

## **Economic Growth and Changing facets of Indian Consumerism: A Perspective from Indian Cinema Industry.**

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### **Abstract**

**Purpose:** The Indian Cinema and Indian Economic Growth has come a long way since independence. Although the economic growth remained uneven during these years but the Indian cinema continued to grow leaps and bounds in terms of diverse regions, languages, subjects and wider coverage. Thus under such situations, the researchers have tried to study association between Indian economic growth and consumption pattern of consumers towards Indian cinema if any.

**Design/Methodology/Approach:** The research study is descriptive and analytical. The researchers have relied on both primary as well as secondary data. The sampling design was non probability Judgmental sampling. The researchers have taken a survey of 200 respondents through questionnaire in order to know about their perception regarding the Indian cinema in order to understand their consumption expenditure towards cinema.

**Originality/Value:** First and foremost is that there are only few research papers based on the subject of study. There is hardly any research paper which has studied association between economic growth and changing consumption pattern with respect to Indian Cinema. The existing literatures and research papers have only considered limited dimensions of the subject. Thus this study seems to be interesting and unique in the sense that it tries to explore the different factors which influence Indian consumers to spend on entertainment in general and Indian cinema in particular.

**Keywords:** Economic Growth, Cinema, Consumerism, Consumption

### **I. Introduction**

India's GDP in 2022-23 is one of the fastest growing in the world and that too in the midst slowing global economy and growing geopolitical tensions. The annual average rate of GDP growth remained in the range of 5.5 to 6.5. This increase in GDP growth on year to year basis and per capita income growth has led to change in consumption pattern of Indian consumers. India's per capita income is likely to increase to approximately 7000 USD by 2030. The major growth driver will also be external trade which may touch USD 2.1 trillion by 2030. The overall household consumption will also see a major jump which may touch up to USD 3.4 trillion by 2030.

India's increasing per capita income, growing middle class and working population are generating huge domestic demand for goods and services — including leisure and entertainment. The country is among the world's youngest nations, with more than half a billion people under the age of 25. The favorable demographics and increase in disposable incomes has led to increase in the propensity to spend on leisure and entertainment and this seems to be growing faster than the economic growth. India's vibrant media and entertainment industry growth is also justified by the large presence of TV channels, newspapers and films produced. The industry provides unique growth opportunities for global corporation as well as huge employment opportunities for the Indians.

All these have changed the consumption pattern of Indian households with demand for leisure and entertainment.. The overall study is divided into various phases clearly stating the change in economic growth, GDP size, per capita income and revenues earned in terms of box office collections. The changes in tastes and preferences is also supported by the changes in the educational level, income level, socio economic conditions, impact of westernization, and demand from tier 2 and tier 3 cities, increased urbanization etc.

## II. Literature Review

The researchers have gone through different sources of information in order to have broader understanding of the subject. Based on the existing literatures, the authors have classified the evolution of Indian Cinema industry into different phases:

**Evolutionary Phase:** Indian Cinema has started its glorious years in 1913 when Dada Saheb Phalke, the father of Indian Cinema, released his epochal feature film *Raja Harish Chandra* on 3rd May 1913. The silent era came to an end when Ardeshir Irani produced his first talkie film, '*Alam Ara*' in 1931. Today Phalke is known as the father of Indian cinema and Irani as the father of the talkie. The talkies changed the face of Indian cinema. Apart from looks, the actors not only needed a commanding voice but also singing skills, as music became an important element in Indian cinema. The 1940's was a very disturbing decade for Indian cinema as the first half of the decade was ruined by world war II and second half by political changes in India and then partition. This was the time when Ashok Kumar starrer *Kismet* became one of the biggest hits in the history of Indian cinema. It was the first film showing anti hero and unmarried pregnancy. The story of the movie and acceptance from the Indian consumers show that consumers have moved much beyond the times in which they were living. It was against this backdrop that filmmakers like V.Shantaram, Bimal Roy, Raj Kapoor and Mehboob Khan made different types of films.

**Phase II (1950-1990):** This was the time when Indians were filled with the spirit of nationalism wherein India has got independence from Britishers after years of struggle. The situation was well exploited by the film makers who started making movie on the subject. The years from 1950-1970 were considered as the Golden Age of Indian cinema. Filmmakers like Satyajit Ray, Ritwik Ghatak, Guru Dutt, Bimal Roy, Mehboob Khan, K Asif, Raj Kapoor, KV Reddy, L V Prasad made remarkable presence in their respective film industries and even went to the extent of making classics like *Pather Panchali*, *Madhumati*, *Do Bheega Zameen*, *Shree 420*, *Awaara*, *Pyasa*, *Mother India*, *Mughal E Azam*, and many more. The 1970's were the years when complete structural change took place in Indian cinema especially in Hindi film industry. The changes in society and economics variables influenced movies as well as the companies that made them. With increased incomes and societal changes, the tastes and preferences also changes leading to changes in character and content of the films. The masala films were demanded and its acceptability increased amongst the Indian consumers. This was the age of entry of Amitabh Bachchan giving back to back big hits like *Sholay*, *Zanjeer* and *Deewar*. Besides other actors who rose to prominence were Dev Anand, Rajesh Khanna, Jitendra and Dharmendra along with actresses such as Vyjayanthi Mala, Nargis, Waheeda Rahman and Sharmila Tagore to Sridevi, Rekha, Smita Patil, Hema Malini and many others.

The years from 1950s to 1970s basically concentrated on movies based on social issues and patriotism. The wounds of freedom struggle and social issues forced film makers to make movies on these subjects and movies like *Kranti*, *Deewar* and *Sholay* were big hit. That was a time when audiences were delighted to see heroes defeating villains and it was must for a film to be a hit. The 1980's saw the emergence of women film makers such as Vijaya Mehta, Aparna Sen, Kalpana Lajimi and Meera Nair. This also conveys the fact that the Indian Cinema became much broad based with inclusion of females not as actors, directors and film makers but also as audiences.

**Phase III (1990-2000):** The 1990's and afterwards experienced a mixed bag of romantic, thrillers, action and comedy films. The most important features of Indian cinema can be experiences with emergence of new technology such as Dolby digital sound effects, advanced special effects, choreography and international appeal. These were years when producers started looking at foreign locations and consumers started liking it. These were the years when Mega budget films started. The seeds of liberalization led to Hollywood movies being released in India and people started liking it. Movies like *Titanic* were super-duper hit in India which proved the changing consumption pattern of Indian consumers. Had this movie released in 1960's, the Indian society must not have accepted it considering the magnitude of intimacy shown in the film. The stars of the years were Shah Rukh Khan, Rajnikanth, Madhuri Dixit, Salman Khan, Aamir Khan, Chiranjeevi, Juhi Chawla who with their performances increased the charm of Indian cinema. The total net box office collection in India in 200 was approximately INR 516.52 crore.

**Phase IV (2000-2022):** In recent years, Indian cinema has undergone a massive change due to the emergence of new age filmmakers like Anurag Kashyap, Rajkumar Hirani, Dibakar Banerjee, Vishal Bhardwaj etc. The subjects are varied from science to fiction to biography. The spending on entertainment and leisure has increased like never before. People are ready to accept movies on bold subjects also. The need of the hour is that consumers want worth of their three hours investment. The days of hero villain fights have gone and different issues have led to different forms of

characters. So, not only the rising income level but also the changing social fabric has been very favorable to the growth of India's entertainment industry. Gone are the years of handsome and beautiful faces. The actors such as Pankaj Tripathi and Manoj Vajpayee have made remarkable contribution to Indian Cinema. The gross box office earnings for a single movie increased magnificently from INR 100 crore to more than INR 1000 crores. This simply states that the consumer is ready to spend and this will go on as Indian Economy grows.

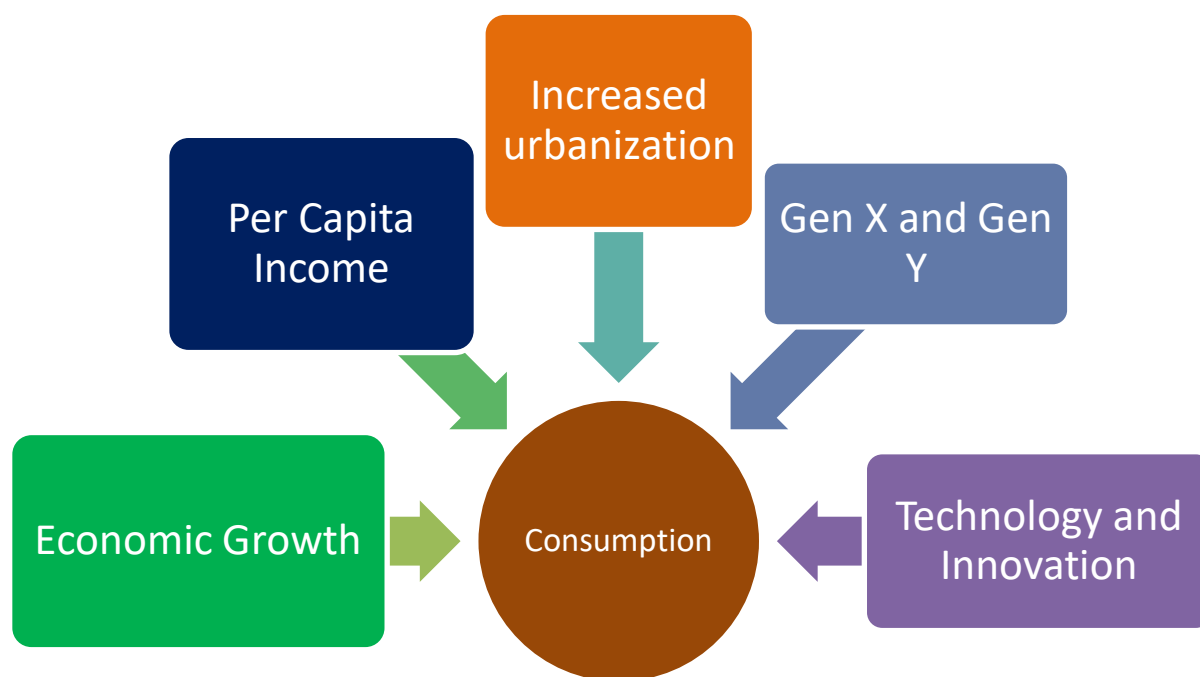
The Indian film industry is the largest in the world, with more than 1,000 films produced every year in more than 20 languages. The Indian film market derives almost 90% of its revenue from non-English language movies, largely dominated by Hindi films, followed by South Indian films and other regional films. Growth in cinema industry is expected to come from the expansion of multiplexes in smaller cities, investments by foreign studios in producing movies in domestic and regional languages, the growing liking for niche movies etc. .

Sagun Tatia (2019) has studied the consumers' tastes and preferences with respect to change in income with respect to Bollywood. The study aims at studying the different variables such as age groups of the customers, incomes and expenditures. The survey was based on 100 respondents through questionnaire. The results of the study show that there is positive association between age group of consumers and their consumption expenditure on Bollywood movies. Tanishq Arora (2021) has studied the contribution of Indian film industry on economy in terms of its impact on other sectors. The author has reviewed the impact of film industry on education, tourism and employment. However the research study fails to contribute and the all the major findings are already exist. Sayantan Ghosh Dastidar & C. Elliott (2019) have studied the Indian film industry in changing global context. Based on the data the researchers have found that India continues to be the largest producers of films but the number of consumers visiting theatres has declined despite of GDP growth. The study is based on identifying factors which can lead to success of Indian cinemas. The findings of the study show that higher film budgets and better online reviews result in higher Indian box office revenues for Bollywood films. The other important result shows that economic growth is associated with greater spending power at least for many consumers; the demand for Indian cinemas has stagnated. There may be certain limitation with this finding as Indian being a developing economy; people will start spending on other basic needs first as compared to entertainment. Second it has also to be seen that, to what economic growth brings income equality. If any economic growth fails to bring cheers to the middle class population, then the demand of cinemas will naturally stagnate. S. Yin (2022) has studied the relationship between consumerism, economic growth and climate change in context of China. The study focuses upon the impact of consumerism in reshaping the post modern society with positive impact on economic growth while adversely impacting the environment. The author has stated the view that USA and China are both industrialized countries relying heavily on consumption and at the same time is one of the highest carbon emitters. In contrast to this study, the present study is all about whether economic growth and per capita income has any impact on consumption pattern or not. H. Kim (2017) has studied the impact of consumption on economic growth with respect to 52 countries. The six variables considered for economic growth are consumption driven, export led, oil rich, savings based, government spending based and domestic investment based. The empirical evidence confirm about consumption driven economic growth in Asia. The two variables consumption and exports largely influence the Asian Economic growth. The patterns of economic growth in Asia highly resemble the rest of the world while there are few differences such as high savings, huge defence spending and a higher level of corruption. E. Zhang & W. Yang (2016) have studied the relationship between the consumption and economic growth based on the structural equation model. The findings of the study show that the path coefficients between consumption and economic growth are all positive stating that consumption has significant and positive impact on economic growth. The researcher has proposed a model wherein the livelihood consumption drives household consumption, tourism consumption, government consumption and economic growth. There has been significantly positive correlation among livelihood consumption, government consumption and economic growth.

All the literatures reviewed showed the impact of consumption on GDP/economic growth justifying the relation  $Y = C + I + G + X - M$  (Y= GDP Growth, C= Consumption, I= Investment, G= Government Expenditure, X= Exports, M= Imports).

The World Economic Forum report (2019) focused on the drivers of consumption in India as rising incomes, urbanization, favourable demographics, technology and innovation, consumer attitudes, Gen Y & Z etc. The report focused that rising incomes and the rise of the middle income and high income segment will reshape future consumption in India. The Millennial and Gen Z will form more than 75% of India's population by 2030 and will spend more than their predecessors. L. Batrancea (2021) has studied the impact of economic growth and inflation on economic sentiment and household consumption. The study is based on data collected from 28 countries within European Union. The various

dependent variables considered for the study are economic sentiment and final consumption expenditure of households. The independent variables considered are real GDP, wages and salaries, total unemployment rate, price index of processed food, alcohol and tobacco and price index of restaurants and cafes. The findings of the study showed that economic sentiment and household consumption are largely influenced by economic growth and inflation. Qi He & Bin Hu (2021) have studied the influencing factors of film consumption and box office forecast in the digital era. The authors have considered box office revenue of the movie to measure the realization of the market value of the movie. The study is based on data base of the Maoyan movie market from 2017 to 2019. The findings of the study show that through fusion training the goodness of fit is higher and the prediction bias is lower than that of the single prediction model. The extraction of influencing factors of movie consumption is more accurate and can provide more effective box office prediction model scheme. According to **Engel's law**, as and when the income level of households increase, the percentage of income spent on basic needs decreases while on comforts & luxury, education, health and recreation increases. Thus the subject matter of the research study is largely based on this law. Hence the researchers have conceptualized the model with reference to Indian Cinema as follows:



**Figure 1: Conceptual Model depicting the drivers of consumption demand in respect of Indian Cinema**

### III. Research Methodology

#### A. Objectives of the Study

- To study the Indian Cinema Industry since independence.
- To study the different economic variables such as economic growth and per capita income.
- To study the association between changes in economic growth and per capita income and changes in consumption pattern of Indian population with respect to Indian cinema.
- To study the different variables influencing consumption demand for Indian cinema.

#### B. Type of Research Study, Sampling and Data Collection

The researchers have tried to take a survey of 200 respondents in Pune city, India through a questionnaire largely belonging to set of demographics millennials and Gen X. India will have more than 350 million Gen Z populations by 2030 that are growing in a new India backed by smart gadgets. They have larger affinity towards spending on entertainment. The millennials are those born in liberalized India having grown up with better education, employment opportunities and higher incomes. The set of respondents have been collected based on non-probability judgmental sampling considering their income level and their interest in cinema. The research study was descriptive and analytical. The selection of Pune city has been done based on its increase in per capita income over the period of time. The city is

already having larger multiplexes and movie theatres, heterogeneous population in terms of languages. The data also has been collected from secondary sources. The various economic variables considered are economic growth rate, per capita income, box office collections, average ticket pricing etc. The various statistical tools such as Excel, SPSS 21, were used in order to derive the results. The researchers have used Regression analysis to find the influence of per capita income on average admissions price. The non-parametric Friedman test to find out whether there exist differences in mean ranks of different variables and Kendall's tau b test has been done to find the association between different variables.

#### IV. Data Analysis and Interpretations

##### a) GDP Growth Rate (%) at constant price (BY 2011-12) and Per Capita NNI at Factor Cost

Year	GDP (Annual Growth Rate)	Per capita Net National Income (constant price)	Per Capita National Income Growth rate (Constant price)
2022-23	7.24	96522	5.5
2021-22	9.05	91481	7.5
2020-21	-5.83	85110	-9.7
2019-20	3.87	94270	2.3
2018-19	6.45	92133	5.2
2017-18	6.80	87586	5.5
2010-11	8.50	62170	6.4
2000-01	3.84	38515	1.4
1990-91	5.53	27319	3.1
1980-81	6.74	19925	4.5
1970-71	5.16	18702	2.5
1960-61	5.50	16004	3.9

Source: RBI and NSO Table 1: GDP Growth rate and Per capita NNI

**Observations:** The above table indicates that the per capita income has increased more than 600 % since independence. The overall GDP growth rate has been on average 6% since independence. The increase in both macroeconomic variables to such an extent signifies the change in consumption pattern of average Indian household along with increased spending for entertainment. The increased growth rate has increased the standard of living as well as the society has become much more matured to accept so called bold subjects movie as well.

##### b) Estimated Film Industry Size and Domestic Box Office Collections (Billion INR)

	2015	2016	2017	2018	2019	2020	2021	2022
Film Industry	138	150	155.5	174.5	191	72	93	172
Domestic Box Office collections	101	104	106	111	114	24	32	110

Source: Statista 2023, KPMG-FICCI & Author's computation Table 2: Size of Film Industry and Domestic Box Office Collection

**Observations:** The overall size of film industry has increased at a very decent rate during 2015 and 2019 which has increased to more than 39%. On the similar note, the domestic box office collections increased to more than 13% during the same period. This shows the overall consumption expenditure of the larger Indian population. During the same time period, the overall per capita net national income has increased at an average rate of more than 5%. Thus the overall growth of film industry and box office collections is more than the growth of per capita income.

##### c) Net Box Office Collections (India) through Hindi Films (Crore): A Pre and Post Pandemic Analysis

	2019	2020	2021	2022	2023
Jan- March	1091.2	792.9	55.3	771.6	894.1

April -June	1046.5	NA	0.2	998.1	842.4
July-Sep	1579.1	NA	49.4	806.0	1720.3
Oct-Dec	773.9	7.3	586.7	736.5	NA

Source: Sacnilk, Trade Analysts Table 3: Net Box Office collections

**Observations:** The table above shows that the net box office collections have significantly increased from approximately 1579 crores to 1720 crores during 2019 and 2023 (July –Sep) quarter. The years 2020, 2021 and 2022 experienced sluggish growth because of pandemic lockdowns. The massive sufferer was cinema industry only as purchasing power of the Indian consumers reduced and at the same time those who were having the affordability could not enjoy because of closed theatres. Now looking at the growth in per capita incomes, during this period, the per capita income increased from Rs. 94270 in 2019-20 to Rs. 96522 in 2022-23. The major decrease in per capita income in 2020-21 was on account on lockdown activities.

#### d) Average Price of Admissions (INR)

This is one of the important variables which the researchers have considered in order to establish the relation between purchasing power and price of admissions in theatres. The average ticket pricing in India depends upon factors such as location of the theatre, time slot, the services offered, weekend or week days, budget of the film etc.

	2015	2016	2017	2018	2019	2020	2021	2022
Average ticket price	92	96	95	104	106	91	87	119

Source: Statista 2023 Table 4: Average Admission Price

**Observations:** The above table is an indication of the fact that the average ticket pricing in India has increased from INR 92 to INR 119 which is around 30%. Considering the pandemic years and its impact, the average price would have been much higher without disturbances like pandemic. This also shows that the consumers are ready to spend on Indian films with increase in economic growth and per capita income.

#### e) Diversity of Indian Films (Box Office Share in %)

	Hindi	Telugu	Tamil	Hollywood	Kannada	Malayalam	Others
2022	33%	20%	16%	12%	8%	6%	5%

Source: Statista 2023, Table 5: Diversity of Indian Films (Box Office Share in %)

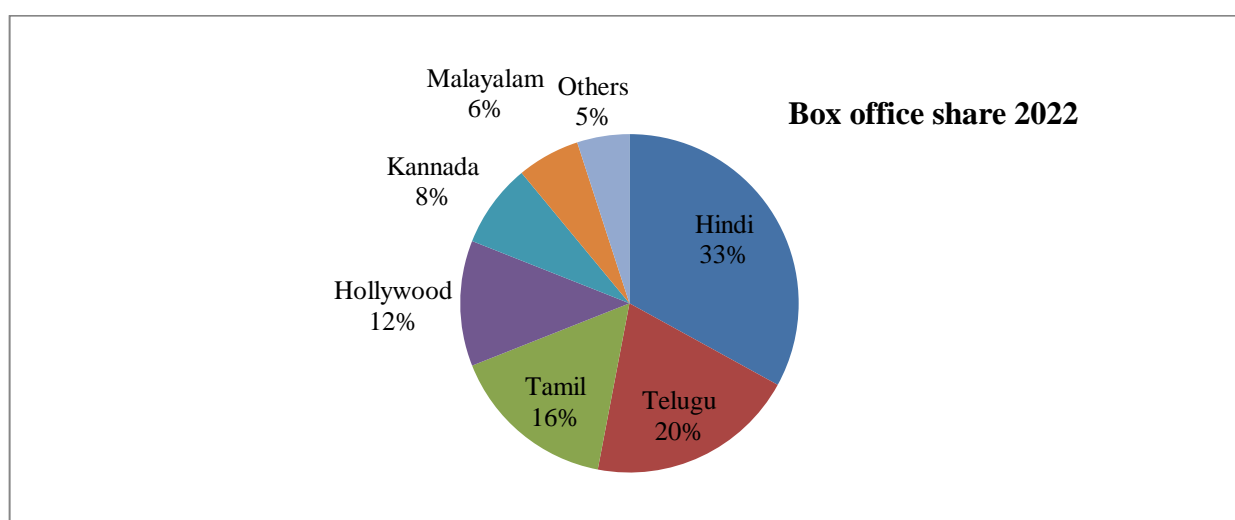


Figure no.2: Box Office Share of movies in different Languages

The overall distribution of Indian films in terms of diverse languages and their box office share indicates that the Indian consumers have affinity towards different types of movies. If Tamil and Telugu is combined together, then it is more than Hindi films. Thus this clearly indicates the overall diverse consumption pattern of Indian consumers towards Indian films. The acceptance of Hollywood movies itself is a sign of varying consumption demand.

**f) Econometric model to show the relation between economic growth, per capita income and consumption demand**

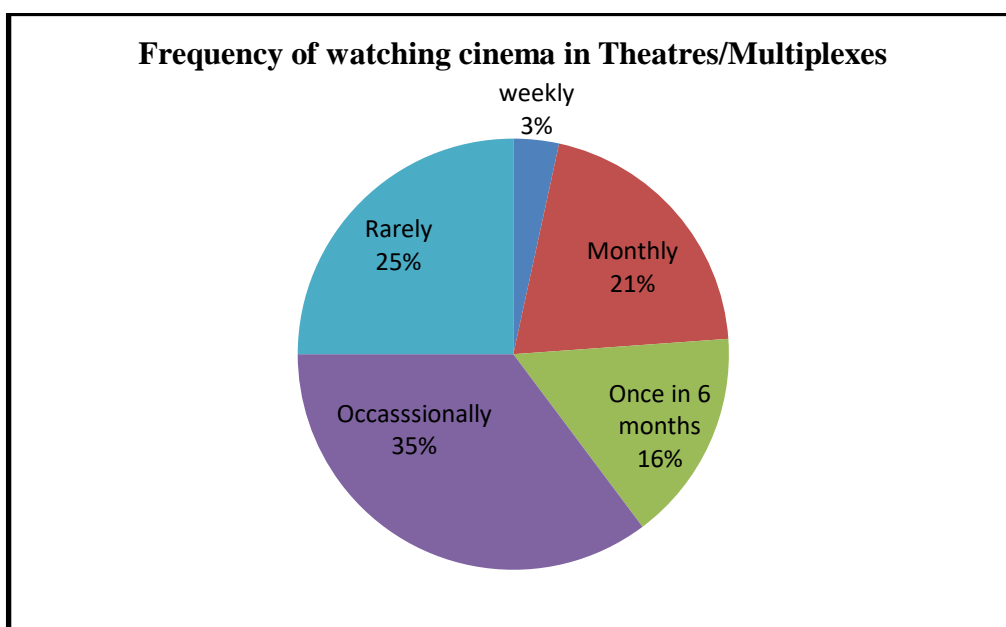
The researchers have considered the India's per capita income as independent variable and average price of admissions as dependent variable. The researchers through regression analysis tried to find out the relation between independent and dependent variables.

Model Summary					
R	R Square	Adjusted R Square	Std. Error of the Estimate		
.778	.605	.539	25.243		
The independent variable is per capita income and dependent variable is average admissions price					
Coefficients					
	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Per capita Income	-13.547	4.472	-.778	-3.029	.023
(Constant)	171.230	28.969		5.911	.001

**Table 6: Model Summary and Regression coefficients**

**Interpretation:** The R value represents the correlation and is 0.778 which indicates a higher degree of association. The value of R square indicates how much of the total variation in the dependent variable is caused due to independent variable which is .605 (60.5%) in this case. The P value is .02 which is lower than the level of significance 0.05 justifying that the regression model statistically predicts the dependent variable. Based on the findings, the Regression model can be represented as Average admissions Price = 171.230 + (-13.54)\* per capita net national income.

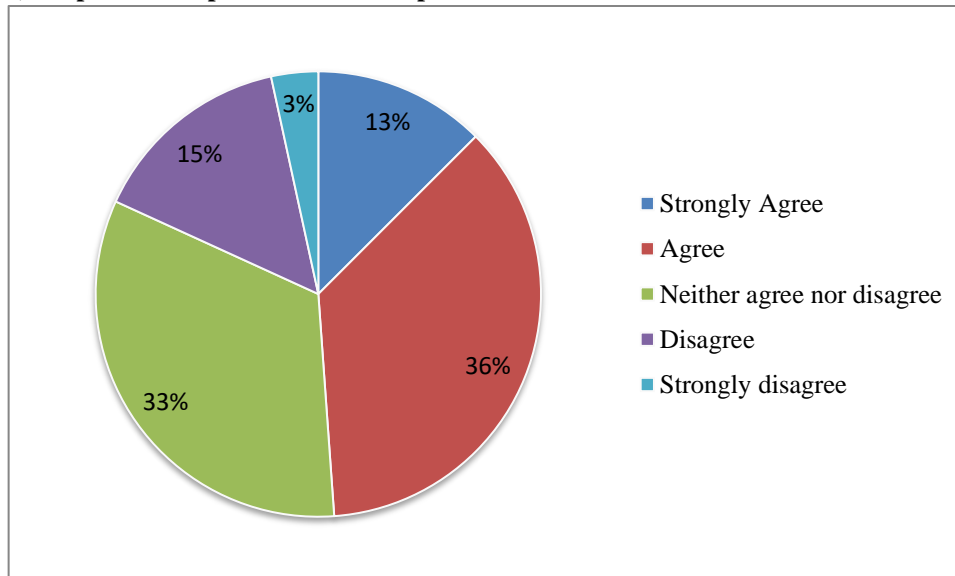
**g) Respondents' Frequency of watching cinema in Theatres/Multiplexes**



**Figure 3: Frequency of watching cinema in theatres/multiplexes**

**Observations:** Based on the pie chart, 35% of the respondents agree that they watch movies in theatres/multiplexes occasionally, 25% of the respondents agree that they watch rarely, 21% of the respondents see monthly and only 3% of the respondents watch on weekly basis. Thus the majority of the respondents watch movies either occasionally, monthly, or once in 6 months who can easily respond to the changes in their consumption pattern towards Indian Cinema.

**h) Respondents Opinion towards Expenses in Entertainment Services in the last few years have increased or not.**



**Figure 4: Opinion towards expenses in entertainment services**

**Observations:** Based on the findings, it can be observed that 49% of the respondents do agree that their expenses towards entertainment services have increased in the recent years while 33% remained neutral while only 16% disagreed. This further confirms the fact that overall spending towards entertainment services have increased in India. This must have been on account of increase in average income justifying the Engel's law.

**i) Respondents opinion about different features of Indian Cinema depicting changes in consumption pattern**

Ranks			
			Mean Rank
Average ticket price has increased			7.6
The diversity of films has increased in terms of story and subject			6.7
The increase in average ticket price restricts you to go for cinema			6.46
More open to watch movie of any subject with family			5.28
Acceptability of Hollywood, Tamil, Telugu, Malayalam films have increased			7.94
Strong content become the important criterion of movie selection			7.90

Test Statistics <sup>a</sup>			
N		198	
Chi-Square		49.549	
df		5	
Asymp. Sig.		.000	
Monte Carlo Sig.	Sig.		.000
	95% Confidence Interval		
	Lower Bound		.000

		Upper Bound	.000
a. Friedman Test			

**Table 7: Mean Ranks and Test statistics**

**Observation/Interpretation:** The Friedman test compares the mean ranks between the related groups and indicates how the different variables differ based on the value of mean ranks. Based on the above table, it can be observed that “acceptability of Hollywood, Tamil, Telugu, and Malayalam films have increased” has the highest mean rank of 3.97 followed by the strong content of the movie having mean rank of 3.95 while “more open to watch movie of any subject with the family” have the lowest mean rank of 2.64. This means that the changing consumption pattern is largely characterized by increased acceptance of Hollywood, Tamil, Telugu and Malayalam films as well as the strong content of the films.

The above table provides the value of Chi square, degree of freedom and the significance level. The value of P (.000) is less than the level of significance and hence it can be seen that there is statistically significant difference between the mean ranks of the related variables.

**k) Different variables representing economic growth as reasons behind change in consumption pattern towards Indian Cinema**

Ranks	
	Mean Rank
The spending for movie and other entertainment services has increased for Gen X and Gen Y	4.63
The increase in number of multiplexes in Tier II and Tier III cities	4.84
The rise of different platforms such as OTT	5.89
There is rise in average income	4.07
Faster Change in Technology	5.47
Digital Connectivity	5.22
Education Level	4.79
Social Media and Digital marketing activities	5.36
Increased Urbanization	4.73
Test Statistics <sup>a</sup>	
N	88
Chi-Square	50.067
df	8
Asymp. Sig.	.000
a. Friedman Test	

**Table 8: Mean ranks and test statistics showing reasons behind change in consumption pattern**

**Observation/Interpretation:** The Friedman test compares the mean ranks between the related groups and indicates how the different variables differ based on the value of mean ranks. Based on the above table, it can be observed that “The rise of different platforms such as OTT” has the highest mean rank of 5.89 followed by faster change in technology having mean rank of 5.47, social media and digital marketing activities with mean rank of 5.36, digital connectivity with mean rank of 5.22, the increase in number of multiplexes in tier II and tier III cities, increased education level with mean rank of 4.79. Out of selected variables representing economic growth, the rise in average income of the individuals has the

lowest mean rank of 4.07. Thus out of these variables, the rise in average income is not considered to be the most important variable.

The above table provides the value of Chi square, degree of freedom and the significance level. The value of P (.000) is less than the level of significance and hence it can be seen that there is statistically significant difference between the mean ranks of the related variables.

#### I) Association between different variables representing consumption demand and economic growth

The researchers have tried to find out the associations between different factors influencing consumption demand and economic growth. The 4 proxy variables for consumption demand considered are more open to watch movie of any subject with family, acceptability of Hollywood, Tamil, Telugu and Malayalam films have increased, strong content, diversity of the films have increased in terms of story and subject. Similarly the proxy variables for economic growth are increase in multiplexes in tier II and tier III cities, there is rise in average income, faster change in technology, increased educational level, increased urbanization and Social media and digital marketing activities.

Kendall's tau b			Increase in multiplexes in tier II and Tier III cities	There is rise in average income	Faster Change in technology	Increased educational level	Strong digital and marketing activities	Increased urbanization
	The diversity of films has increased in terms of story and subject	Correlation Coefficient	.184	.131	.244*	.233*	.172	.320**
		Sig. (2-tailed)	.055	.173	.011	.015	.073	.001
	More open to watch movie of any subject with family	Correlation Coefficient	.186*	.278**	.103	.187*	.077	.198*
		Sig. (2-tailed)	.050	.004	.278	.048	.416	.036
	Acceptability of Hollywood, Tamil, Telugu, Malayalam films have increased	Correlation Coefficient	.191*	.216*	.319**	.191*	.304**	.222*
		Sig. (2-tailed)	.048	.026	.001	.047	.002	.021
	Strong Content	Correlation Coefficient	.233*	.038	.271**	.167	.271**	.298**
		Sig. (2-tailed)	.016	.695	.005	.083	.005	.002

**Table no. 9: Kendall's tau b test showing correlation**

**Observations and Interpretations:** Considering the ordinal data, the researcher applied Kendall's tau b in order to assess the association between ordinal variables. Strong content of the movies has moderate relationship with increase in multiplexes; faster change in technology, increased urbanization and strong digital and marketing activities. Acceptability of Hollywood, Tamil, Telugu, Malayalam films has moderate relation with increase in average income while it has strong relationship with faster change in technology and strong digital and marketing activities. The rise in average income and more open to watch movie of any subject with family have strong associations. The diversity of films has increased in terms of subject and story has moderate relationship with increased educational level and faster change in technology but strong relationship with increased urbanization. Thus it can be said that the proxy variables of consumption demand have association with variables of economic growth.

## V. Findings and Conclusions

The researchers based on the overall observations and interpretations found that during There is high degree of association between variables of economic growth and variables affecting consumption demand. The average admission price of Indian Cinema largely depends upon the increase in per capita net national income. This is also confirmed by the primary data wherein most of the respondents give one of the highest mean ranks to increase in average ticket price as changes in consumption pattern. The respondents valued for strong content of the movie as the most important factor. Faster changes in technology, social media and digital marketing activities, the rise of platforms such as OTT have been largely contributing towards changes in consumption pattern.

## VI. Policy Recommendation

The findings of the study will help the future researchers, the producers and distributors of Indian cinema in analyzing the changes in consumption pattern of Indian consumers towards Indian cinema. This will guide the producers to make movies in accordance. Since the larger acceptability of Hollywood, Tamil, Telugu and Malayalam films have increased; the respective producers can largely tap this emerging segment in India.

## VII. Limitations and Future Research

The limitation of the study is that the researchers have studied the subject of changing consumption pattern towards Indian cinema by selecting the limited dimensions. The study is only limited to selected consumers from Pune city, India. The researchers' perception regarding consumer perception of Indian cinema may differ to certain extent than respondents. The study can be taken forward in case of larger sample size covering larger geographical area. The findings of the research will help the future researchers to carry out research study on the subject covering larger geography and population.

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