India, one of the most dynamic economies in the world</p> <ul style="list-style-type: none"> ▶ The Indian economy has enjoyed strong growth over the last ten years: <ul style="list-style-type: none"> ▪ between 9 and 9.4% annual growth between 2005 and 2008 ▪ the financial crisis has had little effect on the country, with 7.4% growth in 2009-2010 ▪ an annual growth of 12.4% in the cinema and media industry ▪ India has the greatest increase of new billionaires in the world. Today, Mumbai has 20 resident billionaires, ahead of Dallas (17) and Tokyo (14) ▶ Nevertheless, India remains very much a developing country. <ul style="list-style-type: none"> ▪ One in three Indians lives on less than \$1 a day ▪ The rate of unemployment is significant, estimated at 10% in 2009 ▪ The strong average inflation in 2008 of 7.8%, along with employees who could increase to 20%/year, can be explained by an explosion of housing costs in the metropolis <p>Mumbai is the capital and financial capital of India</p> <ul style="list-style-type: none"> ▶ The Maharashtra is the primary economic region in Indian with a GDP of \$1,090 billion in 2007, comparable to that of Kansas, USA <ul style="list-style-type: none"> ▪ Mumbai generates 5% of the Indian GDP ▪ Its activities represent 40% of the country's shipping trade ▪ Mumbai generates 25% of the country's industrial production (film/media, chemical, textiles, construction, metalwork, petrochemical, printing, energy and IT industries) ▪ Mumbai's capital flow puts it among the ten most powerful global financial platforms ▶ The income per inhabitant is three times that of the national average (\$1,070/inhabitant in 2008) ▶ But half the population of Greater Mumbai lives in shanty towns
Key tourism figures	<p>India could be the tourist destination showing the strongest potential in the world in the following 10 years</p> <ul style="list-style-type: none"> ▶ The primary sectors of growth in India in 2007 were "trade, hotels, transport and communication" (12%) ▶ An increase of 42% of tourism revenue is predicted between 2007 and 2017 <p>The Maharashtra is the 2nd Indian State welcoming the most tourists:</p> <ul style="list-style-type: none"> ▶ 2 million foreign visitors per year ▶ The primary tourist attractions of the region, classified as UNESCO World Heritage Sites, are: Ajanta Caves, Ellora Caves and Victoria Terminus, Elephanta Caves, Islamic Haji Ali Mosque ▶ Festivals: A multitude of religious festivals (Diwali, ...) rooted in ancestral traditions, really keep the city alive. The Maharashtra region tourism office organises Indian dance and music festivals in order to promote World Heritage sites (Elephanta & Ellora)
Cultural sector	<p>Mumbai, the historical capital of Bollywood and Indian fashion</p> <ul style="list-style-type: none"> ▶ Cinema in Mumbai goes back to 1910. The metropolis produces the largest proportion of Indian films and is home to the majority of film and TV studios, publishing houses and publicity companies. A region to the North of the city focuses on the cinema sector: FilmCity

	<ul style="list-style-type: none"> ▶ Mumbai is India's fashion capital in the same way as New York is to America and London is to England. ▶ Its music and classical Indian dance is unmissable and it is very open to contemporary art and electronic music ▶ As for arts and crafts, Mumbai is well-known for its textile (sequins, madras) and gold and diamond jewellery production and trade... The opening of a large complex dedicated to arts and crafts in Mumbai with the support of the Municipal Corporation of Greater Mumbai is scheduled to be completed by the end of 2010.
Education	<ul style="list-style-type: none"> ▶ Literacy rate in Mumbai in 2001: 77%, against a 64% national average ▶ Only 7.6% of inhabitants of the region of Mumbai have a university degree (2001) ▶ One private school for cinema and audiovisual studies at international standard: the Whistling Woods International School ▶ Several fashion schools, including the National Institute of Fashion Design ▶ A multitude of dance, singing and acting schools (linked to the characteristics of Bollywood films: all actors must be excellent dancers and singers) ▶ Few courses in graphics and 2D/3D animation

Mumbai is a metropolis which embodies the development of a very economically and culturally dynamic and emerging India

Mumbai, an economic hub in Asia

- ▶ Mumbai is the economic capital and the most populated city in India. Its importance in national economic life is vital. It provides:
 - 5% of the GDP,
 - 25% of industrial production,
 - 10% of industrial employment,
 - 40% of total income tax,
 - 60% of customs duty,
 - 40% of exterior and in-transit trade.
- ▶ As the economic and financial capital of India, Mumbai attracts huge foreign and multinational capital. The city houses the Reserve Bank of India and the Mumbai Stock Exchange. It has also housed the HQ of Tata Motors as well as those of Jaguar and Land Rover since March 2008.
- ▶ The economic importance of Mumbai, along with its high living standards in comparison to those of the rest of the country, attracts migrants from all regions of the country, giving the city an intense social and cultural diversity.
- ▶ The incredibly wealthy rub shoulders with an extremely poor population located primarily in shanty towns. Between these two extremes, an educated middle-class is emerging thanks to strong economic growth.

An effervescence of different cultural sectors: cinema, living arts and fashion

- ▶ Mumbai's music and classical Indian dancing is unmissable and very present at religious music festivals and popular traditional rituals. It is open to contemporary art and electronic music (more and more art galleries, clubs...)
- ▶ Mumbai is also the capital of Indian luxury and fashion. It focuses on the ever-expanding market of Indian millionaires, with particular interest in the textile sector (embroidery, sequins, madras...). A hub for gold and diamond trade, Mumbai is well-known for its jewellery. Furthermore, this and precious metals make up the largest export sector in India.
- ▶ **The cinema sector is the most representative of Mumbai's economic and cultural dynamic.** The Indian film industry was born in Mumbai in 1910 and has not stopped growing ever since, reflecting the country's values and development.

The cultural sectors are mostly organised informally

- ▶ The sectors are modelled by private sector initiatives (professional associations, multinational entertainment companies, personality figures...), and are quite difficult to comprehend. Public sector involvement remains minimal.
 - The State concentrates more on drawing up regulatory frameworks for the protection of authors' rights, fiscal frameworks, managing public universities and fighting piracy.
 - As for the local public sector, it concentrates primarily on city management duties which it considers most essential for living together (cleanliness, water management...), leaving aside cultural politics.
- ▶ Thus, any communication between the entertainment and local public sectors remains limited, with a certain 'partition' between those working in tourism, the film industry and public decision-makers.

Mumbai is the capital of Bollywood, an extremely dynamic and secular cinematographic genre

The cinema of Mumbai, a unique cultural product protected by its values and codes, yet highly acclaimed by Indians

- ▶ **"Bollywood is the opposite to Hollywood:** in the USA, one becomes mainstream by favouring the smallest denominator to touch everybody; in Bollywood, the opposite occurs by mixing all genres simultaneously – drama, comedy, action, musical, thriller, traditional and contemporary dance, so that all members of the extended family can be touched" (Amit Khanna, Director General of Reliance Entertainment)²
- ▶ **The musical comedy is Bollywood's imposed genre** to meet local public expectations, combining dance, music, singing and fashion. The actors are therefore excellent dancers and singers. Indian cinema extends to traditional arts and feeds trends in other cultural industries (fashion, hairdressing, accessories, music, living arts).

² Option quoted, page 223 page 223, in Mainstream, Investigation on this culture which pleases everybody, Frédéric Martel, 2010

- ▶ Only a rather young, elite few are interested in new-realism *auteur* cinema, introducing themes of reflection over ever-changing customs (Mira Nair or Vijay Singh).

Mumbai's cinema sector, a prolific industry for a movie-going market not greatly interested in foreign productions

- ▶ The sector was born in Mumbai (ex-Bombay) in 1910 following the screening of Lumière Brothers films at the end of the 19th century, and has not stopped taking shape since.
- ▶ Today, the studios of Mumbai produce **800 to 900** films in Hindi every year.
- ▶ **14 million viewers on average go to the cinema every day in India.** A very accessible form of entertainment, cinema is particularly popular in India no matter the person's age, sex or social background.
- ▶ Mumbai has more than 100 cinemas. India has around **13,000** cinemas (comparatively, the USA has 40,000), of which only 900 screens are found in multiplexes and 2,500 are digital screens. One multiplex screen opens every day.
- ▶ Indian cinema holds a monopoly at the national Box Office, **with a 93% share of the national market**, against 5% for American cinema and 2% for other foreign films. "*Titanic was a success all over the world, except in India*", concludes Meenakshi Shedde, Mumbai International Film Festival director.
- ▶ Indian success is beginning to cross national, linguistic and cultural boundaries with several productions from Mumbai having benefited these last few years from international acclaim.³

The media and entertainment sector, a sector of very strong economic development potential

- ▶ The growth of this sector is estimated at 12.4% per year and can be explained by several different factors:
 - **An increase in buying power** on the local market linked to an Indian economic growth and a reinforcement of the middle and upper classes.
 - **An increase in exportation revenue:** +40% between 2004-2006 due to the Indian diaspora across the world; Bangladesh, Pakistan, Nepal, Sri Lanka, Afghanistan, South East Asia (Indonesia, Malaysia), Russia, Cuba, Maghreb, the Middle East and Gulf countries.
 - **Average ticket price increase**, notably in multiplexes (which attract new viewers).
 - **Increase in by-products:** CD's original soundtracks, DVD's... Cinema feeds the music, TV, video and live show sectors. Distribution leans more towards the music industry: Original soundtracks (OST) are broadcast before the films come out, thus participating to their success. This distribution makes up part of a marketing and funding tool for films because 4 to 5% of film revenue is generated by its music.
 - **Funding source diversity:** producers can pre-sell rights to their films via nearly 35 different funding channels (e.g. Satellite TV, DVD, home video, radio stations, etc.) Around 15% of films' financial sources come from institutional sources such as banks and local private equity.
 - **Exponential development in the audiovisual field:** if the film industry is dynamic, it would represent only a quarter of India's national entertainment revenue. It's the TV industry which dominates the sector with a 42% share of the market since 2005 and an annual growth of 22%. These days, Indians have 1 TV per 10 inhabitants, compared with 1 to every 26 inhabitants in 1992, 60% of which being connected to satellite dishes, making it the third largest TV market in the world behind China and the USA. Payable (+300 channels), free and new methods of on-demand or personalised TV are in development.
 - **Usage developments for new technology:** development of new "cinema" offers (multiplexes, digital screens, 3D)
 - **Growth in the animation and game sectors:** the animation sector is experiencing annual growth of 21.8%. This sector makes every effort to recruit qualified individuals (designers, graphic artists,...). Dedicated training, although minimal, has been making an appearance over the past two years.

³ The industry is equally important in the region of Calcutta, Madras (Chennai) and Kerala. As a result, a considerable number of films exist in Telugu, Kannada, Malayalam, Tamil, Bengali or Marathi.

Today, Mumbai's film industry must become more diverse in order to keep up with ever-changing local market demands and get more involved with international competition

Bollywood must adapt to changes in domestic demand which is located on a fine line between tradition and westernisation

▶ **A socio-economic evolution in Indian society**

- Traditional films remain the heart of the Indian film market for a still relatively rural public: long films, with music, choreography and happy endings...
- The liberalisation of the economy in the 90's favoured the emergence of a middle class of which the buying power and level of education are on the up. Lifestyles are changing too due in part to the internet, satellite TV and access to international TV channels, the acceleration of brain drain and family contact fuelled by the Indian diaspora (USA, Commonwealth...)

▶ **Changes in tastes and consumer expectation**

- This is why more modern products of better technical quality are being developed alongside traditional Bollywood films. Large production scripts are now more elaborate to target urban youth in India which gladly go to multiplexes but at the same time, remain faithful and proud of their Indian culture.
- A **cultural diversity of film** can thus be observed between Indian traditions (family values, magical, romance, song and dance...) and more western concepts (materialism, action films, Anglicisms, scenes in Europe or the USA, social critic...).

The industry must also adapt to the demands of an international public and get more involved with global competition

▶ **An interest in recent exports**

- **Until the end of the 90's, Indian films were destined for a domestic, faithful market** with little interest in exporting.
- The **new millennium corresponds to globalisation and restructuring of Indian cinema**, which is no longer a simple national market but rather an international industry adopting/adapting technical norms and westernised concepts. An awareness of external market profitability came about, encouraged by the significant Indian diaspora across the world. If there ever was any proof of the internationalisation of demand, **exportation revenues exploded: +40% between 2004-2006**, mainly in Asia (outside China). Large Indian studios pounced into the global market conquest (Film City, Yash Raj Films).
- Two Indian blockbusters, out in 2009/10, bore witness to this international conquest. "My name is Khan", by Karan Johar, was distributed abroad by the Hollywood company Fox Star Studio which spent the record sum of \$20 million to obtain the film's marketing and distribution rights. "Kytes", a film produced and marketed by Reliance BIG Pictures, went straight in to the Top 10 in America and Canada during its first week on the screen; a first for any Indian film.

▶ **Indian film exportation fed by a very different public**

- **The Western public** which is aware of and appreciates Indian films, is still minimal.
- **Indian expats**, estimated to be more than 20 million, **are very diverse**: From Indians educated to MBA level in the USA, to I.T. Engineers working in multinational Telecom companies in Europe and labourers in Dubai or Singapore. The diaspora seems relatively more conservative than the residents and searches through Indian films for memories of their country of origin and traditional values. This phenomenon favours a certain conservatism of themes and messages in the films' content.
- The exterior market for Indian film is fed by **culturally close markets** (Bangladesh, Pakistan, Nepal, Sri Lanka, Afghanistan, South East Asia, the Middle East and the Gulf Countries), sometimes not being too dissimilar to the presence of Indian diaspora. Muslim countries appreciate Bollywood's cinematographic genres because the family values are quite similar.

▶ **An ever-increasing competition from Hollywood films**

- It must be understood that the globalisation of Indian cinema is to enter a very dynamic and competitive global cartography, dominated by American cinema, but also with a diminishing European⁴ cinema production and the emergence of Brazil and China.⁵
 - In North Africa, Black Africa and Russia, the public is slowly turning towards traditional Bollywood films. Non-Indian youngsters are attracted to less conventional, shorter films (thriller, action, violence). Indian cinema intends to increase its distribution rights and diversify its content to win over these markets.
- ▶ Adapting to new, sometimes paradoxical internal and external demands on this Indian sector happens on two levels:
- Essence: a flexible hybridisation of the films between Western and Indian codes and values
 - Style: by searching for greater technical quality of creation (films less than three hours long, sub-title quality...)

	American Cinema	Indian Cinema	Chinese Cinema (outside Hong Kong)
Regional foothold	Los Angeles	Mumbai	Hong Kong, Shanghai, Beijing
Production	Around 800 films per year	Around 1,000 films per year	Around 400 films per year ⁶
Production costs	Average budget: \$64 million in 2003	Average budget: between \$4 and \$7 million	
Total ticket sales	1.4 billion in the USA	3.6 billion in India	
Screens	Estimated: 40,000	Estimated: 13,000	Estimated: 4,500
Ticket price	<ul style="list-style-type: none"> ▪ Average price: \$7.95 in 2010 ▪ 3D films: around \$10 	<ul style="list-style-type: none"> ▪ Average price: 50 cents ▪ Multiplex screenings: around \$3 	Less than \$1
Box Office revenue	<ul style="list-style-type: none"> ▪ \$28.1 billion ▪ 80% being worldwide revenue from the film industry 	<ul style="list-style-type: none"> ▪ \$2.5 billion in 2008 ▪ 1% being worldwide revenue from the film industry 	<ul style="list-style-type: none"> ▪ \$908 million in 2009 according to China Film Group.
International penetration rate	50%	2.50%	Less than 1%
Flagship universities for cinema	University of Southern California Los Angeles, Tisch School of the Arts (New York), University of California Los Angeles (UCLA)	Whistling Woods International School in Mumbai	China School of the New York Film Academy (Beijing, Shanghai) Meishi Film Academy

Mumbai structures its cinematographic sector on legal frameworks and rather rigorous methods in order to bring in capital, reform the sector and become better known internationally

Sources of funding for films are varied thanks to the sector's legal structure

- ▶ Until the end of the 90's, when cinema was not considered a legitimate industry, it was therefore quite a risky investment in India for institutional investors. For many, funding was carried out in secret.
- ▶ Official recognition of the industry by the State in 2000 streamlined the sector. Raising institutional funds then became easier, just like having recourse to the Industrial Development Bank of India (IDBI).
- ▶ Today, funds come less from banks and more from private Indian or foreign investments (private equity), or film stars' production companies (e.g. Shahrukh Khan). Now, producers can pre-sell the rights to their films via almost 35 different funding channels (e.g. DVD's, TV, satellite, ringtones, online games or downloads, etc...).

⁴ The European market is extremely fragmented. Europe produces around 900 films each year. Ranked number two in the world, it is slowly on the decline: the part of market dealing with the global exportation of films, TV programmes and music has been decreasing over the past ten years at a rate of 8%/year, whereas the Americans are increasing at 10%/year. American films broadcast in Europe exceed 70%. Only 6% of European films manage to cross the borders of the countries in which they are made. Box Office gross revenue: 6.27 billion Euros in 2009. 81.1 million ticket sales in the EU in 2009.

⁵ Sources: Frédéric Martel: http://www.fredericmartel.com/IMG/pdf/Le_marche_mondial_du_cinema.pdf; Jeffrey Hays: <http://factsanddetails.com/china.php?itemid=245&catid=7&subcatid=42#9901>

⁶ Chinese cinema data is contradictory between official sources and expert estimates. Between 50 and 100 feature-length films are thought to be distributed each year.

- ▶ Money from multiplexes and luxury cinemas, which are fast becoming more numerous, make up a new source of funding. Indeed, multiplex tickets cost €3 (against €0.5 in traditional cinemas) and €15 for luxury cinemas (providing services such as valet parking or drinks).

The sector standardises its practices in search of international credibility and recognition

- ▶ The circulation of norms (recourse to written contracts between actors and directors, stricter accounts) allows for a more moral sector and tighter controls over the black economy.
- ▶ The anti-piracy war has only been in force since 2007. The rate of illegal film downloads is among the highest in the world. 60% of DVD's in circulation are pirate copies. The cost of piracy and counterfeiting in India's cinematographic industry is in the region of \$4 billion, representing a loss of 800,000 jobs.
 - Indian anti-piracy law is toughening up to further protect works and reduce script-copying and fight the black market, particularly under pressure from the distribution association.
 - The film industry is also finding ways to stop the circulation of files covered by intellectual property law by having recourse to companies developing cyber-attacks against pirate film-hosting websites.
- ▶ As a mark of credibility, national and international Indian film festivals were created to demonstrate excellence: the Filmfare Awards, the Star Screen Awards, the Stardust Awards. The film "Lagaan" (2001) was nominated at the Cannes Film Festival, Bollywood stars make up part of the juries at Cannes and have their own wax statue at Madame Tussaud's.

This concentration is fundamentally transforming the Indian cinema industry's methods and economic model

- ▶ Until the 90's, the cinema sector was very fragmented and could only be characterised by a number of independent producers, independent distributors organised by regional cartels, and private funding.
- ▶ Since 2000, the sector has become more integrated; in one way vertically, along the audiovisual, production and broadcasting value chains, and in another way horizontally, stretching towards subsidiary industries like music, media and telecommunications. Conglomerates of entertainment are emerging, for example, the Reliance Entertainment group, combining cultural content production and distribution networking:
 - **Reliance Entertainment** is one of the most powerful multinational companies in the world in the creative and media sectors. It is a division of a holding company including **Reliance Telecommunications**, #1 for mobile phones and internet access. Reliance combines several cinema studios, 20 TV channels, 45 radio stations, one of the first multiplex networks in India, a record company specialised in Bollywood songs, web sites...

The professionalisation of the sector focuses on the awareness of a necessary structure for cultural education and the launch of certain initiatives like the Whistling Woods International School for training and retaining young talent

Cultural education today is not well structured and offers training below the needs of the cinematographic industry

- ▶ **Teaching in the cinema sector in Mumbai is characterised by its rather weak set-up.** National or local initiatives are few and far between. A multitude of drama schools exist, providing short and variable-quality courses. Public universities offer courses of study in communication.
- ▶ The training is not geared towards skills expected in such a restructuring sector: jobs combining digital techniques and quality creation throughout the whole entertainment cultural cycle (creation, pre-production, production, post-production, communication and marketing).
- ▶ **Mumbai's film industry works towards training young professionals** for new demands of the cinema and film entertainment markets **and keeps hold of creative minds in India**, more notably via support from the *Whistling Woods International School*.

Whistling Woods International School, a higher-education establishment born from the entertainment industry

- ▶ **This private, higher-education school is characterised by its cultural Indian ambition in the media sectors:**
 - The W.W.I. defines itself as "Asia's largest institute for Film, Television, Animation and Media Arts". Out of the 300 students, 15% are international (USA, Canada, UK, Germany, Italy, France).
 - Created in 2006, presided by Subhash Ghai, producer-actor and director of Mukta Arts Limited, with the support of Indian industries (International film, TV & Animation), W.W.I. is located very much at the heart of Film City in northern Mumbai.

- Today, the school is directed by a Hollywood professional (John J Lee, Hollywood producer and author of "The Producer's Business Handbook").

▶ **The training courses available aim to respond to the need of an actively-changing sector:**

- Flexible curriculum between 10 and 30 months (part-time). The possibility of an MBA in Media & Entertainment.
- All media is dealt with: television, radio, animation, special effects, the web, factual...
- All the courses are in English. They focus on job specifics; the whole cycle from creation to marketing: dramatic art, script-writing, direction, editing, production, 3D techniques, sound design, public image management, contract rights...
- International co-operations developed by the school target consumer markets of mature audiovisual content (Australia, USA, Singapore) and emerging markets (S. Africa, Dubai...)

▶ **This school also seeks to respond to the issue of talent retention in India:**

- Officially, ¾ of students find work at the end of their studies, more often than not, on the local market. Direct hiring after studies is common within large Indian studios.
- Business forums are organised on campus in order to introduce large Indian studios (Aamir Khan Productions, Reliance BIG Entertainment...) to qualified students.
- It is nevertheless quite difficult to appreciate the impact today of this school on the retention of talent in Mumbai. The American Dream remains very attractive. To make it in LA or NY City remains number 1 for the students and young professionals.

Hollywood-Bollywood co-operation is part of the professionalisation and internationalisation strategy of Indian cinema

Partnerships between the two industries are carried out so as to remain a 'co-opertition'

▶ **For Hollywood, India is a consumer market to conquer.**

- The Indian box office is, by majority, local: foreign investment today only represents 5%.
- The USA could find new springboards for growth in India. To penetrate the Indian market would also allow it to get its hands on the diaspora and influential areas of Bollywood (Pakistan, South East Asia...).
- But getting into the Indian market by films produced abroad remains difficult and rather minimal. "Slumdog Millionaire", filmed by the English film-maker Danny Boyle, had initially been acclaimed as "the first masterpiece of globalisation"⁷. However, shot in Mumbai, this film received rather mixed reviews in India.
- Adapting films to Indian tastes, the large American players came up with a new strategy: to produce Indian films in India and cooperate with Indian companies (Zee, UTV, Adlabs) during the film's production and distribution.
- Furthermore, filming in Mumbai is attractive for the Americans. In addition to good-quality infrastructures (studios, digital technology) and varied landscapes, Mumbai has the advantage of being able to provide cheaper, yet more qualified manual labour. So, producing "Slumdog Millionaire" in the USA would have cost around 10 times more than in Mumbai.

▶ **For Bollywood, the transfer of American skills leads to professionalisation of the sector and internationalisation of its products.**

- American capital gain in India resides in what it brings in terms of marketing know-how and international distribution networking to transform national Indian hits into global successes. The transfer of skills from America to Mumbai happens more notably in co-productions or partnerships.
- "India's incredible growth has allowed for an emergence in significant capital and the success of Slumdog Millionaire, even if it's not a Bollywood film, encourages Indian producers to invest in the USA", explains Farah Khan, a large Bollywood figurehead and film director. From now on, Indian producers can easily raise funds to invest in the USA. Reliance Entertainment already owns 240 cinemas there to boost its film distribution.

Animation, an emerging sector in India, is also fed by international co-operation

- ▶ Very competitive production costs have made India most attractive for Europeans and Americans which have delegated cartoons and special effects to it.

⁷ by the cinema critic of *Wall Street Journal*, Joe Morgenstern

- ▶ Now, India creates its own stories, for example, the cartoon “*Hanuman*”, which came out in 2005. For now, cartoons inspire folklore and mythological heroes; but “*The next stage must be prepared for: that of the Indian X-Men*” according to Tapaas Chakravarti, CEO of DQ Entertainment group.
- ▶ The growth of the sector is 21.8% annually. To sustain this growth rate, it's not so much about funding as it is of recruitment and retaining qualified technical artists to produce animated images and write quality narratives (good scenic artists, artists, graphic artists...).
- ▶ Still dedicated yet under-par training courses have been appearing for the past two years to respond to market needs and target emerging demand. Supinfocom Valenciennes, a large French 2D/3D animation school, opened a unit in the town of Pune, a significant university and industrial centre near to Mumbai, specialising notably in animation, video gaming and industrial design.
- ▶ Recourse to the best American professionals accelerates the construction of infrastructure and the production of “hits”. Dreamworks associated itself with Paprikaas Interactive in order to create a specialised studio in Bangalore. Disney has made deals since 2007 with Yash Raj Films, a large studio in Mumbai, to co-produce one feature-length film per year in Hindi and English. The first of its kind, *Roadside Romeo* came out in 2008.
- ▶ An “Indian Pixar” is not planned for another 10 years, but the option does remain open. The first 3D cartoon, “Alpha and Omega”, launched in October 2010 and produced at Crest Animation Productions Studios in the town of Pune and LA, was produced in only one and a half years, compared to a normal average of 3 years.

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