

PROBLEMS AND PROSPECTS OF BHUTANESE FILM INDUSTRY

By:

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ABSTRACT

The upcoming Bhutanese Film Industry seems to have potential to act as a medium to exhibit the Bhutanese culture around the world if it captures a part of share in the international market. However, there are many factors which would hurdle its growth. This research identifies four factors namely, quality of the films, piracy issues, theatre constraints and lesser audience, which seem to hurdle the growth of Bhutanese film production at current phase. In this research, the researchers studied about, to what extent these factors affect the film productions, based on the opinion of viewers, producers and governing bodies. The viewers in this research comprises of the viewers within the city of Thimphu only. This is with the assumption that it represents the typical character of the Bhutanese film viewers. Considering these views, the research has found out that the quality, piracy and audience do exist in the Bhutanese Film Industry and it affects on an average but the problem of theatre shortages is affecting the growth of film industry with relatively greater magnitude.

Keywords: *Bhutanese Film industry, piracy, quality, theater constraints etc.*

1. Introduction:

Media is fairly a young development in Bhutan and it plays a very vital role in the emergence of the entertainment branch popularly the Bhutanese Film Industry. As article in trekkingbhutan.com (2009) reports that the concept of the media, as a player in the growth of modern society began in Bhutan in mid 1980s, with the establishment of first Bhutanese newspaper, Kuensel and the Bhutan Broadcasting Station. It further states that in recent days, Bhutanese media has grown in all its forms and also as the Constitution of Bhutan enables the establishment of freedom media, Bhutan's media policy is the sable press in a competitive environment. Hussain (2007) observed that government emphasizes that the media must continue to grow in professionalism to fulfill its role as to Inform, Educate and Entertain' the people of Bhutan. And to do so media is joining hands with the infant Bhutanese film industry because films are considered as one of the strongest channel through with a wide range of people irrespective of their differences gets informed resulting in both the fulfillment of the media responsibility towards the government as well as the good sale of the films.

With the development in infrastructure, technology and many other things all around the world it seems to result in the dramatic change in the overall performance of the businesses irrespective of its size and type. When asked to the producers through our interview about the changes taking place in Bhutan, her film industry is also not backward; it

has come a long way from the making of colorless Gasa Lamay Singye to the modernized and colorful films Gasa Lamay Singye - II. Bhutan being largely isolated and having less exposure to the outside world until recently, Bhutan's dalliance with films began only in 1989 (Hussain, 2007).

According to Sherub Gyeltshen, general secretary of MPAB with the making of a film titled Jigdrel in the year 1997 it has transformed the movie scenario in Bhutan as it led to the introduction of an industry and also gave the star the status of the actor. Also with the Khyentse Norbu's film titled Phorpa or the Cup - a true story of a young Buddhist monk's impious obsession with watching the world cup soccer finals on TV - actually gave the Bhutanese Film industry's introduction in Hollywood (Hussain, 2007). Moreover, it also talks about it bringing home, awards from the Pusan, Munich and Toronto film festivals and the film maker was popularly recognized as 'a born filmmaker'.

Digital camera plays a major role for the Bhutanese film production according to a cameraman in Yoezer Drayang Production. With the population of only about 700,000, Bhutan has just one cinema in Thimphu which was set up in around 1969 according to the theatre manager of the same theatre and seven others in different parts of the country came up later. Most of the films in the past were based on the traditional folklore, legends, culture and history, however, Hussain (2007) challenges the view that the Industry now has step into modernization bringing the movies with the fusion of both Hollywood and Bollywood which proves very influential on Bhutanese youth today.

Ugyen (2007) discussed that Bhutanese Film industry with a budget amounting to 50 million in Ngultrum and 1.2 in dollars has about 100 producers with 55 among them from the association and around 200 people including the crew members earning their livelihood from the infant film industry in Bhutan. In addition to that Bhutanese film industry was able to influence Bhutan's youth to such an extent that, young talents of Bhutan prefer the film line as their career.

Even though a lot of changes have taken place in the industry, it has been observed that the commitments of the producers and zeal to make films based on the country's culture and tradition is given the highest priority. Since the establishment of the industry, it has now become an important part of every one's life as it brings so much entertainment and awareness to the people in all aspects. This has enabled the industry to hold an event popularly known as "The Bhutan National Film Awards" which is organized by the Motion Picture Association of Bhutan where various actors entertain their viewers with various dances blazing the night with full swing (Ugyen, 2007). Each year the awards tend to break the records as the numbers of film that compete for the awards almost doubled compared to the previous years.

Bhutanese movies have caught the attention of the audience at large thus setting a higher standard for the Bhutanese Film Industry. With the emergence of new technology and professionalism in the Film Industry, researchers expect that more and more Bhutanese Movies would break into the Global Market in future. There is a potential in Bhutanese Film Industry to create an employment opportunity to major chunk of Bhutanese youth in various area of filming profession, and potential to exhibit the Bhutanese culture worldwide and contribute to the growth of Bhutan's GDP. However, we can sense that there are certain problems that hurdles the upcoming film industry which need to be addressed. These facts

have created an interest in making this research on the Problems and Prospects of the Bhutanese Film Industry and to provide a picture to those concerns about its development.

The observations were made to conduct this research and framed four factors, particularly for this research, which seems to affect the Bhutanese film industry, although researchers believed there may have others too.

- i. Quality of the films produced
- ii. Piracy issues in the Bhutanese Film Industry
- iii. Less number of theaters
- iv. Lesser audience

i. Quality of the Films Produced

It has been observed that the Bhutan's film maker seems to lack sufficient skills and qualified knowledge when compared to the other country. Owing to this they may not be able to provide the audience with quality movies. One such evidence is producers in other countries are able to make the movies in Celluloid format and in Bhutan people make it in Digital Format which makes the difference in the quality. It also says that Celluloid is at least 8 to 9 times more expensive and of high quality when compared to the Digital format.

ii. Piracy Issues in the Film Industry

Dorji & Yeshey (2009) argued that due to the result of uncontrolled violation of copyright laws in Bhutan, pirated versions of Bhutanese movies and music albums have flooded the market. They added that the film producers and local artists were feeling frustrated, as they are likely to incur huge losses due to non-payment of royalties. Thus, the piracy has been considered as a leading issue and problem affecting Bhutanese Film Industry in this research.

iii. Less number of theaters

It would not be wrong to deduct that Bhutan lacks the theater facilities as it is well known to every one. Despite having an available films produced, most of the films are screened in the schools and colleges. As of now Bhutanese Film Industry have only two theaters in Thimphu, one in Phuentsholing, two in Paro, one in Samdrup Jongkhar and one in Samtse. So less number of theaters is also one of the problems faced by the Bhutanese Film Industry as per the observation.

iv. Lesser audience

Bhutanese Film Industry seems to face a disadvantage of limited audience for Bhutan being a very small country with a population approximately about 700 thousands. In addition to it, most of the people seems not able to get access to the movie theaters as major portion of

our citizens are located in the remote part of Bhutan where there may not have such facilities. Lesser audience could also be resulted from the poor interest shown by the Bhutanese youth. Since most of the Bhutanese youth today are exposed to the foreign movies, they usually tend to comment about the low quality of the Bhutanese films and tend to comment that the Bhutanese movies are mostly copied from foreign movies. For example: people talk about the Bhutanese film titled “The Rose” has been copied from a Korean movie titled “ My Sassy Gal”, “ Rangdel and Yangdon” from “Romeo and Juliet”, and many more.

2. Objective of the study:

1. To identify the problems that hurdles on the growth of Bhutanese Film Industry
2. To study the magnitude of the problems identified
3. To study the future prospects of Bhutanese Film Industry through addressing such problems

3. Research methodology:

This research is an exploratory research which tries to answer the above objectives by asking to 274 persons. This includes the viewers (172), producers, artists, directors, and regulatory authority. Officials from three organizations of BICMA, MPAB, and IPD were interviewed for acquiring other necessary information regarding Bhutanese Film Industry. Researchers have used the Statistical Package for Social Science (SPSS) version 11.0 to process the data and generate the tabulations and graphical presentations. On other hand, the voice of the interviewee is recorded in the Cell Phone during the time of the interview. Researchers have summarized the points by categorizing the common points in one heading and presented through their quotations.

The Karl Pearson’s Chi Square (χ^2) has been used to test the Hypothesis. Chi Square is one of the commonly used non-parametric tests and as such no rigid assumptions are necessary in respect of the type of population (Kothari, 2004, p.236). Since the questionnaire was not normally distributed, Researchers considered it as non-parametric and thus Chi-Square has been used to see whether their observed frequencies agree the expected frequencies through the technique of test of goodness of fit.

As discussed by Gupta (2005), if the calculated Chi Square value is lower than the Table value at particular level of degree of freedom (n-1) and significance level (0.05 in most of social researches), the observed frequencies are well fit with the expected frequencies and thus our assumptions are true (p.454). Kothari (2004) points out that in order to induct the Chi Square the following conditions must be satisfied (p.238):

1. Observations recorded and used are collected on a random basis.
2. All the items in the sample must be independent
3. No group should contain very few items, say less than 10
4. The overall number of items must also be reasonably large
5. The constraints must be linear

Having satisfied all these conditions, Chi Square test has been inducted to test the hypothesis. : (a) Quality, (b) Piracy, (c) Theatre and (d) Audience.

- (a) H_0 = Bhutanese Films suffers from low quality
 H_1 = Bhutanese Films have quality
- (b) H_0 = Bhutanese Film Industry is free from piracy
 H_1 = Bhutanese Film Industry faces piracy problem
- (c) H_0 = Bhutanese Film Industry has enough theatres
 H_1 = Bhutanese Film Industry face Theatre shortage
- (d) H_0 = Bhutanese Film Industry have less audience
 H_1 = Bhutanese Film Industry have audience

4. Analysis and findings:

4.1 Quality in the Bhutanese Films

The quality in this research pertains to the artists involved and the technology used while shooting the movie. The qualities of the artists are generally inborn talent but they can be groomed through trainings. When it comes to the quality of the technology, it is basically determined by the type of technologies used in film making. The Producers in the interviews accepts the statement of Robert (2009) that in the advanced countries, almost all the movies were made in a celluloid format while those made in Bhutan are all in digital format. Quality has huge effects on any product being marketed. Even while marketing a movie, the quality of the movie tends to determine the success of the movie in the market. Thus, keeping in mind the importance of quality in the movies, hypothesis has been made in this research stating that a Bhutanese film suffers from qualities issues.

It has been asked to the viewers' opinion on the existence of quality in the Bhutanese movies. After collecting the data we found that the null hypothesis was rejected which ultimately brought to the conclusion that in overall, most of the viewers feels that the quality of the Bhutanese movies is good as of now. The ratings given by the viewers are shown below in Table 1.

Table 1: Ratings for the quality of the Bhutanese movies

Condition	Frequency	Percent	Cumulative Percent
Valid Very low	4	2.3	2.3
Low	14	8.1	10.5
Average	87	50.6	61.0
High	32	18.6	79.7
Very high	11	6.4	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

Out of 172 people, 24 of them do not watch Bhutanese movies which equals to 14%. From the remaining people who watch Bhutanese movies, 11 of them felt that the qualities of the Bhutanese movies are very high. This comes to be 6.4%. Another 18.6% percent feel that the quality in the Bhutanese Movie is high. From 172 viewers, 50.6% percent which comes out to be 87 viewers feel that the quality in the Bhutanese movies is just on an average. 14 viewers or 8.1% feel that the quality in the Bhutanese Movies is low while 4 viewers or 2.3% of the viewers feel that the quality of the Bhutanese movies is very low. From these, researchers have concluded in general that the quality of the Bhutanese movies is good.

The producers stated that though the movies made so far do not meet the international standards, the quality had improved drastically when compared to the early ages of the Bhutanese films. Rinchen Namgay, one of the producers said, "We can't screen our movies in the theatres outside Bhutan due to the Poor quality" The producers claim that the main reason behind the lower quality in the Bhutanese Movies is due to unavailability of the equipments while shooting a movie starting from the type of cameras they use. Kinzang Wangchuk, a director and the proprietor of Yoezer Multimedia said, "The Bhutanese film makers can also meet the international quality but the returns in the Bhutanese markets are unable to meet the cost required for the quality." Despite being unable to meet the international quality, the quality of the Bhutanese movies is coming up which is a positive sign for the Bhutanese film industry for its future prospect. However, for the trainings of crew and shooting scenes, all the producers suggests a need of Film City in Bhutan which would help them in minimizing the costs.

In the interview with Sherab Gyeltshen, the General Secretary of MPAB, the Government of Bhutan is also helping the film crews by sending them to international seminars such as the Asian Academy of Film and Television (AAFT) in Film City, Noida in the year 2007 where the Bhutanese delegation included some of the members of MPAB. The Bhutanese delegation was selected by BCCI in collaboration with the MPAB. Similarly, the members of MPAB have attended a seminar in Thimphu which was held from 1/10/10 to 10/10/10. This seminar was conducted by a group of experts from Happy Valley Theatre based in Austria. So, conclusions can be made that the government is also actively participating in order to bring up the quality of the Bhutanese movies.

4.2 Piracy Issues

The Term ‘Piracy’ is defined in Oxford Dictionary as “the use or reproduction of another’s work without permission.” Piracy has been recognized as one of the main uncontrollable problem in the film and audio producing industry in all the parts of the world. Even the Hollywood and Bollywood movies are badly facing the piracy problems as researchers reviewed a literature.

People were made to rank on to what extent does the piracy problem exists in the Bhutanese film industry and Table 2 has been obtained:

Table 2: Level of Piracy Issues in Bhutanese Film Industry

Conditions	Frequency	Percent	Cumulative Percent
Valid Very low	5	2.9	2.9
Low	19	11.0	14.0
Average	51	29.7	43.6
High	51	29.7	73.3
Very high	22	12.8	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

It was found that there is equal proportion between numbers of people who feels piracy problem is at average, and who feels that piracy problem is high. However, majority have rated above the average which means that the piracy problems do exist in Bhutanese Film Industry. The possible reasons could be because some of them lack knowledge about the concept of piracy.

Through the survey, researchers have tried to find out from where do most of the people watch the Bhutanese movies and have found the results in Table 3:

Table 3: From where viewers watch the movies most of the time

	Frequency	Percent	Cumulative Percent
Valid From the Theatres	65	37.8	37.8
From my own laptop/desktop	33	19.2	57.0
At home through CD/DVD players	45	26.2	83.1
Any other	5	2.9	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

Although majority of people watch the Bhutanese Movies from the Theatres, there still exist some who watch from their own laptop/desktops at home. These movies probably might be the pirated ones in support of aforementioned statement. Hence it is concluded that the piracy do exist even in Bhutan as how the piracy exist with Indian and Chinese film industry as discussed by Roberts & Delta (2007). On other hand, through researchers' daily observations, almost all the students of Gaeddu College of Business Studies (GCBS) are having minimum two to three unauthorized movies in their laptops which support the point. Phuntsho Rabten, one amongst other film producers who were interviewed, states "There are no offices that I have visited which does not have a soft copy of the Bhutanese Movies on their Desktops". Sherab Gyeltshen, the General Secretary of MPAB, Further opined that as the technologies are getting more and more sophisticated such movie clips can be transferred without a wire through a thin air. Therefore it is impossible to eradicate the piracy if every one does not take a step against it. Hence, it seems as an expectation of the MPAB that all the citizen of Bhutan should take a responsibility in minimizing the piracy and save the growth of Bhutanese film industry.

There are 26% of people who watch Bhutanese movies from CD/DVD. Owing to this, researchers are interested to see from where they purchase such disk. Hence Table 4 was obtained.

Table 4: From where do you purchase the Bhutanese Movie (e.g. CD/CVC)?

	Frequency	Percent	Cumulative Percent
Valid From Bhutanese markets	55	32.0	32.0
<i>From cross boarder markets</i>	<i>23</i>	<i>13.4</i>	45.3
I don't buy at all	70	40.7	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

From Table 4, 23 of the people said they purchase the Bhutanese Movie from the cross border area which proves that the rejection of the null hypothesis was correct. Moreover, 70 of them said they don't buy at all which seems that they watch by sharing from others. Such shared might be from those who have purchased either from the Bhutanese markets or across the border. There are also 55 people who said they purchase the disk within the country. However, it cannot be ensured whether this CD/DVD is pirated or not.

Producers accept that there are many pirated Bhutanese movie CD/DVD available across the Indo-Bhutan borders. However, they feel that eradicating the piracy issues across the border area is difficult from them and hence, the government should take active role in it.

Interview has been conducted with Mr. Sonam Wangchuk, the Director of Intellectual Property Division (IPD) along with the Joint Director to discuss about the current scenario of piracy. They stated that the Copy Right Act of Kingdom of Bhutan, 2001, is applicable within the Bhutanese territory only. Therefore, it is difficult to go their hand beyond the territory. They, however, added that there is possible for them to have a discussion with the Indian Government for protecting such piracy but the question of how did the violators get the copy is unexplained from the producers. Moreover, the consumer of such pirated copy being the Bhutanese citizen it became awkward to have discussed. They opine that the distribution channel of the producers seems ineffective and leaking the copies. This therefore becomes the responsibility of producers themselves to have proper distribution channels.

The constant efforts are found to be made by the IPD to minimize the piracy issues which are arising within the Bhutanese territory. Jigmi Wangchuk popularly known as Jigmi Ring, an actor, states "government is trying it best against the piracy but no success". According to the Director of IPD, it is the notion of the producers that every thing should be done by the government but in fact, the film makers have legal tools themselves, and they have to frame strategies to trace out from where their movies are being leaked and get pirated. The Joint Director of IPD cites an example "as how you catch the thief yourself and hand over to the police, producers have to catch out the infringer themselves and then bring it to us for necessary action".

4.3 Theatre Constraints in Bhutan

While testing the Hypothesis that film producers are not facing the theatre shortage, the hypothesis got rejected satisfying the point that the present number of theatre is a problem to the growth of Film Industry. The survey question has obtained the result shown in Table 5 from the general public regarding whether the current number of theatre seems very low, low, average, high or very high.

Table 5: Ratings for the present Movie Theatre in Bhutan

	Frequency	Percent	Cumulative Percent
Valid Very low	18	10.5	10.5
Low	69	40.1	50.6
Average	30	17.4	68.0
High	27	15.7	83.7
Very high	4	2.3	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

From Table 5, majority of the people opined that the present number of movie theatre is insufficient. It is found that 40.1% of the people have rated ‘low’ regarding the number of theatre. And there is only 2.3% who supported remarkably on theatre existence in Bhutan. Therefore from Table 8, it has been concluded that maximum weight has been given to ‘low’ and minimum weight has been given to ‘high’.

Sherub Gyeltshen, General Secretary of MPAB stated in interview “till now there is no government support in solving the theatre problem. The government agrees to provide land for constructing theatres in each Dzongkhag but the place is not yet fixed.” Majority of the film producers added that one problem in Bhutanese Film Industry is theatre where they have to wait in queue for more than 3 to 4 month to screen their movies.

“MPAB and BIMCA have made a proposal to government for theatre construction but still not put into action” adds Sherub Gyeltshen. He added that they raise this issue in every meeting in MPAB but there seems to have no solution as they have to depend on government for land and for financial support. However, it was found that MPAB and BICMA are trying level best to bring more theatre.

As per the opinion collected from the viewers a conclusion is drawn that for the majority of the viewers feels existing number of theatre is low. Similarly for producer, theatre is the main problem for their business. Researcher also opines that there need to have other theatres because Bhutanese film industry is in childhood stage, it need to grow and go internationally.

4.4 Audience turnover for Bhutanese movies

As always say that the ability to gain more customers makes business success, this research find out whether the Bhutanese film industry is lacking their customers or not. Setting the hypothesis stating there are low viewers (customers) for Bhutanese Movies, and

hypothesis got rejected. This means that there are people who like to watch Bhutanese movies.

Through the Questionnaire distributed to 172 people in Thimphu 86% of them turned to be the viewers of Bhutanese films against only 14% who never watch. This is shown in Figure 2. Further question has been asked to opine to what extent they think that the audience turn up for the Bhutanese movies every time. For this, the results have been obtained in Table 6.

Figure 1: Do you watch Bhutanese Movies

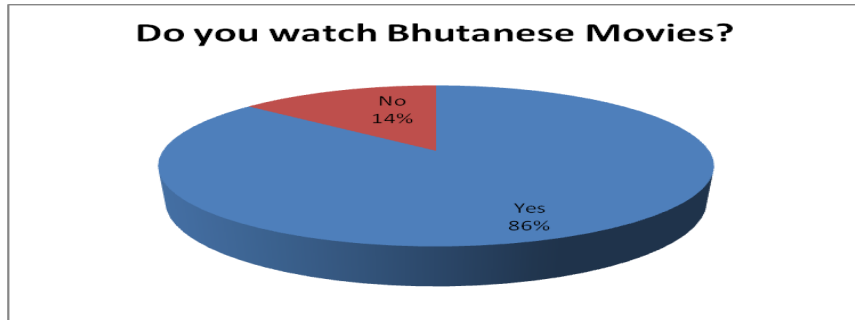


Table 6: Ratings of audience turnover for every show in Theatres

	Frequency	Percent	Cumulative Percent
Valid Very low	2	1.2	1.2
Low	12	7.0	8.1
Average	59	34.3	42.4
High	49	28.5	70.9
Very high	26	15.1	86.0
Who do not watch	24	14.0	100.0
Total	172	100.0	

Table 6 shows out of 172 respondents, 34.3% feels that the Bhutanese film industry has an average customer. 28.5% feel that the Bhutanese Movies has a good number of audiences and 15.1% of them feel that the number of audience who watch Bhutanese Movies is very high. Moreover, 7% of them feel that, there are a less number of people watching Bhutanese movies and very few opined that the number of audience is very low.

Major portion of the respondents have weighted above average with regard to the number of audience for the Bhutanese movies. It concludes that the Bhutanese Film Industry

is not really facing the low audience turnover. Theatre manager at Trowa Theatre opines that previously movies were screened once in every day of a week but today with the increase in number of audience the movies were screened twice in a day, i.e., one as evening show at 6:00 p.m and one at 9:00 p.m as night show. This indicates that the Bhutanese film industry has a good number of viewers.

In the interview, Director of Ken Den production, Jigme Wangchuck, said, “When I entered as a member of the Bhutanese Film Industry in 2003, there are less number of movies screened in Thimphu and film makers are lucky to have more number of customers but today there is a great competition amongst producers to attract more number of customers.” He further added that government is restricting them from making films that can attract more number of customers.

A vexing question is; are the Bhutanese youth interested in Bhutanese Movies? Through the survey out of 172 respondents 133 of them opines that Bhutanese youth are also taking interest towards the Bhutanese movies in these days. Dechen Dorji, a producer cum director, in an interview opines “our main target is the youth and we are making every film in line with their preference. However, we don’t have freedom to change the language and styles in the films which is liked by the youth rather we have to stick to the rules framed by BICMA.” Phuntsho Rabten another producer supports his statement saying “we have to present our film to the review board as they wants to put the Bhutanese Culture at the heart, preserve it, and pass the good message to the younger generation. This cut down the number of our customers who in fact want movies with so many disco scenes, romance and dramas that are irrelevant to Bhutanese context.”

Figure 2: Ability of Bhutanese Movies to meet taste and preference of viewers

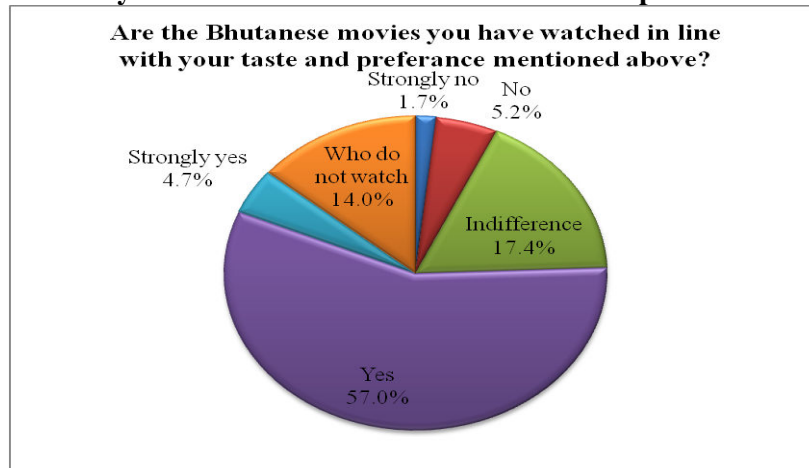


Figure 3 clearly shows the Bhutanese Film makers keep the public’s interest in mind while making films. Out of 172 respondents, 98 of them accept that Bhutanese movies which they have watched so far were in line with their taste and preference. This indicates that Bhutanese Movies were made keeping in view the interest of an audience.

This research therefore concludes that there is no much problem of audience to Bhutanese Movies since majority of Bhutanese Movie is in line with the taste and preference of the customers. This leads to reject the null hypothesis which states that there is lesser audience for Bhutanese Movies.

4.5 Hypothesis Test Result

Table 7: Karl Pearson’s Chi Square values

	Quality	Piracy	Theatre	Audience
Chi-Square ¹	159.465	59.907	82.860	82.023
d.f	5	5	5	5

As per the test statistics in Table 7, the calculated Chi-Square values for all the four factors are higher than the table value of 11.070 at the degree of freedom of 5 and significance level (α) of 0.05. Hence the entire null hypothesis mentioned above is rejected as mentioned by Gupta (2005) satisfying all four alternative hypotheses ignoring the Type-I error². Thus researchers came to a conclusion:

- a) Bhutanese Films have quality to some extent
- b) Bhutanese Film Industry do face piracy problem.
- c) Bhutanese Film Industry faces Theatre shortages.
- d) Bhutanese Film Industry has no significant problem in getting an audience.

The survey questionnaire for this research consists of a scale which range from 1 to 5 in order to measure, at what extent these factors exists in the Bhutanese Film Industry. In the scale, 1 represents very low, 2 represents low, 3 represents average, 4 represents high and 5 represents very high. 148 people, who watch Bhutanese movies out of sample size 172 people, gave the following ratings

Table 8: Central Tendencies of the given factors

	Quality	Piracy	Theatre	Audience
N	172	172	172	172
Mean	4.02	4.22	3.43	4.33
Mode	3	3 ³	2	3

¹ No cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 28.7.

² Type-I error refers to situation when H_0 is true but we have rejected.

³ Multiple modes exist. The smallest value is shown

Std. Deviation	2.149	2.143	2.438	2.069
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We can see from the above statistical table showing the various measures of central tendency and to the Mode in particular, that maximum people have rated average (i.e. 3) in case of Quality, Piracy and audience which means that these factors are affecting the Film Industry in average. However, the maximum people rated low in terms of Theatre which would mean that the theatre problem is affecting very hard.

5. Conclusion:

Besides being a very small and an isolated country, Bhutanese Films were able to make its mark in the international market although it may be temporary. So to make this appearance last long, BFI has to work harder on their difficulties like the four problems as indentified above and also on the other development

As said in the interview by Phuntsho Rabten, a producer of the feature film “The Song of Wind”, based on the content of the film, the Bhutanese industry can really get into the international market like Khentse Norbu’s “Travelers’ and Magicians” and ‘Phorpa’ or the Cup which actually gave the Bhutanese Film industry’s introduction in Hollywood and brought home an awards from the Pusan, Munich and Toronto film festivals.

Bhutan is well known for its rich and unique culture to the outside world as described by Hussain (2007). With this, Bhutanese Film industry has very good opportunity to prosper in the international market as BFI’s commitment towards enriching the country’s culture is seen as a trademark. Most of the producers feel that Bhutanese films can be very successful at international levels if the film makers were able to represent the nation in terms of culture and tradition. Rinchen Namgay, the producer of the film "Yethro Lham" said, "If the Bhutanese producers make films on legends such as that of “Pemi Tshewang Tashi”, it’s a guaranteed success at international market." Moreover, he stressed on the need of originality of the films. HE states an example on Ballad of “Pemi Tshewang Tashi”, where there is no need to borrow any songs for other movie and it can represent true Bhutanese culture to the world. But the problem is that the producers are not in the position to meet the cost required to make such movies.

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