



Mumbai: The Largest Economy in India

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ABSTRACT: Mumbai is the entertainment, fashion and commercial centre of India. Mumbai is the largest economy in India. As of 2020, Mumbai Metro's nominal GDP is estimated to be US\$277.980 billion^{[1][2]} and GDP (PPP) is estimated to be US\$606.625 billion,^{[3][4][5]} Mumbai's GDP (PPP) per capita rounds up to around US\$23,000.^[6] It is the richest Indian city and 12th richest city^{[7][8]} in the world with a net wealth of around US\$1 trillion with 46,000 millionaires and 48 billionaires.^{[9][10]} Mumbai accounts for slightly more than 6.16% of India's economy, contributing 10% of factory employment, 30% of income tax collections, 45% of entertainment tax, 60% of customs duty collections, 20% of central excise tax collections, 40% of foreign trade, 100% of stock market assets and rupees 1,60,000 crore (US\$20 billion) in corporate taxes to the Indian economy.^[11]

The headquarters of several Indian financial institutions, such as the Bombay Stock Exchange, the Reserve Bank of India, the National Stock Exchange, the Mumbai Mint, as well as numerous Indian companies such as the Tata Group, Essel Group and Reliance Industries, are located in Mumbai. Most of these offices are located in downtown South Mumbai, which is the nerve centre of the Indian economy. Dalal Street is home to the Bombay Stock Exchange and several financial institutions. Many foreign corporations also have their branch headquarters in the South Bombay area. Mumbai is also home to some of India's richest people, including Mukesh Ambani.^[12]

Mumbai is the world's 17th largest city by GDP.^{[4][13]} Mumbai was ranked among the fastest cities in India for business startup in 2009.^[14] Mumbai has a nominal GDP per capita of around US\$10,600.^[15]

KEYWORDS: Mumbai, Economy, India, Largest, Trade, Stock-Exchange, Richest, Mukesh, Ambani

I. INTRODUCTION

Mumbai has traditionally owed its prosperity largely to its textile mills and its seaport until the 1980s. These are now mostly replaced by industries employing more skilled labour such as engineering, diamond polishing, healthcare, pharmaceutical marketing and information technology. Mumbai is today India's primary financial centre, housing both major Indian stock exchanges (the Bombay Stock Exchange and the National Stock Exchange, which are the 9th and 10th largest stock exchanges in the world by market capitalization),^{[16][17]} brokerages, asset management companies (including the majority of Indian mutual funds), the headquarters of most Indian state-owned and commercial banks, as well as the financial and monetary regulatory authorities of India (the Securities and Exchange Board of India and the Reserve Bank of India) and many other institutions.^{[18][19]}

As Mumbai is the capital of Maharashtra, government employees make up a large percentage of the city's workforce. Mumbai also has a large semi-skilled labour population, who primarily earn their livelihood as hawkers, taxi drivers, mechanics and other such proletarian professions. The port of Mumbai and shipping industry too employs many residents directly and indirectly. Like most other metropolitan cities, Mumbai also has a large influx of people from rural areas looking for employment.^[20]

The entertainment industry is Mumbai's other major employer. Most of India's television and satellite networks are located in Mumbai, as well as the major publishing houses. A large number of the Hindi and English television shows are produced in Mumbai. The Hindi movie industry, also known as Bollywood, is also located in Mumbai, along with the largest studios and production houses.^[21] To add to this, most major advertising companies operating in India also have their primary office in Mumbai.

Industries

Mumbai is one of the ten largest trading centres in the world in terms of global financial flows, generating ca. 6.16% of the Indian GDP and accounting for 25% of industrial production, 70% of Indian maritime trade and 70% of capital transactions to the Indian economy.^[22]



Several major Indian companies are headquartered in Mumbai. The three largest private companies in India, Tata Group, Reliance Industries, and Aditya Birla Group, are based in Mumbai. Below is a list of some of these major companies:

Company	Revenue (billion US\$)
Tata Group	103 ^[23]
Reliance Industries	75 ^[24]
Aditya Birla Group	43.5 ^[25]
Hindustan Petroleum	34.44 ^[26]
Bharat Petroleum	39.45 ^[27]
State Bank of India	47.9 ^[28]
Reserve Bank of India	402.86 ^[29]
ICICI Bank	13.52 ^[30]
Larsen & Toubro	16.0 ^[31]
Reliance ADAG	15.4 ^[32]
Essar Group	39.0 ^[33]
HDFC Bank	12.48 ^[34]
Axis Bank	9.42 ^[35]
Bank of Baroda	5.51 ^[36]
Bank of India	5.44 ^[37]
IDBI Bank	4.61 ^[38]
Union Bank of India	4.12 ^[39]
Hindalco Industries	14.0 ^[40]
Bajaj Group	6.69 ^[41]
Godrej Group	3.7 ^[42]
Mahindra Group	15.9 ^[43]
JSW Group	7 ^[44]
RPG Group	4.01 ^[45]

II.DISCUSSION

Consumer goods industries

Mumbai is home to some of India's largest consumer packaged goods companies, such as Tata Consumer Products, Colgate-Palmolive,^[46] Godrej Consumer Products,^[47] and many much more.

Transport



Mumbai Metro



The Mumbai Monorail opened in February 2014 is the seventh largest Monorail system in the world.



BEST buses carry a total of 2.8 million passengers daily.



Chhatrapati Shivaji International Airport, Mumbai, India

Railway

Another key contributor to Mumbai's economy is the transport sector. The city has been investing in and developing various transport related infrastructure projects. Mumbai Suburban Railway, popularly referred to as Locals forms the backbone of the city's transport system.^[48] It is operated by the Central Railway and Western Railway zones of the Indian Railways.^[49] Mumbai's suburban rail systems carried a total of 63 lakh (6.3 million) passengers every day in 2007.^[50] Trains are overcrowded during peak hours, with nine-car trains of rated capacity 1,700 passengers, actually carrying around 4,500 passengers at peak hours.^[51] The Mumbai rail network is spread at an expanse of 319 route kilometres. 191 rakes (train-sets) of 9 car and 12 car composition are utilized to run a total of 2,226 train services in the city.^[52]

The Mumbai Monorail and Mumbai Metro have been built and are being extended in phases to relieve overcrowding on the existing network. The Monorail opened in early February 2014.^[53] The first line of the Mumbai Metro opened in early June 2014.^[54]

Mumbai is the headquarters of two zones of the Indian Railways: the Central Railway (CR) headquartered at Chhatrapati Shivaji Terminus (formerly Victoria Terminus), and the Western Railway (WR) headquartered at Churchgate.^[55] Mumbai is also well connected to most parts of India by the Indian Railways. Long-distance trains originate from Chhatrapati Shivaji Terminus, Dadar, Lokmanya Tilak Terminus, Mumbai Central, Bandra Terminus, Andheri and Borivali.^[56]

Bus

Mumbai's bus services carried over 55 lakh (5.5 million) passengers per day in 2008, which dropped to 28 lakh (2.8 million) in 2015.^[57] Public buses run by BEST cover almost all parts of the metropolis, as well as parts of Navi Mumbai, Mira-Bhayandar and Thane.^[58] The BEST operates a total of 4,608 buses^[59] with CCTV cameras installed, ferrying 45 lakh (4.5 million) passengers daily^[60] over 390 routes. Its fleet consists of single-decker, double-decker, vestibule, low-floor, disabled-friendly, air-conditioned and Euro III compliant diesel and compressed natural gas powered buses.^[61] BEST introduced air-conditioned buses in 1998.^[62] BEST buses are red in colour, based originally on the Routemaster buses of London.^[63] Maharashtra State Road Transport Corporation (MSRTC, also known as ST)^[64] buses provide intercity transport connecting Mumbai with other towns and cities of Maharashtra and nearby states.^{[65][66]} The Navi Mumbai Municipal Transport (NMMT) and Thane Municipal Transport (TMT) also operate their buses in Mumbai, connecting various nodes of Navi Mumbai and Thane to parts of Mumbai.^{[67][68]}

Buses are generally favoured for commuting short to medium distances, while train fares are more economical for longer distance commutes.^[69]

The Mumbai Darshan is a tourist bus service which explores numerous tourist attractions in Mumbai.^[70] Bus Rapid Transit System lanes have been planned throughout Mumbai.^[71] Though 88% of the city's commuters travel by public transport, Mumbai still continues to struggle with traffic congestion.^[72] Mumbai's transport system has been categorised as one of the most congested in the world.^[73]

Road

Mumbai is served by National Highway 48, National Highway 66, National Highway 160 and National Highway 61.^[74] The Mumbai–Chennai and Mumbai–Delhi prongs of the Golden Quadrilateral system of National Highways start from the city. The Mumbai–Pune Expressway was the first expressway built in India.^[75] The Eastern Freeway was opened in 2013. The Mumbai Nashik Expressway, Mumbai–Vadodara Expressway,^[76] are under construction. The Bandra–Worli Sea Link bridge, along with Mahim Causeway, links the island city to the western suburbs.^[77] The three major road arteries of the city are the Eastern Express Highway from Sion to Thane, the Sion Panvel Expressway from Sion to Panvel and the Western Express Highway from Bandra to Bhayander.^[78] Mumbai has approximately 1,900 km (1,181 mi) of roads.^[79] There are five tolled entry points to the city by road.^[80]

Mumbai had about 721,000 private vehicles as of March 2014,^[81] 56,459 black and yellow taxis as of 2005,^[82] and 106,000 auto rickshaws, as of May 2013.^[83]

Air

The Chhatrapati Shivaji Maharaj International Airport (formerly Sahar International Airport) is the main aviation hub in the city and the second-busiest airport in India in terms of passenger traffic.^[84] It handled 3.66 crore (36.6 million) passengers and 694,300 tonnes of cargo during FY 2014–2015.^[85] An upgrade plan was initiated in 2006, targeted at increasing the capacity of the airport to handle up to 4 crore (40 million) passengers annually^[86] and the new terminal T2 was opened in February 2014.^[87]

The proposed Navi Mumbai International airport to be built in the Kopra–Panvel area has been sanctioned by the Indian Government and will help relieve the increasing traffic burden on the existing airport.^[88]

The Juhu Aerodrome was India's first airport, and now hosts the Bombay Flying Club and a heliport operated by state-owned Pawan Hans.^[89]

III.RESULTS

Tourism

The World Travel & Tourism Council calculated that tourism generated US\$3.9 billion or 3.2% of the city's GDP in 2016 and supported 637,900 jobs, 7.3% of its total employment. The sector is predicted to grow at an average annual rate of 8.8% to US\$9 billion by 2026 (3.1% of GDP). Mumbai's tourism industry accounted for 5.4% of India's total travel and tourism-related GDP in 2016, and employed 2.4% of the country's total workforce.^[90]

Foreign tourists accounted for 35.7% of all tourism-related spending in Mumbai in 2016. Nearly one-fifth of foreign tourists visiting the city come from the United Arab Emirates.^[90]

Hindi cinema, popularly known as Bollywood and formerly as Bombay cinema,^[4] refers to the film industry based in Mumbai, engaged in production of motion pictures in Hindi language. The popular term Bollywood, is a portmanteau of "Bombay" (former name of Mumbai) and "Hollywood". The industry is a part of the larger Indian cinema, which also includes South Indian cinema and other smaller film industries.^{[3][5][6]}

In 2017, Indian cinema produced 1,986 feature films, of which the largest number, 364 have been in Hindi.^[3] As per data from 2014, Hindi cinema represented 43 percent of Indian net box-office revenue; Tamil and Telugu cinema represented 36 percent, and the remaining regional cinema constituted 21 percent.^[7] Hindi cinema is one of the largest centres for film production in the world.^{[8][9][10]} Hindi films sold an estimated 341 million tickets in India in 2019.^{[11][12]} Earlier Hindi films tended to use vernacular Hindustani, mutually intelligible by speakers of either Hindi or Urdu, while modern Hindi productions increasingly incorporate elements of Hinglish.^[13]

The most popular commercial genre in Hindi cinema since the 1970s has been the masala film, which freely mixes different genres including action, comedy, romance, drama and melodrama along with musical numbers.^{[14][15]} Masala films generally fall under the musical film genre, of which Indian cinema has been the largest producer since the 1960s when it exceeded the American film industry's total musical output after musical films declined in the West; the first Indian musical talkie was Alam Ara (1931), several years after the first Hollywood musical talkie The Jazz Singer (1927). Alongside commercial masala films, a distinctive genre of art films known as parallel cinema has also existed, presenting realistic content and avoidance of musical numbers. In more recent years, the distinction between commercial masala and parallel cinema has been gradually blurring, with an increasing number of mainstream films adopting the conventions which were once strictly associated with parallel cinema.

"Bollywood" is a portmanteau derived from Bombay (the former name of Mumbai) and "Hollywood", a shorthand reference for the American film industry which is based in Hollywood, California.^[16]

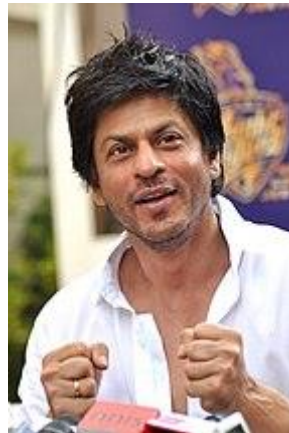
The term "Tollywood", for the Tollygunge-based cinema of West Bengal, predated "Bollywood".^[17] It was used in a 1932 American Cinematographer article by Wilford E. Deming, an American engineer who helped produce the first Indian sound picture.^[17]

"Bollywood" was probably invented in Bombay-based film trade journals in the 1960s or 1970s, though the exact inventor varies by account.^{[18][19]} Film journalist Bevinda Collaco claims she coined the term for the title of her column in Screen magazine.^[20] Her column entitled "On the Bollywood Beat" covered studio news and celebrity gossip.^[20] Other sources state that lyricist, filmmaker and scholar Amit Khanna was its creator.^[21] It is unknown if it was derived from "Hollywood" through "Tollywood", or was inspired directly by "Hollywood".

The term has been criticised by some film journalists and critics, who believe it implies that the industry is a poor cousin of Hollywood.^{[16][22]}

"Bollywood" has since inspired a long list of Hollywood-inspired nicknames.

New Hindi cinema (1990s–2000s)



Shah Rukh Khan, one of the "Three Khans", in 2012.



Aamir Khan, one of the "Three Khans", in 2008.

Hindi cinema experienced another period of box-office decline during the late 1980s with due to concerns by audiences over increasing violence and a decline in musical quality, and a rise in video piracy. One of the turning points came with such films as *Qayamat Se Qayamat Tak* (1988), presenting a blend of youthfulness, family entertainment, emotional intelligence and strong melodies, all of which lured audiences back to the big screen.^{[85][86]} It brought back the template for Bollywood musical romance films which went on to define 1990s Hindi cinema.^[86]

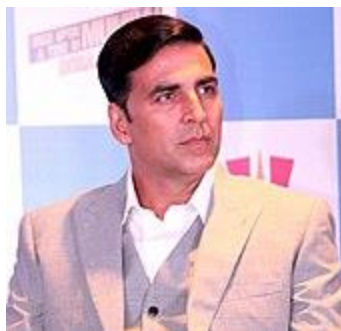
Known since the 1990s as "New Bollywood",^[87] contemporary Bollywood is linked to economic liberalization in India during the early 1990s.^[88] Early in the decade, the pendulum swung back toward family-centered romantic musicals. *Qayamat Se Qayamat Tak* (1988) was followed by blockbusters such as *Maine Pyar Kiya* (1989), *Hum Aapke Hain Kaun* (1994), *Dilwale Dulhania Le Jayenge* (1995), *Raja Hindustani* (1996), *Dil To Pagal Hai* (1997) and *Kuch Kuch Hota Hai* (1998), introducing a new generation of popular actors, including the three Khans: Aamir Khan, Shah Rukh Khan, and Salman Khan,^{[89][90]} who have starred in most of the top ten highest-grossing Bollywood films. The Khans and have had successful careers since the late 1980s and early 1990s,^[89] and have dominated the Indian box office for three decades.^{[91][92]} Shah Rukh Khan was the most successful Indian actor for most of the 1990s and 2000s, and Aamir Khan has been the most successful Indian actor since the mid 2000s.^{[56][93]} Action and comedy films, starring such actors as Akshay Kumar and Govinda.^{[94][95]}

The decade marked the entrance of new performers in art and independent films, some of which were commercially successful. The most influential example was *Satya* (1998), directed by Ram Gopal Varma and written by Anurag Kashyap. Its critical and commercial success led to the emergence of a genre known as Mumbai noir:^[96] urban films reflecting the city's social problems.^[97] This led to a resurgence of parallel cinema by the end of the decade.^[96] The films featured actors whose performances were often praised by critics.

The 2000s saw increased Bollywood recognition worldwide due to growing (and prospering) NRI and Desi communities overseas. The growth of the Indian economy and a demand for quality entertainment in this era led the country's film industry to new heights in production values, cinematography and screenwriting as well as technical advances in areas such as special effects and animation.^[98] Some of the largest production houses, among them Yash Raj Films and Dharma Productions were the producers of new modern films.^[98] Some popular films of the decade were *Kaho Naa... Pyaar Hai* (2000), *Kabhi Khushi Kabhie Gham...* (2001), *Gadar: Ek Prem Katha* (2001), *Lagaan* (2001), *Koi... Mil Gaya* (2003), *Kal Ho Naa Ho* (2003), *Veer-Zaara* (2004), *Rang De Basanti* (2006), *Lage Raho Munna Bhai* (2006), *Dhoom 2* (2006), *Krrish* (2006), and *Jab We Met* (2007), among others, showing the rise of new movie stars.

During the 2010s, the industry saw established stars such as making big-budget masala films like *Dabangg* (2010), *Singham* (2011), *Ek Tha Tiger* (2012), *Son of Sardaar* (2012), *Rowdy Rathore* (2012), *Chennai Express* (2013), *Kick* (2014) and *Happy New Year* (2014) with much-younger actresses. Although the films were often not praised by critics, they were commercially successful. Some of the films starring Aamir Khan, from *Taare Zameen Par* (2007) and *3 Idiots* (2009) to *Dangal* (2016) and *Secret Superstar* (2018), have been credited with redefining and modernising the masala film with a distinct brand of socially conscious cinema.^{[99][100]}

Most stars from the 2000s continued successful careers into the next decade, and the 2010s saw a new generation of popular actors in different films. Among new conventions, female-centred films such as *The Dirty Picture* (2011), *Kahaani* (2012), and *Queen* (2014), *Parched* (2015), *Pink* (2016) started gaining wide financial success.



Akshay Kumar in 2013



Amitabh Bachchan [all time favourite]

Influences on Hindi cinema

Moti Gokulsing and Wimal Dissanayake identify six major influences which have shaped Indian popular cinema:^[101]

- The branching structures of ancient Indian epics, like the Mahabharata and Ramayana. Indian popular films often have plots which branch off into sub-plots.

- Ancient Sanskrit drama, with its stylised nature and emphasis on spectacle in which music, dance and gesture combine "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Matthew Jones of De Montfort University also identifies the Sanskrit concept of *rasa*, or "the emotions felt by the audience as a result of the actor's presentation", as crucial to Bollywood films.^[102]
- Traditional folk theater, which became popular around the 10th century with the decline of Sanskrit theater. Its regional traditions include the Jatra of Bengal, the Ramlila of Uttar Pradesh, and the Terukkuttu of Tamil Nadu.
- Parsi theatre, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft."
- Hollywood, where musicals were popular from the 1920s to the 1950s.
- Western musical television (particularly MTV), which has had an increasing influence since the 1990s. Its pace, camera angles, dance sequences and music may be seen in 2000s Indian films. An early example of this approach was Mani Ratnam's *Bombay* (1995).

Sharmistha Gooptu identifies Indo-Persian-Islamic culture as a major influence. During the early 20th century, Urdu was the lingua franca of popular cultural performance across northern India and established in popular performance art traditions such as nautch dancing, Urdu poetry, and Parsi theater. Urdu and related Hindi dialects were the most widely understood across northern India, and Hindustani became the standard language of early Indian talkies. Films based on "Persianate adventure-romances" led to a popular genre of "Arabian Nights cinema".^[103]

Scholars Chaudhuri Diptakirti and Rachel Dwyer and screenwriter Javed Akhtar identify Urdu literature as a major influence on Hindi cinema.^{[104][105][106]} Most of the screenwriters and scriptwriters of classic Hindi cinema came from Urdu literary backgrounds,^{[104][105][107]} from Khwaja Ahmad Abbas and Akhtar ul Iman to Salim-Javed and Rahi Masoom Raza; a handful came from other Indian literary traditions, such as Bengali and Hindi literature.^[105] Most of Hindi cinema's classic scriptwriters wrote primarily in Urdu, including Salim-Javed, Gulzar, Rajinder Singh Bedi, Inder Raj Anand, Rahi Masoom Raza and Wajahat Mirza.^{[104][107]} Urdu poetry and the ghazal tradition strongly influenced filmi (Bollywood lyrics).^{[104][106]} Javed Akhtar was also greatly influenced by Urdu novels by Pakistani author Ibn-e-Safi, such as the *Jasoosi Dunya* and *Imran* series of detective novels;^[108] they inspired, for example, famous Bollywood characters such as Gabbar Singh in *Sholay* (1975) and Mogambo in *Mr. India* (1987).^[109]

Todd Stadtman identifies several foreign influences on 1970s commercial Bollywood masala films, including New Hollywood, Italian exploitation films, and Hong Kong martial arts cinema.^[75] After the success of Bruce Lee films (such as *Enter the Dragon*) in India,^[110] *Deewaar* (1975) and other Bollywood films incorporated fight scenes inspired by 1970s martial arts films from Hong Kong cinema until the 1990s.^[111] Bollywood action scenes emulated Hong Kong rather than Hollywood, emphasising acrobatics and stunts and combining kung fu (as perceived by Indians) with Indian martial arts such as *pehlwani*.^[112]

IV.CONCLUSIONS

Finances

Bollywood films are multi-million dollar productions, with the most expensive productions costing up to ₹1 billion (about US\$20 million). The science-fiction film *Ra.One* was made on a budget of ₹1.35 billion (about \$27 million), making it the most expensive Bollywood film of all time.^[165] Sets, costumes, special effects and cinematography were less than world-class, with some notable exceptions, until the mid-to-late 1990s. As Western films and television are more widely distributed in India, there is increased pressure for Bollywood films to reach the same production levels (particularly in action and special effects). Recent Bollywood films, like *Krrish* (2006), have employed international technicians such as Hong Kong-based action choreographer Tony Ching. The increasing accessibility of professional action and special effects, coupled with rising film budgets, have seen an increase in action and science-fiction films.

Since overseas scenes are attractive at the box office, Mumbai film crews are filming in Australia, Canada, New Zealand, the United Kingdom, the United States, Europe and elsewhere. Indian producers have also obtained funding for big-budget films shot in India, such as *Lagaan* and *Devdas*.

Funding for Bollywood films often comes from private distributors and a few large studios. Although Indian banks and financial institutions had been forbidden from lending to film studios, the ban has been lifted.^[166] Finances are not regulated; some funding comes from illegitimate sources such as the Mumbai underworld, which is known to influence several prominent film personalities. Mumbai organised-crime hitmen shot Rakesh Roshan, a film director and father of



star Hrithik Roshan, in January 2000. In 2001, the Central Bureau of Investigation seized all prints of Chori Chori Chupke Chupke after the film was found to be funded by members of the Mumbai underworld.^[167]

Another problem facing Bollywood is widespread copyright infringement of its films. Often, bootleg DVD copies of movies are available before they are released in cinemas. Manufacturing of bootleg DVD, VCD, and VHS copies of the latest movie titles is an established small-scale industry in parts of south and southeast Asia. The Federation of Indian Chambers of Commerce and Industry (FICCI) estimates that the Bollywood industry loses \$100 million annually from unlicensed home videos and DVDs. In addition to the homegrown market, demand for these copies is large amongst portions of the Indian diaspora. Bootleg copies are the only way people in Pakistan can watch Bollywood movies, since the Pakistani government has banned their sale, distribution and telecast. Films are frequently broadcast without compensation by small cable-TV companies in India and other parts of South Asia. Small convenience stores, run by members of the Indian diaspora in the US and the UK, regularly stock tapes and DVDs of dubious provenance; consumer copying adds to the problem. The availability of illegal copies of movies on the Internet also contributes to industry losses.

Satellite TV, television and imported foreign films are making inroads into the domestic Indian entertainment market. In the past, most Bollywood films could make money; now, fewer do. Most Bollywood producers make money, however, recouping their investments from many sources of revenue (including the sale of ancillary rights). There are increasing returns from theatres in Western countries like the United Kingdom, Canada, and the United States, where Bollywood is slowly being noticed. As more Indians migrate to these countries, they form a growing market for upscale Indian films. In 2002, Bollywood sold 3.6 billion tickets and had a total revenue (including theatre tickets, DVDs and television) of \$1.3 billion; Hollywood films sold 2.6 billion tickets, and had a total revenue of \$51 billion.

Advertising

A number of Indian artists hand-painted movie billboards and posters. M. F. Husain painted film posters early in his career; human labour was found to be cheaper than printing and distributing publicity material.^[168] Most of the large, ubiquitous billboards in India's major cities are now created with computer-printed vinyl. Old hand-painted posters, once considered ephemera, are collectible folk art.^{[168][169][170][171]}

Releasing film music, or music videos, before a film's release may be considered a form of advertising. A popular tune is believed to help attract audiences.^[172] Bollywood publicists use the Internet as a venue for advertising. Most bigger-budget films have a websites on which audiences can view trailers, stills and information on the story, cast, and crew.^[173] Bollywood is also used to advertise other products. Product placement, used in Hollywood, is also common in Bollywood.^[174]

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