

TOLLYWOOD VS. BOLLYWOOD-A STUDY ON AUDIENCES' PERCEPTIONS

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Abstract

This study explores the audiences' perceptions of Tollywood and Bollywood movies, two prominent film industries in India. Tollywood refers to the Telugu film industry, primarily based in the state of Andhra Pradesh, while Bollywood refers to the Hindi film industry based in Mumbai. The aim of this research is to understand how audiences perceive and differentiate between these two industries in terms of various aspects such as film content, acting styles, storytelling techniques, and cultural representation.

The study employs quantitative data collection methods. The quantitative data collection involves survey questionnaires distributed to people in Ahmedabad city of Gujarat. 100 valid responses were received. The survey examines the participants' preferences of Tollywood and Bollywood films, their reasons for watching movies from a particular industry, and their perceptions of the on decline of Bollywood industry's overall quality.

The results of this research have implications for both the film industries and filmmakers. They provide valuable insights into the factors that shape audience perceptions, preferences, and choices. Understanding these perceptions can assist industry professionals in developing strategies to cater to the diverse needs and expectations of the audience, ultimately leading to the production of more engaging and culturally relevant films. Overall, this study contributes to the existing body of knowledge on Indian cinema by examining the audiences' perceptions of Tollywood and Bollywood.

Keywords: Bollywood, Tollywood, perceptions, preference

1. INTRODUCTION

The Hindi language is widely spoken in India, and it is the official language in the northern part of the country, which is often referred to as the "Hindi Belt." The Hindi film industry, known as Bollywood, is primarily based in Mumbai and produces a large number of movies in the Hindi language.

In addition to Hindi, there is a significant number of movies made in other Indian languages. Bengali, Marathi, Telugu, Tamil, Malayalam, and Kannada are some of the prominent languages in which films are produced in India. Together with Hindi films, movies in these languages contribute to around 80 percent of the total film production in the country.

The southern part of India, comprising Tamil Nadu, Andhra Pradesh, Telangana, Kerala, and Karnataka, has its own vibrant film industries centered in their respective state capitals. Tamil films are made in Tamil Nadu, Telugu films in Andhra Pradesh and Telangana, Malayalam films in Kerala, and Kannada films in Karnataka.

Apart from the Hindi Belt and the southern states, the rest of India is home to various regional film industries. Gujarati, Punjabi, Marathi, Oriya, Assamese, and Konkani cinema are among the regional cinemas spread across different states and regions of the country. Each of these industries has its unique characteristics and contributes to the rich cultural diversity of Indian cinema.

Hindi cinema- Bollywood

The performance of Hindi cinema in 2022 was better than that of 2021, although it wasn't exceptional overall. In 2021, Bollywood had a net box office collection of Rs 510 crore, but in 2022, the total rose to Rs 2000 crore due to the release of around 50 major films.

Certain movies like "The Kashmir Files," "Brahmastra," "Bhool Bhulaiyaa 2," and "Gangubai" performed well at the box office and garnered positive response from audiences.

On the other hand, there were several movies that underperformed and were considered box office disasters. These included "Vikram Vedha" featuring Hrithik Roshan and Saif Ali Khan, as well as multiple Akshay Kumar films like "Ram Setu," "Bachchan Pandey," "Raksha Bandhan," and "Samrat Prithviraj." Other films that didn't meet expectations include Aamir Khan's "Laal Singh Chaddha," Ranbir Kapoor's "Shamshera," "Heropanti 2,"

"Jersey," "Jayeshbhai Jordaar," "Attack," "An Action Hero," "Anek," "Phonebhoot," "GoodBye," "Rashtra Kavach Om," "Dobaara," "Dhakkad," and "Shabaash Mithu," among others.

Some movies managed to avoid being outright flops but didn't achieve blockbuster success. Examples of such films include "Ek Villain Returns" with John Abraham and Arjun Kapoor, "Thank God," "Runway 34," and "Uunchai," directed by Sooraj Barjatya.

Telugu cinema-Tollywood

In 2022, the Telugu film industry witnessed a significant number of releases, with 219 straight Telugu films and an additional 67 films dubbed in Telugu hitting the theaters. This amounted to a total of 286 theatrical releases. Tollywood, as the Telugu film industry is popularly known, holds the distinction of being the largest in South Indian cinema, producing the highest number of films each year. It also allocates generous budgets to its top stars compared to other film industries in the southern states.

Telugu cinema's influence extends across India through the dubbing and remaking of Telugu films in various regional language film industries. According to data from the Bureau of Outreach and Communication, India has approximately 31.52 lakh seats in around 8,700 screens nationwide. Out of these, the four southern states of Andhra Pradesh, Telangana, Tamil Nadu, Karnataka, and Kerala account for around 4,150 screens with a seating capacity of 18.16 lakh. This means that these states collectively contribute to almost 47.78 percent of the screens and 57.61 percent of the seating capacity.

Among these states, Andhra Pradesh and Telangana, being predominantly Telugu-speaking regions, have more than 1,700 screens. Tamil Nadu follows with over 1,000 screens, while Karnataka and Kerala have more than 800 and nearly 600 screens, respectively (The Hindu).

Hyderabad, located in Telangana, houses Ramoji Film City, which held the Guinness World Record for the world's largest film production facility. The city is also home to Prasad's IMAX, the world's largest 3D IMAX screen and the most attended screen globally. The Telugu film industry stands as one of the largest in India, producing a comparable number of films to Bollywood. Kidiyoor, G. H., & Yatgiri, P. V. (2017).

Tollywood has gained international recognition and acclaim, with its movies earning awards and accolades around the world. The song 'Naatu Naatu' from the film RRR made history by winning an Oscar for Best Original Song, making it the first Indian production to achieve this honor. The song had previously won a Golden Globe for the best original song, another first for India. In the same month, it also received the Critics' Choice award for the best song. Additionally, Telugu movies such as Yashoda, God Father, Sita Ramam, Karthikeya 2, and The Warrior were praised for their compelling storylines and performances in 2022.

2. LITERATURE REVIEW

Balabantaray (2022) examined the ongoing cultural changes, shifts in thought patterns, and changes in way of life that have occurred in India over a period of time, as well as to study the effects of films and cinema on Indian culture. Twenty young people from diverse universities were chosen in a purposeful sampling. The methodology used is qualitative in nature and is based on lengthy, systematic interviews. The findings indicate that there have been changes in the institutions of marriage, the ongoing transition from blended to nuclear families, the occurrence of live-in relationships, as well as in eating and dressing habits, professional alternatives, and belief systems.

Gaikar et al. (2015) employing sentiment analysis and prediction algorithms to examined the performance of Indian films based on data gathered from social media sites, seeks to solve the drawbacks of limited research in forecasting the power of social media in India. Fuzzy Inference System, a data mining system, is employed to apply sentiment analysis and forecast movie performance, which is divided into three categories: hit, flop, and average. Sentiment score and actor rating are two components of the fuzzy interface system that work together to produce correct results. By calculating the opening weekend sales, the authors discovered that the projected numbers and the actual values were relatively close.

Thota (2022) emphasised that young people in India look to film and its stars as representations of the ideal expression and practise of masculinity and gender. In order to combat marginalisation in the character of Pushpa from the latest Telugu film Pushpa: The Rise starring one of the Tollywood superstars, the author makes an effort to investigate specifics of Tollywood masculinity. The papers also explores if his challenges create a viable alternative to hegemonic masculinity.

According to the findings, the movie Pushpa, whose protagonist belongs to a low socioeconomic class, allows the same males to relate to and identify with it more. Men suffer from hegemonic masculinity, which aims to uphold the status quo of male dominance. It continuously rearranges the conditions of that masculinity over time and as circumstances change.

Elias & Rohit (2014) attempts to investigate the trajectory of Tollywood's declining hit rate, and the article provides a quick overview of the influences of different parties on the sector. In addition, the author makes an effort to handle different technological, piracy, viewership, etc., difficulties by taking into account the interests of all parties involved. The author advises that the decline in the number of hits in Tollywood needs to be addressed right away because it has an impact on all of the mentioned stakeholders in some way. To that end, an effective governing body needs to be established in order to satisfy the majority of interests of all of the stakeholders for the expansion of the film industry.

Kumar, S. (2020) attempts to comprehend the different aspects of broadcasting regional language films in Hindi dub, particularly South Indian films on Hindi movie networks.

The findings imply that the trend has given numerous regional language film businesses and dubbing studios a boost, popularised local actors in Hindi-speaking regions, and allowed them access to the Bollywood film industry. Hindi language dubbing of regional films is now a growing industry. Additionally, one of the most significant benefits of regional film being dubbed in Hindi is the dissemination of the cultural traits, customs, and values of various regions among the Hindi-speaking populace.

Malik & Guptha (2014) brings out the effectiveness and relational importance of various tools which are employed by movie marketers to generate maximum returns on the investments by using various data reduction techniques like factor analysis and statistical techniques like chi-square t test with data visualization using pie charts. The objectives are fulfilled through a consumer survey.

The results shows that impact of the digital media like social networking sites is very high on people belonging to the age group of 15 – 25 years and IMDB is considered to be reliable source of information about understanding the success of the movie.

Impact of the conventional media like banners, newspaper ads and television ads in notifying the prospective viewers of 25 – 40 years age group is significantly high. Newspaper reviews by critics have a significant influence on what potential viewers decide about a movie's success. The author advised marketers to create unique promotional strategies for the various age groups because they differ in the context of movie marketing.

3. RESEARCH GAP

The current scenario of major flops in Bollywood and the success of South Indian movies, particularly Telugu cinema, has prompted a debate on the reasons for widespread audience dissatisfaction with Hindi movies. This research intends to identify the factors that audiences consider before watching a movie and understand why they are increasingly favoring Tollywood or Telugu movies over Bollywood.

Since there is no existing research literature available on this specific topic, this study is considered to be novel and original. Its objective is to provide insights into the audience's preferences and reasons behind their shift towards Telugu cinema. By identifying these factors, the research aims to generate recommendations for Bollywood to regain audience support and interest, thereby addressing the decline in its popularity.

4. OBJECTIVES

The objectives of the study are as follows:

1. To examine the preferred entertainment activities, platforms or sources, genres of movies by the respondents and their movie-watching habits.
2. To explore the factors considered by the respondents when deciding whether a movie is worth watching or not.
3. To investigate the respondents' inclination towards watching dubbed Tollywood movies.
4. To understand the reasons for the increased preference for Tollywood movies, including aspects related to family enjoyment, cultural relevance, and audience respect.
5. To analyze the reasons for the decreased preference for Bollywood movies, focusing on factors such as remakes, predictable storylines, and nepotism.
6. To draw conclusions and provide recommendations based on the findings of the study to guide future actions and strategies in the Tollywood and Bollywood industries.

5. RESEARCH METHODOLOGY

The research methodology for the present study was based upon descriptive research design. Non-Probability Sampling method was used to draw desired sample. In this study the target populations were men and women of different age groups, who regularly watch Hindi and Tollywood movies. Responses were collected from 100 respondents from the Ahmedabad city in the state of Gujarat.

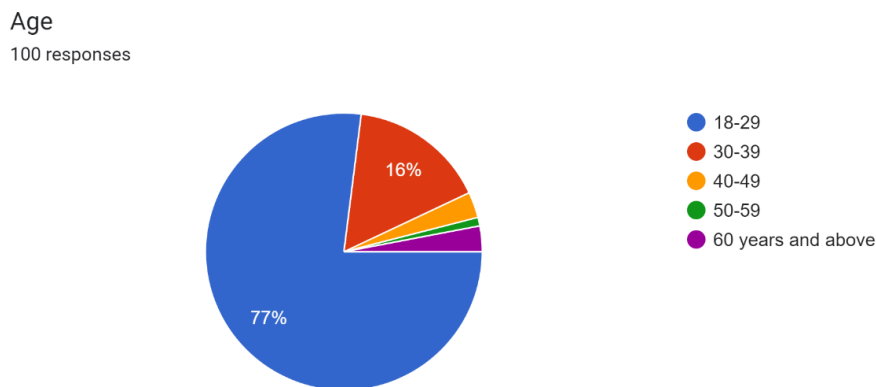
Period of the study is January-March 2023. Primary data is collected through questionnaires and secondary data is collected with the help of newspapers, magazines, industry reports and various other journals for statistical analysis. The collected primary data was analyzed using SPSS software and the same was depicted using bar charts, pie charts, chi-square, etc. Mean and standard deviation were calculated and analysed.

6. DATA ANALYSIS

The collected data was analysed using SPSS. Following are the results of the study.

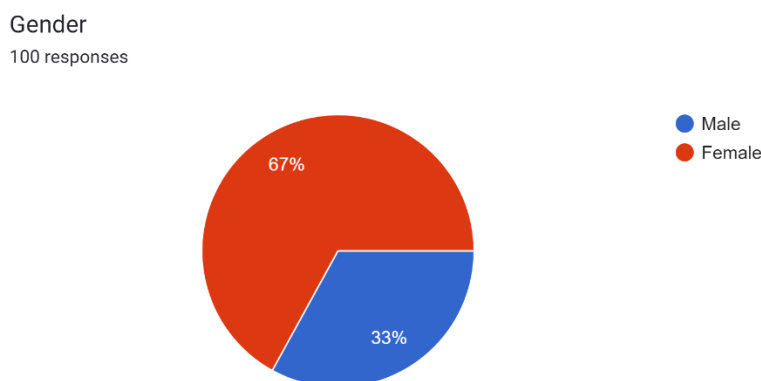
Diagrammatic presentation of data collected

Figure 1 Age:



It can be seen that majority respondent lies in the age group of 18-29, followed by 16% of respondents in age group of 30-39.

Figure 2: Gender

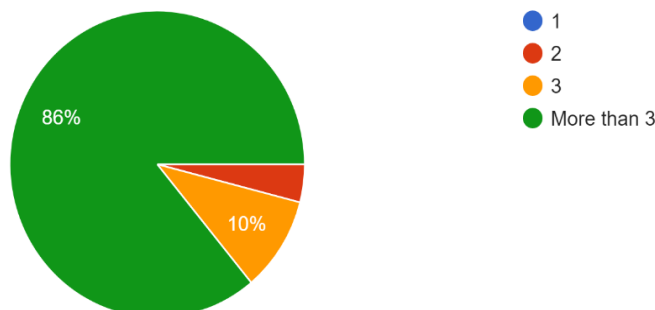


The above pie-chart shows that majority (67%) of respondents are female and 33% respondents are male.

Figure 3: Number of members in family

Number of members in your family

100 responses



The figure shows that respondents having 3 or more family members are 86%, whereas 10% of respondents have family of 2 members.

Table 1: What do people do for entertainment?

	Never	Sometimes	Often	Always
Watch movies	4	49	25	22
Hang out with friends and family	5	44	25	26
Outdoor activities such as sports, cycling etc.	17	50	26	7
Do some creative arts such as painting, dancing	25	40	18	17
Read good books	18	42	27	13
Learn new skills	9	37	26	28
Indoor games like Chess, Sudoku, video games	27	37	18	18
Gardening	33	30	21	16
Cooking	18	38	19	25
Listening/learning music	3	22	18	57
Spend time with family	1	18	18	63

Respondents were asked what they do for entertainment. The question was given on a 4-point scale: 1 = never, 2 = sometimes, 3= often, and 4= always.

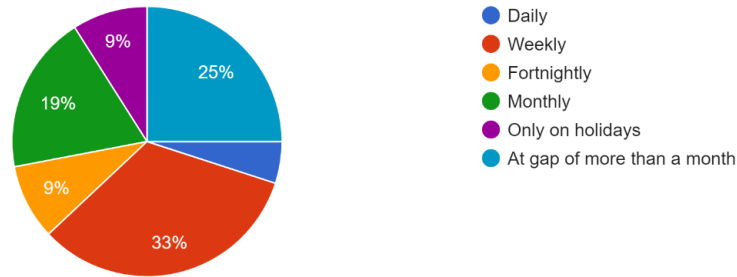
The data presented in the table suggests that respondents have varied preferences when it comes to entertainment activities. It is evident that spending time with family, listening to or learning music, learning new skills, and hanging out with friends and family are the most favored options for the majority of the participants. These activities seem to be highly valued, as indicated by the higher ratings of "often" and "always."

On the other hand, gardening and outdoor activities appear to be less popular among the respondents, as indicated by the lower ratings of "sometimes" and "never." This suggests that these activities may not be as preferred or commonly engaged in compared to the other options listed in the survey.

It is important to note that these findings are specific to the respondents of this study and may not be generalizable to the wider population. Further research with a larger and more diverse sample could provide a more comprehensive understanding of entertainment preferences across different demographics and cultural backgrounds.

Figure 4: How frequently do you watch movies?

100 responses



The above pie chart shows that roughly 33% of the respondents watch movies weekly, indicating a consistent engagement with films. About 25% of the respondents watch movies at intervals of more than a month, suggesting a less frequent movie-watching habit. Finally, only 5% of the respondents watch movies daily, indicating a preference for regular movie consumption.

Table 2: At which of these places/platforms you prefer to watch the movies?

	Least preferred	Rarely preferred	Neutral	Preferred	Most preferred
Theatre	15	21	17	20	27
OTT platforms (Netflix, Amazon prime, Hotstar etc.	17	12	16	21	34
Freely available sources YouTube or telegram	9	16	15	27	33
Television channels	12	23	20	29	16
Home theatre	34	13	20	16	17

The respondents were asked at which places or platforms they preferred to watch the movies. The question was asked on a 5 point Likert scale, where 1 is least preferred, 2 is rarely preferred, 3 is neutral, 4 is preferred, and 5 is most preferred.

The analysis of respondents' preferences for movie-watching platforms provides valuable insights into their viewing habits. The data suggests that freely available sources, such as YouTube or Telegram, are the most preferred options among the respondents. This indicates that a significant portion of the surveyed individuals may opt for these platforms due to their accessibility and convenience.

The second most preferred category includes popular over-the-top (OTT) platforms like Netflix, Amazon Prime, and Hotstar. These platforms have gained significant traction in recent years, offering a wide range of movies and TV shows for streaming. The preference for OTT platforms may stem from the convenience of accessing a vast library of content from the comfort of one's home.

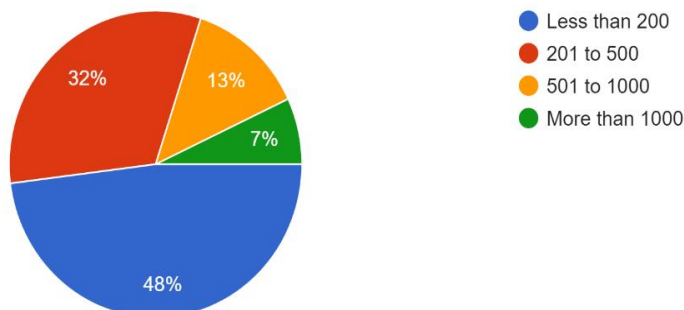
It is interesting to note that home theater is the least preferred choice among the respondents. This could imply that the surveyed individuals may not have dedicated home theater setups or may prefer the social experience of watching movies outside their homes.

The findings suggest a shift in movie-watching patterns, with audiences increasingly turning to online platforms for their entertainment needs. The rise of freely available sources and the popularity of OTT platforms reflect the changing landscape of movie distribution and consumption. Additionally, factors such as age, income level, and technological proficiency could influence these preferences.

Figure 5: Estimated monthly expenditure on movies

Estimated expenditure on movies in a month

100 responses



The above figure shows that approximately 48% of the respondents spend less than Rs. 200 per month on movies, indicating a relatively lower expenditure. Around 32% of the respondents spend Rs. 201 to Rs. 500 per month, suggesting a moderate level of spending. Finally, about 7% of the respondents spend more than Rs. 1000 per month on movies, indicating a higher level of expenditure.

Table 3: What kind of movies do you prefer?

	Least preferred	Rarely preferred	Neutral	Preferred	Most preferred
Comedy	6	1	9	26	58
Action	9	19	18	28	26
Romantic	13	9	29	23	26
Patriotic	9	17	26	30	18
Fiction	9	19	24	25	23
Biopic	11	15	23	27	24
Crime and mystery/thriller	13	6	14	15	52
Adventure	5	7	14	31	43
Animated movies	17	17	19	24	23
Historical drama	13	17	19	25	26
Suspense movies	6	6	11	20	57
Horror movies	25	10	14	22	29

The respondents were asked what kind of movies they preferred to watch. The question was asked on a 5-point Likert scale, where 1 is least preferred, 2 is rarely preferred, 3 is neutral, 4=Preferred and 5 is most preferred. Overall, the analysis indicates that respondents have varying preferences for different types of movies. Comedy, suspense, adventure, and crime/mystery thriller movies are among the most preferred categories. Animated and horror movies have relatively lower preferences compared to other types. The distribution of preferences for other types of movies is relatively balanced, with varying counts across the categories.

The analysis of respondents' preferences for movie genres offers insights into their preferred types of movies. The data indicates that comedy, suspense, adventure, and crime/mystery thriller genres are the most favored among the respondents. This suggests that a significant proportion of the surveyed individuals enjoy movies that provide humor, keep them engaged with suspenseful narratives, offer thrilling adventures, or delve into intriguing crime and mystery storylines.

On the other hand, animated and horror movies are perceived as less popular options among the respondents. This implies that these genres may not resonate as strongly with the surveyed individuals or may not align with their personal preferences.

These findings highlight the diversity in movie genre preferences among the surveyed population. Comedy, suspense, adventure, and crime/mystery thrillers seem to attract a larger audience, possibly due to their ability to provide entertainment, engage the viewers, and offer engaging narratives. Animated movies, which often target younger audiences, and horror movies, which can elicit fear and discomfort, may appeal to a narrower

segment of the respondents. Additionally, factors such as age, gender, cultural background, and personal experiences can significantly influence individual movie genre preferences.

Table 4: How do you decide that a movie is worth watching or not?

	Don't consider	Rarely Considered	Neutral	Considered	Highly considered
Social media Online reviews	17	19	22	23	19
Reviews from friend's circle	8	11	11	37	33
Reviews from Print sources such as newspaper	22	22	20	26	10
Box office earning on opening	35	18	17	19	11
Actors in the movie	11	23	11	33	22
Trailer of movie	5	11	15	34	35
Director of the movie	29	12	26	20	13
Budget of movie	43	17	22	14	4
Storyline	5	14	11	21	49
Film genre (Action, Comedy etc.)	5	9	9	18	59

The provided table presents the frequency distribution of responses on a Likert scale ranging from Don't Consider to Highly Considered for various factors that respondents consider when deciding whether a movie is worth watching or not. 1= don't consider, 2 = rarely considered, 3 = neutral, 4= considered, and 5= highly considered.

Overall, the analysis indicates that respondents consider various factors when deciding whether a movie is worth watching or not. Film genre and storyline are highly considered factors, while budget of the movie and reviews from print sources such as newspapers are less considered. The importance of factors such as social media online reviews, reviews from friends' circle, actors in the movie, and trailer of the movie varies among the respondents.

The analysis of respondents' considerations when deciding whether a movie is worth watching provides insights into the factors that influence their decision-making process. The data suggests that film genre is the most important aspect considered by the respondents. This indicates that the genre of a movie plays a significant role in attracting the audience's interest and influencing their decision to watch it.

The second most considered factor is the storyline of the movie. This suggests that the narrative and plot of a film play a crucial role in capturing the attention of the respondents and influencing their decision to invest their time and money in watching it.

Additionally, the movie trailer is also deemed as an important aspect considered by the respondents. Trailers provide a glimpse into the film's content, style, and potential appeal, helping viewers assess whether the movie aligns with their preferences.

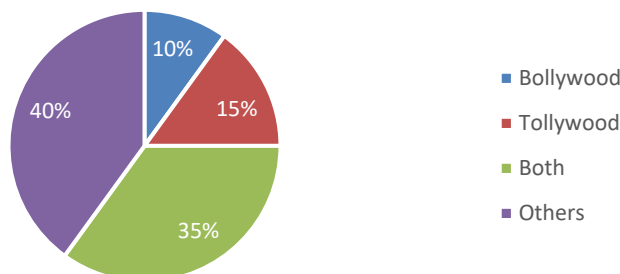
On the other hand, the budget of the movie and its box office earnings at the opening are the least considered factors among the respondents. This suggests that the financial aspects of a movie, such as its production budget or initial box office success, may have a relatively minor impact on the decision-making process of the surveyed individuals.

These findings imply that audiences prioritize elements related to the film's content, such as genre, storyline, and promotional materials like trailers, over financial indicators when determining whether a movie is worth watching or not.

Furthermore, individual preferences and decision-making criteria can vary based on factors such as age, cultural background, and personal experiences.

Figure 6: Which movies you like the most?

Which movies you like the most?
100 responses



The analysis of respondents' preferences for different types of movies reveals interesting insights into their movie preferences. The results indicate that among the surveyed individuals, 10% specifically like Bollywood movies, 15% specifically like Tollywood movies, and 35% enjoy both Bollywood and Tollywood movies. The remaining percentage represents individuals who have a preference for other types of movies beyond Bollywood and Tollywood.

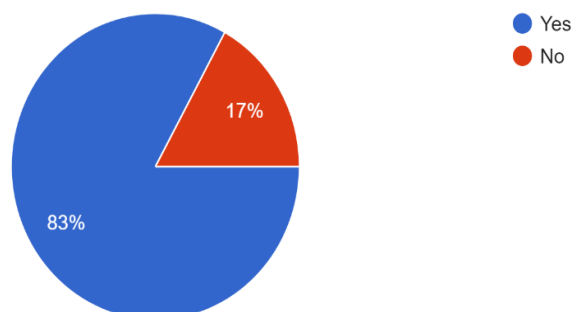
These findings demonstrate the diversity in movie preferences among the surveyed population. It is evident that a significant proportion of respondents have a liking for Bollywood movies, which represent the Hindi film industry based in Mumbai. Similarly, a smaller but notable portion of respondents express a preference for Tollywood movies, which refer to Telugu language films primarily produced in the state of Andhra Pradesh.

The considerable percentage of individuals who enjoy both Bollywood and Tollywood movies suggests an appreciation for the distinct cinematic experiences offered by each industry. It showcases the appeal of different storytelling styles, cultural elements, and regional flavors present in these two film industries.

The remaining respondents who express a preference for other movies could encompass a wide range of choices, such as Hollywood films, regional cinema from other Indian states, international movies, or niche genres that may not fall within the Bollywood or Tollywood domains. Additionally, factors such as age, language preference, regional background, and exposure to different film industries can significantly influence individual movie preferences.

Figure 7: Do you prefer to watch dubbed Tollywood movies?

Do you prefer to watch dubbed Tollywood movies?
100 responses



The analysis of respondents' preferences regarding dubbed Tollywood movies reveals valuable insights into their viewing habits and preferences. The results indicate that a majority of the surveyed individuals, 83%, enjoy watching dubbed Tollywood movies. This suggests that there is a significant portion of the audience who appreciate the experience of watching Tollywood movies in languages other than Telugu, likely due to accessibility and language familiarity.

On the other hand, 17% of the respondents indicated that they do not enjoy watching dubbed Tollywood movies. This minority group may have specific preferences for watching movies in their original language or could have concerns regarding the accuracy of dubbing or cultural nuances lost in the process.

These findings highlight the varying preferences and attitudes towards dubbed movies within the surveyed population. It indicates that a significant number of individuals are open to and appreciate the availability of dubbed Tollywood movies, which allows them to access and enjoy the content despite potential language barriers. Factors such as language proficiency, regional background, and personal preferences can influence individual preferences for dubbed movies.

Table 5: Reasons of more preference of Tollywood movies these days.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly agree
Storyline of Tollywood movies is more captivating/interesting	7	7	15	40	31
Actors display excellent acting skills	5	10	15	34	36
Unexpected Climax	6	7	25	30	32
Energetic music and songs	8	5	30	32	25
Creative Choreography	4	10	26	35	25
Content is closer to Indian culture	6	7	16	29	42
Movies can be enjoyed with family	6	6	14	28	46
Grandeur movies	6	12	31	30	21
Creative and innovative scripts	7	8	12	38	35
Movies show real issues affecting masses	4	11	25	28	32
Powerful dialogues	6	7	20	33	34
Respect of audience	4	10	17	29	40
Mature public behaviour of actors	12	8	14	27	39
Marketing Strategy	7	18	28	31	16
You feel emotionally connected with Tollywood	13	14	26	20	27
Unexpected extreme surprise in movie	7	12	22	23	36

The respondents were asked to indicate the extent to which they agreed with the statements regarding the reasons for their increased preference for Tollywood movies these days. The question was asked on a 5-point Likert scale. 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree.

The analysis of the data shows that:

Overall, the data reflects a generally positive perception of Tollywood movies among the respondents. Key positive aspects include a strong agreement on the captivation of storylines, actors' excellent acting skills, creative choreography, and the emotional connection viewers feel with Tollywood.

The majority of respondents also express enjoyment of movies with family, appreciation for powerful dialogues, and recognition of movies addressing real societal issues. There is a notable sense of respect perceived from the audience towards Tollywood.

However, there are mixed opinions on certain aspects. For example, responses are divided on the unexpected climax and the grandeur of movies. There's also a neutral stance on the effectiveness of marketing strategies.

In summary, while there are varied opinions on specific elements, the overall sentiment is positive, suggesting a favorable view of Tollywood movies and their ability to connect with the audience on emotional and cultural levels.

Table 6: Reasons of less preference of Bollywood movies these days.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly agree
Remake of Tollywood movies	5	11	16	28	40
Nepotism/More favors to star kids	6	14	18	22	40
Predictable storyline	5	10	15	34	36
Arrogance of actors	9	10	24	29	28
Disrespect of audience	7	17	21	28	27
Actors are no longer role-models	3	19	23	31	24
Controversial comments on sensitive topics by actors increase hatred towards them	5	14	23	32	26
Slow screenplay	7	18	21	32	22
Repetitive scripts with lack of creativity and innovation	4	17	10	41	28
Promotes western culture	5	17	23	22	33
Hurts religious sentiments	5	24	24	25	22
Boycott calls on social media	6	23	28	20	23
Content don't connect with taste of current generation of audience	8	16	23	28	25
High Ticket prices	10	18	16	31	25
Short files and OTT content is more worthy	7	15	17	26	35
Mediocre acting skills	5	17	22	32	24
Content cannot be enjoyed with family	9	13	20	24	34

The respondents were asked to indicate the extent to which they agreed with the statements regarding the reasons for their decreased preference for Bollywood movies these days. The question was asked on a 5-point Likert scale. 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree.

The data suggests that several factors contribute to the perceived decline in preference for Bollywood movies. Firstly, a significant consensus exists on concerns related to nepotism and favoritism toward star kids, implying that the industry's casting practices might be influencing audience preferences. Additionally, the prevalence of remaking Tollywood movies and the perception of predictable storylines are identified as potential drawbacks, indicating a desire for greater creativity and originality in Bollywood narratives.

Furthermore, issues related to the behavior of actors, such as arrogance and controversial comments on sensitive topics, emerge as notable concerns. These factors may contribute to a negative perception of the industry and impact viewer preferences. The data also highlights worries about the disrespect of the audience and a shift in the role of actors as role models, suggesting a potential disconnection between the industry and its audience.

Creative aspects, including slow screenplay, repetitive scripts with a lack of innovation, and concerns about content not aligning with the taste of the current generation, are identified as contributing factors to the declining preference. This implies a need for the industry to focus on enhancing storytelling techniques and staying attuned to evolving audience preferences.

Moreover, societal and cultural factors come into play, with respondents expressing concerns about the potential promotion of western culture in Bollywood movies. Additionally, the perception that movies may hurt religious sentiments highlights the delicate balance filmmakers must maintain in addressing diverse cultural and religious sensitivities.

Economic factors, such as high ticket prices, emerge as a tangible barrier affecting viewer preferences, indicating that cost considerations may play a significant role in the decision to engage with Bollywood content. On a positive note, the agreement on the worthiness of short films and OTT content suggests a changing landscape where alternative platforms are gaining favor among audiences.

In summary, the data underscores a multifaceted set of challenges that collectively contribute to the perceived decline in preference for Bollywood movies. These challenges encompass industry practices, creative

considerations, cultural sensitivities, economic factors, and evolving audience expectations, providing valuable insights for the industry to navigate and address in order to revitalize viewer interest and engagement.

7. FINDINGS AND CONCLUSIONS

In conclusion, this study explored the perceptions and preferences of the respondents regarding Tollywood and Bollywood movies. Several factors were examined, including entertainment activities, movie-watching platforms, preferred movie genres, decision-making criteria, and reasons for increased and decreased preference for each film industry.

The findings indicate that spending time with family, listening to or learning music, and learning new skills are the most preferred entertainment activities among the respondents. Additionally, freely available sources like YouTube and Telegram, followed by OTT platforms like Netflix and Amazon Prime, were the preferred platforms for movie-watching, while home theaters were the least preferred choice.

In terms of movie preferences, the respondents showed a liking for comedy, suspense, adventure, and crime/mystery thriller genres, while animated and horror movies were less popular options. When deciding whether a movie is worth watching, the respondents considered film genre, storyline, and movie trailers as the most important factors, while the budget of the movie and box office earnings at the opening were least considered.

Regarding the comparison between Tollywood and Bollywood movies, the study found that a significant percentage of respondents liked both industries, while a smaller portion had a preference for either Bollywood or Tollywood movies exclusively. Furthermore, a majority of respondents enjoyed watching dubbed Tollywood movies.

The study also examined the reasons behind the increased preference for Tollywood movies. Respondents highlighted that movies can be enjoyed with family, the content is close to Indian culture, and there is a perceived respect for the audience displayed by movie stars. On the other hand, marketing strategies and emotional connections with South Indian movies were not significant motivators for choosing Tollywood movies.

Similarly, the study explored the reasons for the decreased preference for Bollywood movies. Respondents indicated that Bollywood movies being remakes of South Indian movies, predictable storylines, and nepotism within the industry were influential factors. However, factors like hurting religious sentiments and boycott calls on social media were not strongly agreed upon as reasons for distancing themselves from Bollywood movies.

Overall, these findings shed light on the factors influencing the preferences of the surveyed individuals for Tollywood and Bollywood movies. It is important to note that the study's findings are limited to the surveyed respondents and may not represent the broader population. Further research with a larger and more diverse sample would provide a more comprehensive understanding of audience perceptions and preferences in the Tollywood and Bollywood industries.

8. RECOMMENDATIONS

Based on the findings of the study, several recommendations can be made to further understand and cater to the preferences of the audience in the Tollywood and Bollywood movie industries:

Diversify Content: Given the popularity of comedy, suspense, adventure, and crime/mystery thriller genres among respondents, movie producers should focus on creating diverse content within these genres. This can include innovative storylines, unexpected plot twists, and engaging narratives to captivate the audience.

Emphasize Family-Friendly Movies: Since a significant number of respondents indicated a preference for movies that can be enjoyed with family, movie makers should prioritize the production of family-friendly content. This can include movies that convey positive messages, uphold cultural values, and provide wholesome entertainment for all age groups.

Focus on Acting Skills: Respondents identified excellent acting skills as an important factor in their preference for Tollywood movies. To cater to this preference, Bollywood and Tollywood industries should invest in training and nurturing talented actors, ensuring that performances are compelling and impactful.

Address Issues of Predictability and Remakes: Respondents expressed concerns about predictable storylines and Bollywood movies being remakes of South Indian films. Filmmakers should strive to bring fresh and innovative storytelling to Bollywood, avoiding excessive reliance on formulaic plots. Additionally, exploring diverse sources of inspiration for scripts can lead to more original content.

Promote Cultural Relevance: Respondents highly valued Tollywood movies for their close association with Indian culture. Bollywood should focus on representing Indian traditions, values, and cultural nuances authentically, creating a sense of cultural pride and connection among the audience.

Enhance Marketing Strategies: While marketing strategies were not deemed significant by respondents in choosing Tollywood movies, both Bollywood and Tollywood should continually assess and improve their marketing approaches. This includes effective promotion through various channels, targeted advertising, and strategic partnerships to create buzz and generate interest among the audience.

Address Concerns of Nepotism: Respondents expressed dissatisfaction with nepotism in the Bollywood industry. It is essential for Bollywood to address these concerns and strive for a fair and inclusive industry where talent and merit are prioritized.

Consider Pricing and Accessibility: Understanding that a significant proportion of respondents spend less than Rs. 200 per month on movies, industry stakeholders should consider pricing strategies to make movies more affordable and accessible. This can include discounted ticket prices, subscription models, or partnering with streaming platforms to offer cost-effective options for movie enthusiasts.

Engage with Audience Feedback: Both Bollywood and Tollywood should actively engage with audience feedback and take it into consideration when planning and producing movies. This can be done through surveys, social media interactions, or dedicated platforms where viewers can provide their opinions and suggestions.

Foster Collaboration: Given the respondents' preference for both Bollywood and Tollywood movies, fostering collaborations between the two industries can lead to the creation of unique and compelling content that appeals to a wider audience. Cross-industry collaborations can facilitate the exchange of talent, ideas, and resources, resulting in fresh and diverse cinematic experiences.

By incorporating these recommendations, the Tollywood and Bollywood industries can better cater to the preferences and expectations of their audience, leading to increased engagement, positive reception, and continued growth.

10. LIMITATIONS OF THE RESEARCH

The main limitation of the study you mentioned is the small sample size and the limited area of survey. These limitations can affect the generalizability of the study's findings and the ability to draw robust conclusions. Future studies can indeed address these limitations by considering the following approaches:

Larger Sample Size: Conducting studies with a larger sample size can help increase the statistical power and reliability of the findings. Researchers can consider recruiting participants from different demographics, geographic locations, or other relevant characteristics to enhance the diversity of the sample.

Expanded Area of Survey: To overcome the limitation of a limited survey area, future studies can expand the geographical scope of the research.

Inclusion of More Variables: This could involve examining different demographic variables, psychological factors, socioeconomic indicators, or any other relevant variables that could potentially influence the outcomes of interest. Expanding the scope of variables can contribute to a more comprehensive analysis and help identify additional factors that may affect the research findings.

Replication Studies: Replicating the study with a larger sample and broader survey area can validate the initial findings and enhance the confidence in the results. Replication studies involve reproducing the original study's methods and analyses to determine if similar results are obtained.

Longitudinal Studies: Another approach is to conduct longitudinal studies that follow participants over an extended period. By collecting data at multiple time points, researchers can observe changes, trends, and long-term effects. Longitudinal studies can provide more insights into causal relationships, the stability of findings over time, and potential factors that might influence the outcomes of interest.

In summary, future studies can overcome the limitations of small sample size and limited survey areas by increasing the sample size, expanding the geographical scope, including more variables, conducting replication studies, and considering longitudinal designs. These approaches can enhance the generalizability, reliability, and depth of the research findings.

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