



An Empirical Study of Youth Perceptions of Social Factors Influencing Audience Interest in the Bangladeshi Film Industry

Sarker Tanvir Ahmed*

**Lecturer, Shah Makhdum Management University, Bangladesh.*

*Corresponding Email: *sarkertanvir96@yahoo.com*

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Abstract: *Bangladesh has a rich and influential film history, which serves as an effective means of mass social communication. This research will give an in-depth look at the present situation of the Bangladeshi film sector emphasis on social perspectives. Bangladesh's film industry has flourished since the first screening of "Mukh O Mukhosh" in 1955 and the enactment of the "East Pakistan Film Development Organization" bill by Father of the Nation Bangabandhu Sheikh Mujibur Rahman in 1958. Despite its historical significance, the film industry is still not economically viable. The study demonstrates the significance of reviving audience interest and combining mathematical and visual evaluations for a better understanding of public opinions. Analyzing the coefficients and multiple variables gives vital insights into the societal and artistic progress, serving as a guideline for scholars, learners, and film enthusiasts.*

Keywords: *Bangladeshi Films, Societal Expectations, Film Development, Youth Preferences, Audience Engagement, Cultural Film.*

1. INTRODUCTION

The Lumiere Brothers invented the cinematograph in 1895, marking a historical contribution to world film. The first cinema, shown on December 28, 1895, at the Grand Cafe in Paris by their invented cinematograph, was a historic moment. In 1898, as a pioneer and the first film maker in Bengal and the Indian subcontinental region, Hira Lal Sen formed "The Royal Bioscope Company". On April 4 of the same year, the first film was showcased in Bhola, marking a significant milestone in the history of East Bengal's film industry (Ethirajan, A. 2011).

After the establishment of the East Pakistan Government Film Division Laboratory in Dhaka on June 19, 1955, the Government of Pakistan declared a five-year plan for the production and



development of the film sector. The first Bangladesh-based (then East Pakistan) full-length film, “Mukh O Mukhosh,” was produced in 1956 after the release of “Pather Pachali” by Satyajit Roy (Yasmin, S. 2011). Accordingly in 1958, the Pakistan Parliament officially adopted the “East Pakistan Film Development Organization” bill proposed by the Father of the Nation Bangabandhu Sheikh Mujibur Rahman, which marked a significant breakthrough leading to substantial progress in the fields of filmmaking and cultural development (Ethirajan, A. 2011).

Yasmin S. (2011) added that, the production of Bangla cinemas distinctly denoted the production of Kolkata, India, earlier. In the aftermath of the 1971 War, the Bangladesh Film Development Corporation (BFDC) was established under the Act of XV-1957. Unfortunately, the film industry's current situation is deteriorating and lags far behind Bollywood, Hollywood, Russian, and Chinese films. Bangladesh has many potential artists and directors who could contribute immensely to boosting the industry. But films are facing challenges in trying to resonate with audiences and failing to meet their expectations and preferences. Resolving the challenges might transform a highly profitable public sector into a global competitor (Mahmud, S. et. al 2015).

Mahmud, S. et.al (2015) states that, the role of film personnel, including directors; producers can exploit the potentialities and get scope, and Bangladesh films will take place in the global market. But solely prioritizing financial gains over the quality of films might limit the multi-dimensional benefits, but this enthusiasm has now shifted towards Indian and American films. The Bangladesh film industry's failure to support its potential has led to compromised film quality, consequently driving audiences to foreign films (Rahman, N.Y. 2015) and distribution process influences the success or failure of a film (Hossain, M.J. 2017). In Bangladesh, distribution constraints professionally impede accessibility, hindering industry growth compared to well-established systems like Hollywood or Bollywood (Kareem, S.S. 2017). Illias Kanchan (2019) says that, language barriers can impede the audience's understanding of the dialogues affecting the message conveyed in the film. Language is used as the main element of dialogue in the collaborative endeavors of film directors and screenwriters. Bangladesh's vernacular-language cinema, which attracts primarily national audiences has garnered significantly less attention than the older film industries, which have long served.

With the above facts, the present study is aimed at providing an insightful overview of the current state of the Bangladeshi film industry, with a particular emphasis on the youth's social perceptions, and to elucidate essential understandings for the formulation of an informed and effective policy framework.

Literature Review

Key summary outcomes related literatures suggesting below (Deb. N. et. al. 2019).

Table 01: Literature Review Findings		
Journal/Source	Author & Methodologies	Key Outcome
EBAUB Journal	Shill P.K & Dey B., (2023) applied Non-Probability Sampling Method	A small percentage of respondents never visit a movie's social site. But audiences are highly responsive to a movie trailer on a social site.



NU Journal of Humanities, Social Sciences & Business Studies	Jinat Hossain (2017) applied Qualitative Method	Artists are deemed as bad girls in stereotypes and sociocultural notions. Satellite television has the scope to overcome societal stigma.
International Conference on Mechanical, Industrial and Materials Engineering	Rakib, M. G, et al., (2015) applied QFD and Fuzzy TOPSIS	The customer prioritizes eight key corporate languages for Bangladesh's contemporary commercial cinema.
IOSR Journal Of Humanities And Social Science	Md. Mohiuddin, 2014 applied Secondary Data Analysis	In 1990s films have consistently portrayed themes of violence, terrorism, and sexuality and are still continuing, except in some good films.
COSMOS International Journal	Hossain Md. M. et al., (2013) applied Descriptive Analysis	The Bangla film should reflect on culture and history. As a major challenge in filmmaking, community support needs to be overcome.
BioScope	Hoek L. (2010) applied Ethnographic Case Study	In Bangladeshi cinema, "cut-pieces" containing sexually suggestive or explicit content are labeled as obscene.
Aesthetic Formations. Media, Religion and the sense	Lotte Hoek, (2009) applied Ethnographic Analysis	Bangla films encouraged expression in the dubbing studio. Also, female voices and their physical effects are different from reality.

Source: Findings from the Authors Research

2. MATERIALS AND METHODS

The study purposefully selected youths from Joypurhat District, a vastly important agricultural production area in the northern part of Bangladesh. The sample size of N = 111, aged 18–25, who watched films was examined residing in town. The respondents were chosen using a multistage random sampling method from a pool of five sub-districts. Then, the researcher subdivided into nine municipal words, and main municipality word no. 5 was selected. Both open-ended and closed-ended questions, focus group discussions (FGD), and the same multiple-choice 12 questions are employed. This research employs a comprehensive analysis of a combination of primary and secondary data. The primary data were executed into a questionnaire survey, and secondary data were analyzed from books, journals, newspapers, and other sources. The data is gathered from the mentioned sources, and the functional impact is analyzed with both quantitative and qualitative analysis. The key factors of social expression are determined with a statistical framework using the Multiple Linear Regression method in



SPSS version 25. According to Thompson C.B (2009), summaries the data of using numeric value and graphical technique is applied in the descriptive research to effectively understand for the readers. The structured questioner is ranked under the legend and has a mean score of 1–5. The scores for descriptive interpretations and overall WM have been:

1) Overall WM = $\frac{\sum (\text{Weighted Mean} \times \text{Rank})}{\sum (\text{Rank})}$

Weighted Mean (WM)	Descriptive Interpretation (DI)	Mean Rank
3.01 - 4.00	Strongly Agree (SA)	5
2.51 - 3.00	Agree (A)	4
2.01-2.50	Neutral (N)	3
1.51 - 2.00	Disagree (D)	2
1.00 - 1.50	Strongly Disagree (SD)	1

S.L	Null Hypothesis (H ₀)	Alternative Hypothesis (H ₁)
1	No Relationship with IV's X ₁ , X ₂ , X ₃ , X ₄ and X ₅	Have Relationship with IV's X ₁ , X ₂ , X ₃ , X ₄ and X ₅

Empirical Model of Social Factors

The parameters for exploring social factors have been identified as key variables of film release, viewing patterns, and audience responses. These determinants serve as a representational model of the current state of films, with assumed influences based on social expectations.

Social Family Class_i = 2.461+0.085×Cinema Hall's Quality_i -0.006×Expected Films_i -0.149×Disgusting Matter_i-0.119×Film Title_i+0.045×Changeable_i (1)

Social preferences have been found to be the factors tracking the film release in cinema halls across various media. The functional formation of the factors as SFC_i = f (X_i) (2)

The dependent predictor SFC_i (Social Family Class) represents the independent index f (X_i) of the observed determinants impacted by the film. The model's formulation, from the parameters of film release to viewing patterns and audience responses, is designed to capture the nuanced influences of social expectations and preferences on the youth demographic (Brouwer, F. 2021). The functional form of the model is expressed as:

Y_i=β₀+β₁X₁+β₂X₂+β₃X₃+β₄X₄+ β₅X₅+ε_i..... (3)

Where:

- Y_i is the dependent variable of social family class.
- β₀ is the intercept.
- β₁, β₂, β₃, β₄ and β₅ are the coefficients associated with X₁, X₂, X₃, X₄ and X₅
- X_i independent variables are: cinema hall quality, expected films, disgusting matter, film title, and changeable things, respectively.
- ε represents the unexplained variance.



3. RESULTS & DISCUSSION

Table 4 indicates the interpretation of various aspects where descriptive analysis has been conducted. The first part indicates N = 111, where males constituted a significant proportion at 65.8% and 59.5% aged 22–25. The subsequent section of the table focuses on the social perspectives associated with cinema halls and films. The frequencies illustration demonstrates the highest to lowest values expressed by 64.0% of middle-class families going to the cinema hall, 33.3% think film titles aren't as good as the quality of the cinema hall, and 54.1% expect social films, representing an agreement with WM 3.00 at rank 4.

Table 04: The distribution of respondents according to the below subject covers						
Variables and Subject Covers			%	Frequency	Total	
Gender	Male		65.8 %	73	111	
	Female		34.2 %	38		
Age	19-21		40.5%	45	111	
	22-25		59.5%	66		
Social Perspectives on Cinema Hall and Film (High to Lowest Frequencies)						
Variables	Expected Value	Weighted Score	Subject Covers	%	Frequency	Priority
Family going	Rich	42	Middle Class	64.0 %	71	85 (+)
			Rich Class	12.6%	14	
Cinema Hall Quality	Good	48	Medium	34.2%	38	54
			Good	14.4%	16	
Watching Medium	Television	228	Television	51.4%	57	65(+)
			Facebook	07.2%	8	
Film Titles	Good	76	Absurd	33.3 %	37	56
			Good	17.1 %	19	
Disgusting Matter	Nudity	188	Nudity	42.3%	47	37
			Dialogue	20.7%	23	
Expected Film	Social	240	Social	54.1 %	60	72 (+)
			Romantic	10.8%	12	
Changeable	Story	116	Cinema Hall	33.5%	37	59
			Language	19.8%	22	

Source: Authors Primary Data 2023

Table 5 explores the actual measurement of flexibility that reflects social choices. The statements of the overall expected values were ranked based on the WM and DI. Here are some



insights on cinema hall quality and social interest in going to the cinema hall: disagreement (D) with the WM of 1.90 and 1.63. While 42.3% of respondents favored movies without nudity (A) with a 3.01 of WM rank 4, considered respondents expressed social movies, but titles and changeable issues like stories show a neutral statement. The overall output of social preferences (WM 2.62 interpretation rank 3) is very close to (A) flexibility.

Statement	High Value	WM	DI	Rank
1. Social interest on Cinema Hall	Rich Family	1.90	D	2
2. Film Titles	Good	2.18	N	3
3. Expected Films	Social Films	3.00	A	4
4. Watching Medium	Television	3.15	A	4
5. Cinema Hall Quality	Good	1.63	D	2
6. Disgusting Matter	Nudity	3.01	A	4
7. Changeable Issue	Story	2.47	N	3
Overall Weighted Mean		2.62	N	3

Source: Authors Primary Data 2023

Weighted Mean (WM)	Descriptive Interpretation (DI)	Mean Rank
4.00 - 5.00	Strongly Agree (SA)	5
3.00 - 4.00	Agree (A)	4
2.00 - 3.00	Neutral (N)	3
1.00 - 2.00	Disagree (D)	2
0.00 - 1.00	Strongly Disagree (SD)	1

Analyzing the Influence of Social Factors on Cinema Attendance among Families

The collected film data’s were presented as relative variances to the present condition estimated in multiple linear regression by SPSS (Bakker D.P. et al. 2004). A hypothetical test is performed with correlations, significances, and coefficients beta with IV’s and DV. Empirical analysis with hypothetical regression examined the impact of the independent variables on the dependent variables. Table 06 substantially indicates the interpretation percentile of R values. The model summary predictor of R square =.128 indicates that about 12% of independent variances are influenced by social factors in cinema halls. (Barua, A. et al., 2017).

Model Predictors	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	2.461	.267	-	9.224	.000
1 Cinema Hall Quality X ₁	.085	.077	.104	1.098	.275



Expected Films X ₂	-.006	.046	-.012	-.122	.903
Disgusting Matter X ₃	-.149	.061	-.233	-2.428	.017
Film Title X ₄	-.119	.051	-.220	-2.357	.020
Changeable X ₅	.045	.053	.081	.852	.396
*R= .329 ^a , R Square= .128, Adjusted R Square =.069, Std. Error of the Estimate .57338. ^a Dependent Variable: Social Family Class					

Source: Authors' primary data, 2023

As shown in table 06, coefficients on Y_i emerged with f (X_i) the IV Disgusting Matter and Film Title are statistically significant (X₃= .17 and X₄= -.20) at p = 0.05 level associated with a negative relationship with DV at X₃-.149 and X₄-.119. As table 07 implies, X₃ (-.208) and X₄ (-.227**) have strong negative correlations, and with an increase in constraints, people going to the cinema hall will be down. Table 06 reveals the coefficients at the Sig. level of 0.05 F value. The variables X₁, X₂ and X₅ (X₁-.275, X₂-.903, X₅-.396) demonstrate non-significant associations and accept Ho at the 0.01 level. Where, an increase of one unit (X₁ .085 and X₅ .045) has a small positive impact. Therefore, table 07 indicates X₁-.054 has a weak positive, X₂= -.062 weak negative, and X₅-.041 weak positive tendency for the targeted variable.

Y _i	X ₁	X ₂	X ₃	X ₄	X ₅
Pearson Correlation	.054	-.062	-.208	-.227**	.041
Sig. (1-tailed)	.286	.259	.014	.008	.334
N	111	111	111	111	111
**Correlation is significant at the 0.01 level. *Correlation is significant at the 0.05 level.					

In ANOVA testing Table 08, overall components are explained by the residual variance and left variability with the values of DF = 5, F = 2.54, Sig=0.32^b and IV = 1. This indicates that the independent predictors collectively contribute to explaining the variability in the response variable. The F value of 2.544 suggests the combined effect of the predictors influences the outcome variable at a significance level of 0.032.

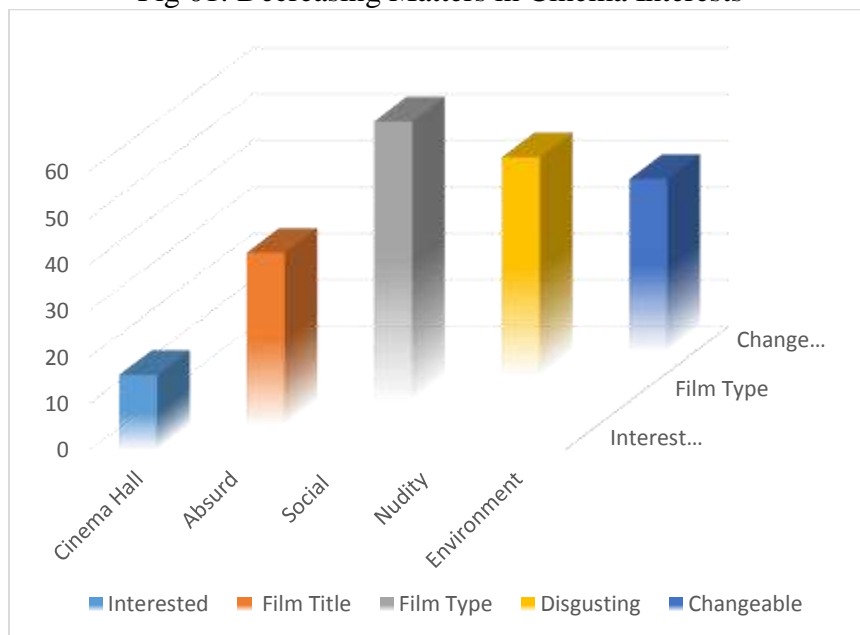
Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	4.182	5	.836	2.544	.032 ^b
	Residual	34.521	106	.329		
	Total	38.703	111			

Analyzing Public Perceptions and Challenges in Contemporary Bangla Cinema

The public comments on decreasing matters in cinema are depicted in Figure 1. Whereas 16% said the cinema hall quality isn't good enough to enjoy, 37% said the entire cinema hall environment isn't satisfactory. As a result, 37% of people respond, indicating that determining

absurd film titles has a direct impact on cinema. This is one of the reasons why the cinema has turned away viewers. It has been discovered that 60% of young people believe societal movies should be made easier to access for all. However, 47% of the population found the depiction of pornography in films repugnant, which was a significant challenge to the advancement of Bangla cinema. Finally, this situation raises concerns about the barriers to the industry's growth and development.

Fig 01: Decreasing Matters in Cinema Interests



Source: Authors Primary Data 2023

4. CONCLUSIONS

This study highlights the major difficulties that the Bangladeshi film industry faces in terms of popular demand and public perceptions. The findings emphasize the importance of addressing critical issues such as cinema hall quality, film titles, and societal expectations in order to increase audience engagement. To support the industry's growth and global competitiveness, the study emphasizes the need for a comprehensive policy framework that prioritizes cultural integrity, quality content, and improved accessibility. The Bangladeshi film industry can strive for long-term development and relevance in the modern cinematic landscape by addressing key factors impeding audience engagement.

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