

EFFECTS OF OTT ON FILM PRODUCERS IN TAMIL FILM INDUSTRY

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Abstract

The introduction of digital photography the rapid transformation in data storage which came along has paved the way for the digital film making era. The emergence of over the top (OTT) media services has started to change the media space significantly. As is known digitization has created a new course of travel in cinema sector as in all areas of life. The speed revolution in the Internet and in smart phones has completely led consumer to easily watch movies or desired series from their smart phones, desktop computers, laptop, tablets or smart televisions (tv's). Covid 19 is an unpredictable global pandemic which has changed the way audience consume media. An undeniable trend surfaced in this period-adoption of OTT's. With this study the researchers have studied the evolution of OTT space in India and reviewed the dynamic OTT space evaluate big banner movie releases on platforms like Amazon and Netflix. To complete the study it was imperative to evaluate the effects on OTT for film producers in Tamil movie industry. With this background the researchers work on the objectives and tried to evaluate the role played by the pandemic evolving OTT media consumption trends. This article draws attention to the rise of OTT factors influencing its success and what are film makers and producers thinking?

Keywords:

Digital Media, Covid-19, OTT platforms, Film makers and Producers.

Introduction:

The digitization of technology has contributed to the success of business to a great extent around the globe. The entertainment and media industry has witnessed an unparalleled growth in the past few decades .A new era of binge watching has gaining popularity now a days on OTT platforms. OTT is a preferred choice for most of the consumers of media and entertainment industry. India is now the sixth largest internet Ad market in Asia. Moreover changing life style of consumers and COVID-19 restrictions are also expected to boost OTT video services market in India. Due to pandemic as the cinema halls are suspended amid nation, this, technological revolution“ has made a new taste of viewing experience and changing the perspective the visual literacy as well as, but this change created by OTT has a greater fear for cinema hall owners.

OTT MODELS

The OTT model is segmented into advertising video on demand (AVOD), subscription video on demand (SVOD) and premium transactional video on demand (TVOD). Advertising Based Video On Demand (AVOD) - users access free content through advertising, Subscription Video On Demand (SVOD)- Users who have a paid subscription. Transactional Based Video On Demand (Tvod) – users who have paid to access content through a pay-per-view (PPV) purchase model. Hybrid Model: It combines the best of world by bundling the services in different ways. E.g. Hotstar. Multiscreen Model: Allow OTT providers their customers to subscribe to a service which enables them to access streaming content on multiple devices that they can watch anytime, anywhere.

Factors influencing growth of OTT

The awareness and use of technology has tremendously influenced the growth of sectors like e-commerce, digital marketing, online education, on demand entertainment etc., Some of the important factors that have contributed to the rise in the OTT platforms can be the carriers for growth of OTT. Catalyst for growth in OTT

- Covid 19
- Better connectivity
- Cheaper device
- Cheaper data plans
- Convenience
- Binge watching
- More choices available
- Edutainment
- Localized content
- Less breaks& advertisements
- Personalization of content

OTT Platform As ‘Magic Multiplier’ , ‘Game Changer’ : The emergence of OTT has gradually increased in the entertainment sector during this pandemic. It has made movie, content watching more convenient, accessible and affordable. Anybody who has a smart phone can watch movie, web series anywhere, anytime in the world. At first, it was discomfort among the players of the film industry regarding new normal, but the OTT services will continue in Post COVID 19 WORLD to dominate OTT can help content to reach millions at the minimal fee release and traditional advertising promotions. The launch accumulate billions of new movies through OTT can simultaneously accumulate billions of consumers across the globe. The demand for high quality content is increasing everyday to access OTT platforms from their home. It makes advertising more profitable as films and web series watching becomes more common for everyone with a subscription. More movies are releasing and will also hit the popular OTT platforms the Netflix, Disney+ ,Prime video

Review of Literature

Growing internet penetration and access and availability of multiple screens and gadgets have encouraged the growth and development of OTT platforms in the past decade. Menon(2020)’ states that limitations forced in the wake of covid 19 pandemic significantly changed the consumption pattern for media and entertainment too. As lockdown kept individuals from wandering out, either or recreation or work, public activity progressively moved to online stages. Web based social network furnished the chance to remain associated with families, companions, partners, neighbours and others. With external channels of entertainment (out of home based entertainment) shut by government request, the home based entertainment modes showed consistent growth & development. Deloitte(2017) report “Digital media”; rise on demand content stated that the availability of affordable smart phones and better internet 4G connectivity has given rise to the demand for video on demand entertainment services.

Mann et al.,(2015) in report “Digital video & the connected consumer” notified that with 50% of smart phone app users aged between 18-24 years the OTT media platforms are targeting younger demographic. Kanna(2016) in his report “a study on factors affecting subscription rates of Netflix in India. An Empirical approach” stated that Indian consumers are more inclined to watch free content online rather pay a fee for the same.

To say that OTT (over-the-top) technologies have disrupted the Indian entertainment landscape would be making a major understatement. Subscription-based on-demand OTT platforms like Netflix, NextG, and Amazon Prime have risen in popularity over the past couple of years and are fast displacing traditional TV programming as the preferred medium of entertainment for modern Indians (Kohli, 2019). The Kalagato report (2017) presented a breakdown of the market share in the Indian video OTT industry for the respective players. The report states that HOTSTAR was a market leader with 73.19% with Netflix with 1.26% of the market share. KPMG(2017) on “the Digital First” journey listed down the announcements regarding original content investments by OTT video platforms in India. It also mentioned the emerging genre-“live streaming”.

There are more than 520000 Netflix subscribers and 610000 Amazon Prime subscribers in India. As the US and other western markets mature, OTT players are taking a toehold in huge, comparatively untapped markets such as India, tempting users to fit an inexpensive and flexible form of entertainment into their lives. (sugata ghosh, 2018) “scheduling flexibility and independence are identified as the most important motives for VoD consumption” (Puffer, 2015, p. 26). “on-demand culture” (Tryon, 2013), users can consume all kinds of audiovisual content at any time, not only at home, but wherever they go with their mobile devices. According to (Kaushal, 2020) there has been a surge of 80 % in the subscriber base of OTT players amid the lock down.

Tarun Katiyal (2020), CEO, Zee 5 India, mentioned in a report about the transformative impact of OTT over the Media and Entertainment industry with remarkable shift in consumer behavior by providing an immersive engaging experience. Chun Mei Chen (2019), studied the rise of OTT platforms due to the increase in data availability and usage Scott Fitzgerald (2019), noted that India is a battleground for Amazon and Netflix and shall emerge to be territory for the expansion of OTT video platforms. Jungwan Kim, Seongcheol kim and Changi Nam(2016) strike out Netflix to be responsible for changing the market scenario. Adesegun Oyedele and Penny M.Simpson(2018) have conducted a study regarding the consumers’ value towards online streaming applications. It mentions about YouTube being the largest platform streaming videos with 800 million users followed by Netflix having an aggregate of 75 million global subscribers for videos streamed.

Quresh Moochhala (2018) has displayed the future of OTT Platforms in the sector of Entertainment Services which is undergoing a rapid change due to the sudden surge of online video consumption in India. The reason behind this is the accessible and affordable 4G and LTE internet connectivity through mobile networks. Moreover, these platforms do not have any such advertisements to fill up shows, do not require any kind of censor board and the viewers are provided with the liberty to choose from a plethora of genres. As an outcome, this has reportedly shown a paradigm shift from cable TV and cinema to OTT platforms, due to advantages of binge watching and content quality and availability of Localized Regional Content.

Aim of the study

The objective of the study was to conduct a qualitative study of the effects of OTT for film producers

Objective of the study

- To study the producers preference towards OTT platforms.
- To analyze the factors influencing its success. what film makers and producers of Tamilnadu think.
- To analyze what relevance does the OTT industry have for the Movie theatre industry

Hypothesis

- During pandemic there has been a significant rise in consumption of OTT platforms
- OTT platforms have experienced a substantial inorganic growth by taking up the market share of other platforms.
- OTT platform will soon become a platform for releasing movies or maybe even surpass cinema. (which earlier release in cinema)
- NEW OTT TRENDS: So now emerging trends of OTT has changed the visual perspective of consumers. Some trends are as follows:
- The demand of high quality content is increasing as to the common people it is to access OTT platforms from their home.
- OTT platforms has make a new profitable way for advertising as watching movies becomes more cheaper with minimal subscriptions fee.
- Production houses in India are now also choosing OTT platforms along with Youtube for their contents.
- Theaters will become a luxury experience as audiences can watch latest movies and other contents from their home in free or at the fraction of price.

RESULT:

T-Test

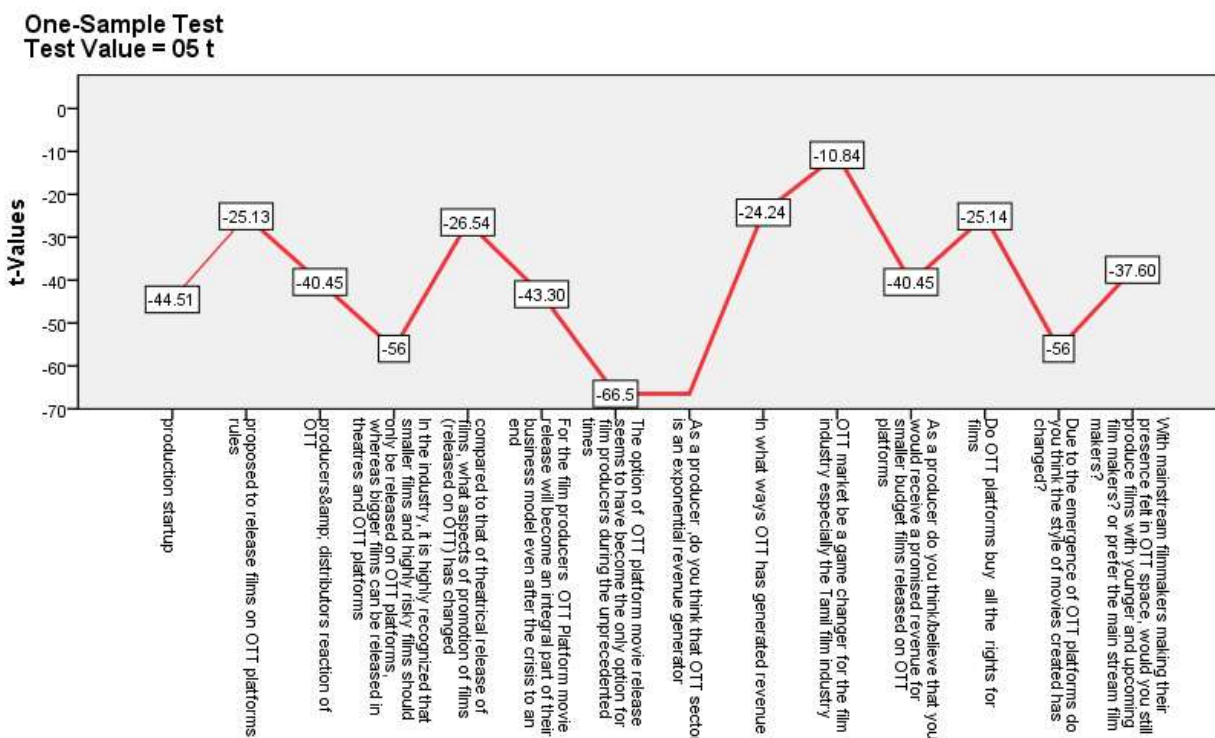
One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean	t	Sig. (2-tailed)
production startup	50	2.02	0.473	.067	44.514	.000
proposed to release films on OTT platforms rules	50	2.68	0.653	.092	25.131	.000
producers& distributors reaction of OTT	50	1.30	0.647	.091	40.449	.000
In the industry, it is highly recognized that smaller films and highly risky films should only be released on OTT platforms, whereas bigger films can be released in theatres and OTT platforms compared to that of theatrical release of films, what aspects of promotion of films(released on OTT) has changed	50	1.80	0.404	.057	56.000	.000
For the film producers OTT Platform movie release will become an integral part of their business model even after the crisis to an end	50	2.72	0.607	.086	26.541	.000
	50	1.28	0.607	.086	43.304	.000

The option of OTT platform movie release seems to have become the only option for film producers during the unprecedented times	50	1.20	0.404	.057	-	.000
As a producer ,do you think that OTT sector is an exponential revenue generator	50	1.20	0.404	.057	-	.000
In what ways OTT has generated revenue	50	1.52	1.015	.144	-	.000
OTT market be a game changer for the film industry especially the Tamil film industry	50	3.54	0.952	.135	-	.000
As a producer do you think/believe that you would receive a promised revenue for smaller budget films released on OTT platforms	50	1.30	0.647	.091	-	.000
Do OTT platforms buy all the rights for films	50	2.70	0.647	.091	-	.000
Due to the emergence of OTT platforms do you think the style of movies created has changed?	50	1.80	0.404	.057	-	.000
With mainstream filmmakers making their presence felt in OTT space, would you still produce films with younger and upcoming film makers? or prefer the main stream film makers?	50	1.34	0.688	.097	-	.000
Is there any film under your production that you would prefer to release directly on OTT?	50	1.22	0.418	.059	-	.000
Do you think it's necessary to always take the theatrical route and only then come to OTT?	50	1.80	0.404	.057	-	.000
Has OTT emerged to be a life saver for many film producers?	50	1.20	0.404	.057	-	.000
Will OTT platforms be a boon for the Tamil film industry producers?	50	1.28	0.607	.086	-	.000
Do you believe that OTT can allow access to a larger & broader audience for small budget films without any big star names?	50	1.28	0.607	.086	-	.000

One-Sample Test

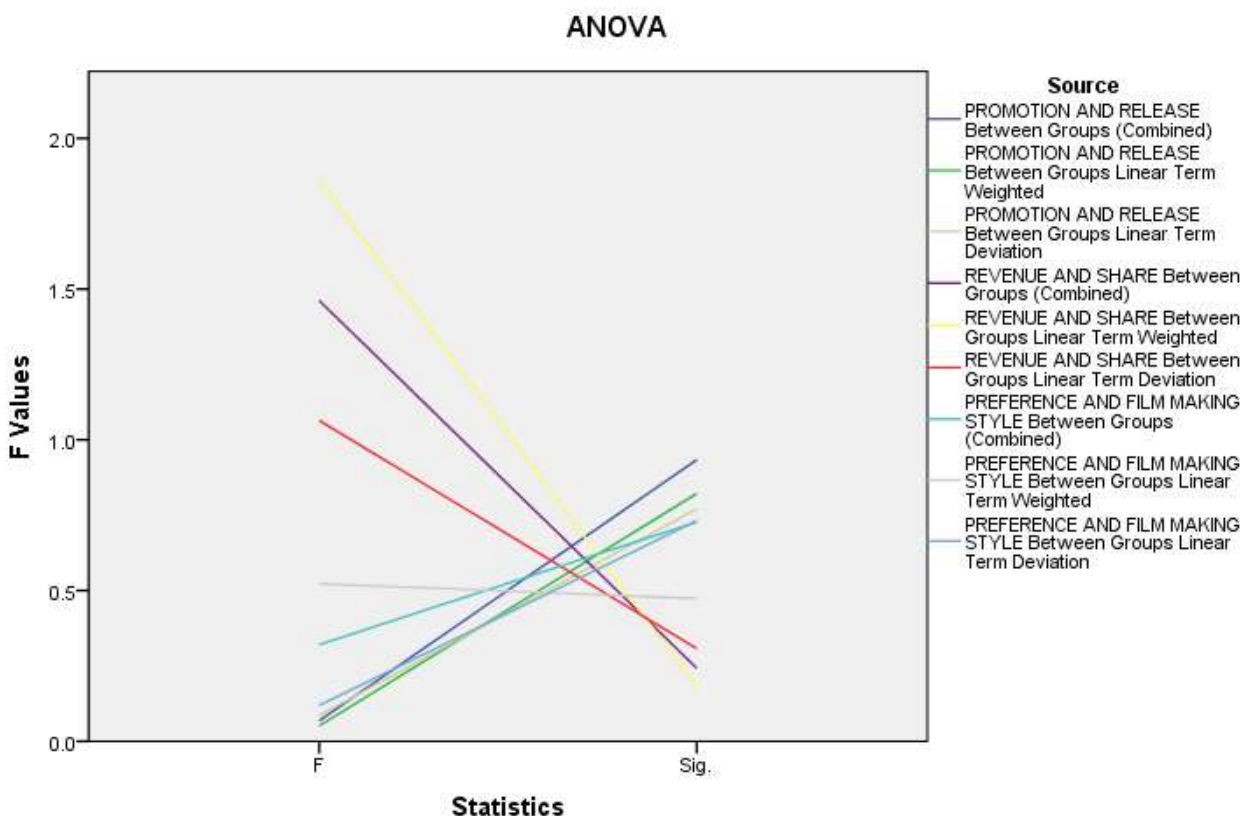
	Test Value = 05					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
PROMOTION AND RELEASE	48.742	49	.000	8.000	7.67	8.33
REVENUE AND SHARE	22.302	49	.000	5.360	4.88	5.84
PREFERENCE AND FILM MAKING STYLE	11.508	49	.000	1.580	1.30	1.86
NEW IMPACT OF OTT RELEASE FILMS	-5.487	49	.000	-1.240	-1.69	-.79



ANOVA

				Sum of Squares	df	Mean Square	F	Sig.
PROMOTION AND RELEASE	Between Groups	(Combined)		.192	2	.096	.068	.934
		Linear	Weighted	.072	1	.072	.051	.822
		Term	Deviation	.120	1	.120	.086	.771
	Within Groups			65.808	47	1.400		
	Total			66.000	49			
REVENUE AND SHARE	Between Groups	(Combined)		8.287	2	4.143	1.462	.242
		Linear	Weighted	5.271	1	5.271	1.859	.179
		Term	Deviation	3.016	1	3.016	1.064	.308
	Within Groups			133.233	47	2.835		

PREFERENCE AND FILM MAKING STYLE	Total	141.520	49			
	Between Groups (Combined)	.622	2	.311	.321	.727
	Linear Term Weighted	.506	1	.506	.522	.473
	Deviation	.115	1	.115	.119	.732
	Within Groups	45.558	47	.969		
	Total	46.180	49			

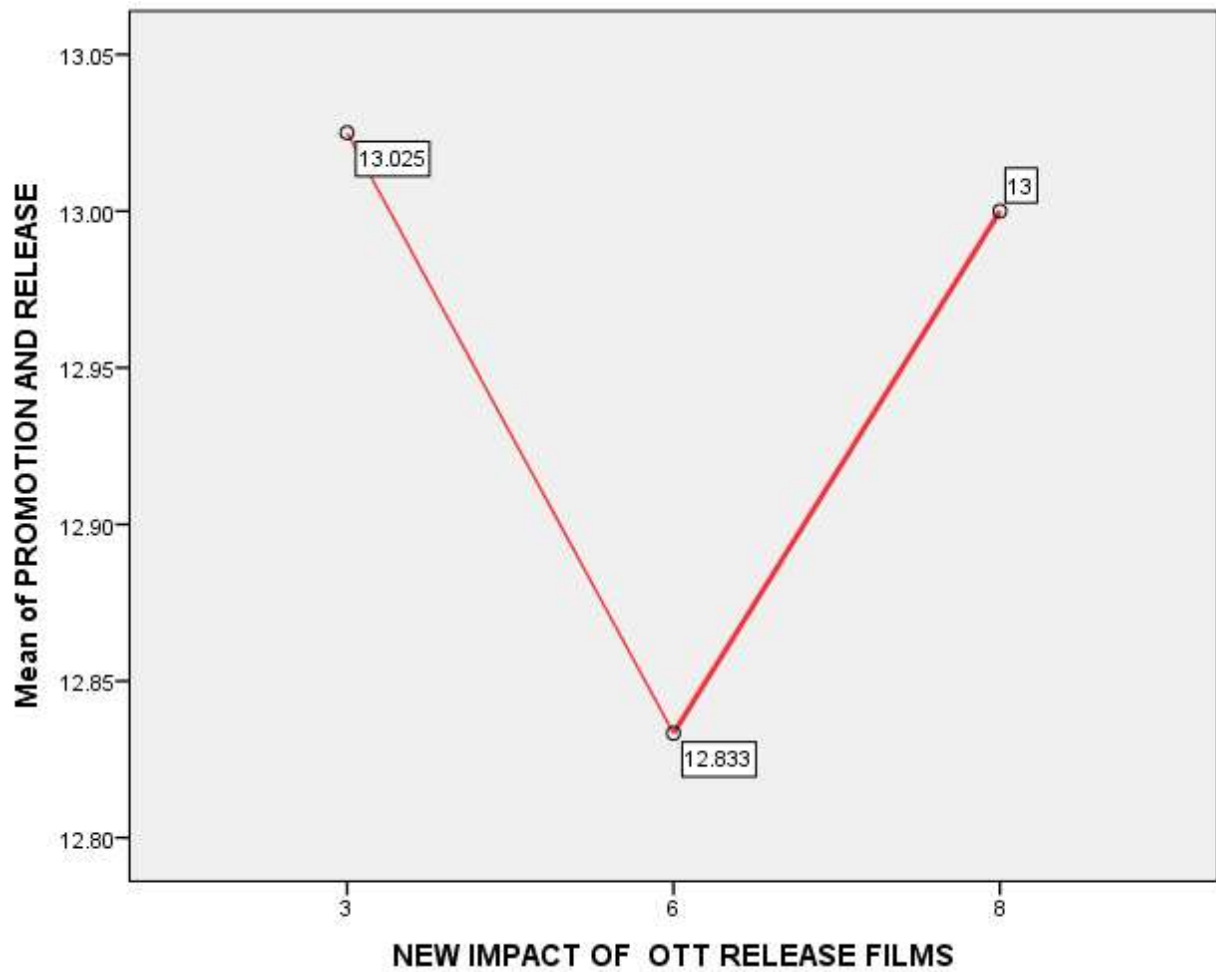


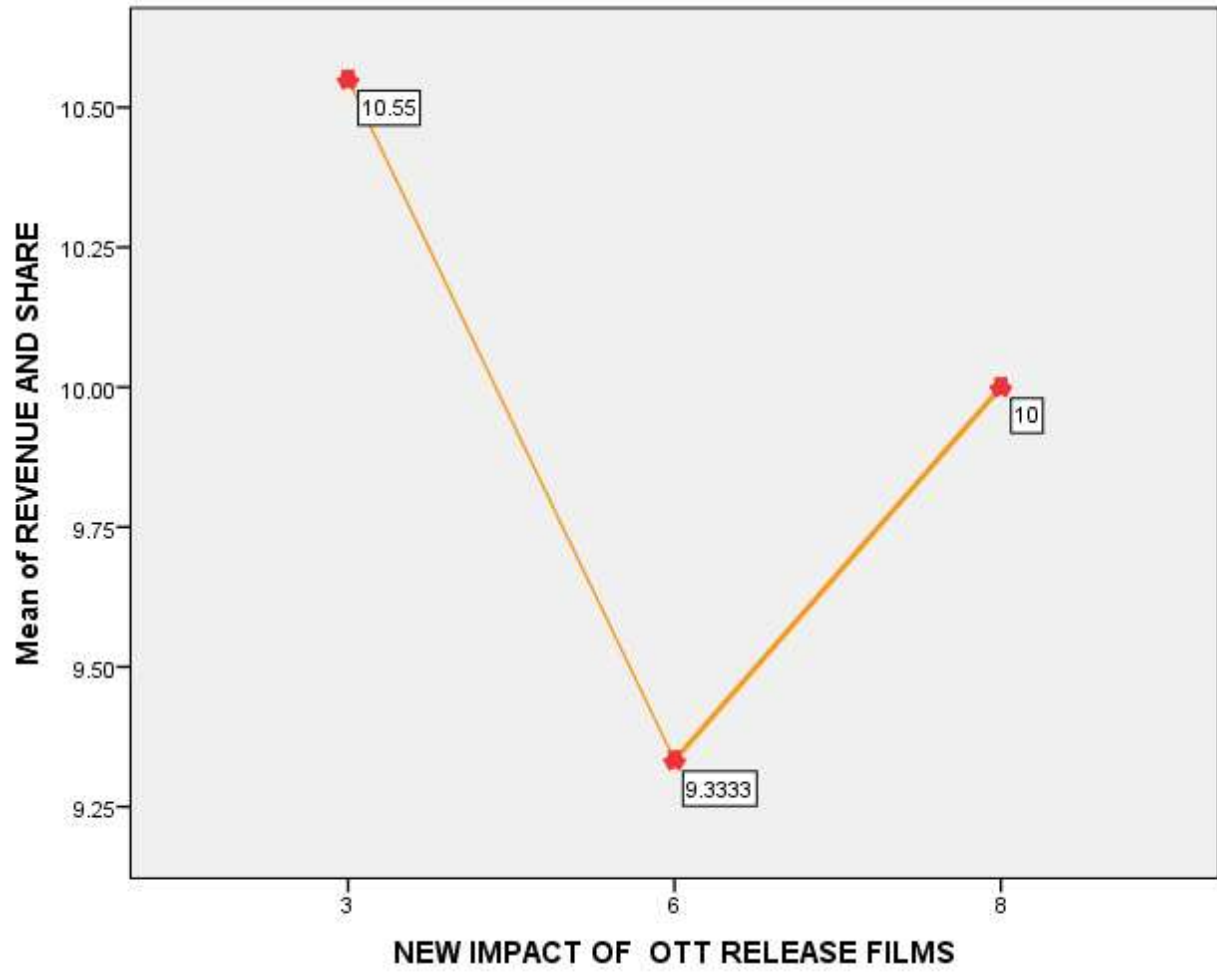
"One-Way ANOVA." Put the variable for which you want the means tested into the "Dependent List" space and the variable that splits your sample into three or more distinct subgroups in the "Factor of Promotion And Release ". The number in the "F" column is your obtained statistic 0.068, and the number in the "Sig." column is a p-value 0.934 that tells whether the F statistic is large enough to conclude that there is a difference in the means of the groups.096. If that number is less than 0.05, we can conclude that the mean of at least one group is significantly different from the others.

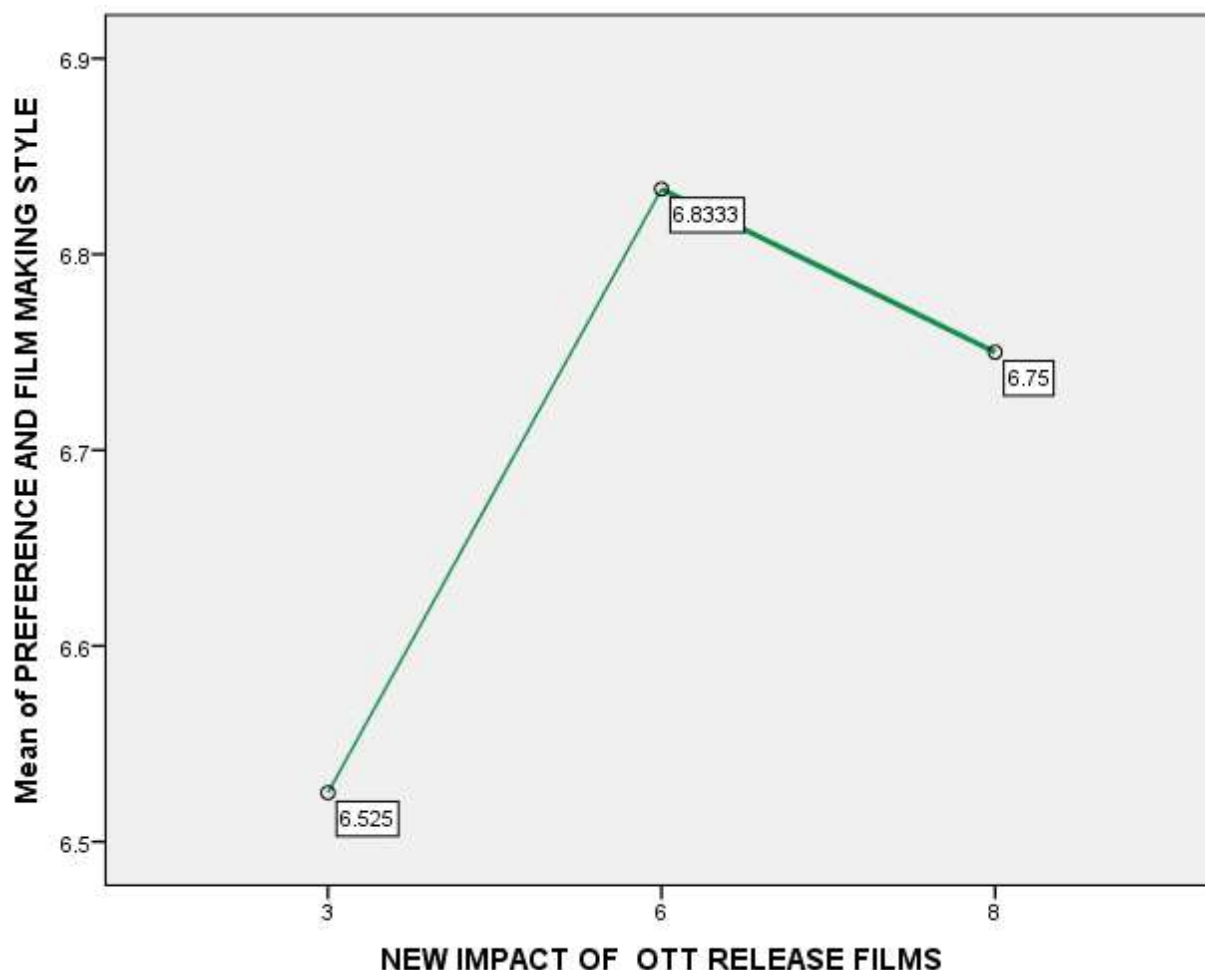
Promotion and release between groups (combined) f value is 0.068 and significant.value 0.934. Linear term weighted f value is 0 .051and significant.value .822 deviation f value .086 significant.value. .771 within group's total revenue and share between groups (combined) f value 1.462 significant.value.242 linear term weighted f value 1.859 significant.value. .179 deviation f value 1.064 significant.value .308 within group's total preference and film making style between

groups (combined) f value .321 significant.value.727 linear term weighted f value .522 significant.value.473 deviation f value .119 s significant. value is. .732 within group's total

MeanPlot:







DISCUSSION:

Categorical Variable Information Percent Factor proposed to release films on OTT platforms rules Films should be released only after 50 days of theatrical release 10.0%, Films should be released only after 30 days of theatrical release 12.0%, and Films can be released directly on OTT platforms. 78.0%.

OTT Platforms Rules

Digital media has been largely unregulated and allowed complete creative freedom to content creators. Increased consumption of content by the Indian audience also resulted in a massive growth in the number of OTT Platforms launched in India, catering to the diverse sensibilities of the Indian audience. However, this also resulted in numerous controversies, with several shows, both Indian and foreign, being dragged into disputes on questions of obscenity, defamation, hurting of religious sentiments, etc. The ministry of information and broadcast (MIB) has in the past year stressed on some form of regulation of OTT Platforms to streamline the sector and held consultations with several stakeholders. In this background, the MIB recently notified the Information Technology (Guidelines for Intermediaries and Digital Media Ethics Code) Rules 2021 (Rules).

Content rating categories are divided into “U” (suitable for all ages), U/A 7+ (suitable for person aged 7 years and above), U/A 13+ (suitable for persons aged 13 and above), U/A 16+ (suitable for persons aged 16 and above) and ‘A’ (restricted to adults). OTT Platforms must deploy access control mechanisms for content classified as U/A 13+ or higher.

These content classifications are, in fact, not new and existed as part of the Cinematograph Act 1952 and are also similar to the rating criteria proposed under the self-regulatory codes released by the Internet and Mobile Association of India. However, classification of content based on subjective yardsticks will be a challenge given such classification would, in practice, be based on the sensibilities of personnel of each OTT platform.

What needs to be seen is the way the government practically implements the rules, and if it decides to be stringent or allows sufficient independence to OTT platforms. As in the past, content of all kinds may continue to be created despite the classifications or rating mechanisms or takedowns due to grievances. Besides, given the blurred territorial divisions in the digital era and demand for foreign content from different jurisdictions amongst the next-gen in India, an overly restrictive regime – while battling some social evils, will end up curtailing distribution of certain content through legitimate means, which may, in turn, lead to a surge in content piracy. Further, the code of ethics introduced under the rules may lead to content creators and OTT platforms revisiting their strategies and ideas of developing content.

As the digital space and technology for the distribution of content evolves, the regulatory framework for the digital industry will also continue to evolve. In order to ensure fine-tuning of any significant bottlenecks, implementation challenges, and prevent possible misuse of the regulations, policymakers and stakeholders should continue to engage with each other to put in place a regulatory framework that is effective and balanced.

OTT platforms need to have self-classification of age related content which is U, 7+ 13+, 16+ and A categories & there has to be a mechanism of parental lock: @PrakashJavdekar
pic.twitter.com/rqp2bEheFz.

Publishers in India will have to establish a three-level grievance redressal mechanism. In such a system, the first level would be self-regulation by the publishers, while the second level would be self-regulation by the self-regulating bodies of the publishers. The third level, on the other hand, would be an oversight mechanism.

Apart from this, the new rules say that there may be one or more self-regulatory bodies of publishers that will be headed by a retired judge of the Supreme Court, a High Court or independent eminent person, and not have more than six members.

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Producers & distributors reaction of OTT reacted to showing interest 80.0%. Reacted, showing Disinterest 10.0% and Disappointed 10.0%.

Producers

a person who produces. a person who creates economic value, or produces goods and services. a person responsible for the financial and administrative aspects of a stage, film, television, or radio production; the person who exercises general supervision of a production and is responsible chiefly for raising money, hiring technicians and artists, etc., required to stage a play, make a motion picture, or the like. Compare director (def. (formerly) a director of theatrical productions; stage director. an apparatus for making producer gas. an organism, as a plant, that is able to produce its own food from inorganic substances.

a person responsible for the financial and administrative aspects of a stage, film, television, or radio production; the person who exercises general supervision of a production and is responsible chiefly for raising money, hiring technicians and artists, etc., required to stage a play, make a motion picture, or the like. Compare director (def.

An autotrophic organism that serves as a source of food for other organisms in a food chain. Producers include green plants, which produce food through photosynthesis, and certain bacteria that are capable of converting inorganic substances into food through chemosynthesis.

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Kafka Producer | Confluent Documentation. (2021). Retrieved on August 21, 2021, from <https://docs.confluent.io/platform/current/clients/producer.html>.

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In the industry, it is highly recognized that smaller films and highly risky films should only be released on OTT platforms, whereas bigger films can be released in theaters and OTT platforms Yes 20.0% and No 80.0%.

Smaller Films And Highly Risky Films Should Only Be Released On OTT Platforms

In general, major studios don't disclose the full budgets for their films (production, development, marketing, and advertising). This mystery arises in part because it costs far more to make and market a movie than most people expect. For example, the production budget for a summer blockbuster like Marvel's "The Avengers" is estimated as \$220 million. Once you factor in marketing and advertising costs, the budget spikes.

Theater attendance has been challenging over recent years, making it even harder for studios and distributors to profit from films. Usually, a portion of theater ticket sales goes to theater owners, with the studio and distributor getting the remaining money.

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compared to that of theatrical release of films, what aspects of promotion of films (released on OTT) has changed cut costs in the areas of advertising & 0%, OTT market be a game changer for the film industry especially the Tamil film industry Generate good revenue 8.0% , Create more space for upcoming films and film makers 8.0% Reducing / printing / advertising costs [promotional aspects] 6.0%, and All the above 78.0%.

Compared To That Of Theatrical Release Of Films, What Aspects Of Promotion Of Films
Producers will often make their “wish list” when casting a film, and the list will typically be full of well-known names that “travel” overseas. If you have Tom Cruise or Jennifer Lawrence as your star, you’re much more likely to find a partner willing to buy the rights in China and France. That isn’t a guarantee that the film will make millions (or billions), but it’s about as safe a bet as you can get in this business.

For some producers, selling TV and international rights is a significant source of profit because the producer doesn't have to pay for marketing and P&A costs. Films have to leave the theater at some point, but they can remain evergreen on TV. How many times have you flipped through channels and come across “The Notebook” or “The Shawshank Redemption” yet again?.

The 4 Ps of Marketing The 4 Ps of marketing are the key categories involved in the marketing of a good or service. The 4 Ps refers to product, price, place, and promotion.

Reference

Film distribution. (2021). Retrieved on August 21, 2021, from https://en.wikipedia.org/wiki/Film_distribution.

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How Exactly Do Movies Make Money?. (2021). Retrieved on August 21, 2021, from <https://www.investopedia.com/articles/investing/093015/how-exactly-do-movies-make-money.asp>.

As a producer do you think / believe that you would receive a promised revenue for smaller budget films released on OTT platforms Definitely 80.0%, Not 10.0% and Not sure 10.0% .

Receive Revenue Films Released On OTT Platforms

All of a sudden, people are discussing theatrical releases at length, he said. “But, in a year, how many Bollywood films are released and how many cross the ₹100-crore? Right now, everyone is talking about those specific ₹100-crore films, but does anyone talk about so many films that finish before, say, ₹10-15 crore? There are many. Success has a lot of fathers. Nobody talks about that - just to highlight,” Lahiri said.

Then there is the question of sustainability for the OTT platforms too. Umrotkar was of the opinion that these platforms wouldn't have the bandwidth to keep on purchasing more movie rights at exorbitant rates in the long run, as they don't have “the revenue model to recover that kind of cost”. OTT platforms are not sitting on huge cash, wherein they can keep on acquiring movies for ₹200 crore and ₹300 crore, he opined. With yearly subscription rates being cheap in India, and with one subscription being shared by multiple people, there are limitations on how these platforms can recover their costs, he said.

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Do OTT platforms buy all the rights for films Yes 10.0 % No 10.0% Depends 80.0%.

OTT Platforms Buy All The Rights For Films

OTT rights are sold at a fixed price, with no linkage to performance of the film, affirmed Shailesh Kapoor, Founder & CEO, Ormax Media, a media consulting firm. For a direct-to-OTT release, the OTT rights will constitute almost the entire revenue (80 per cent), while satellite rights may contribute 15-20 per cent, depending on the film, he explained.

“In between 2008-12, satellite rights had seen a similar wave that OTT is seeing right now. TV channels were paying a great amount of money to buy a film's satellite right. Later, they realised they are overpaying and aren't able to make profits from it. This led to an unofficial and rational

cartel, and again the revenue earnings for a film shifted back to the theatre. It is in the interest of producers to keep the exhibition sector rolling because as of today, box office makes for 65% of a film's income." Rathí says.

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Do producers make less money on OTT compared to box office (2021). Retrieved on August 21, 2021, from <https://www.thehindubusinessline.com/news/variety/will-ott-supplant-cinemas-or-can-they-co-exist/article31999221.ece>.

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Due to the emergence of OTT platforms do you think the style of movies created has changed? Has changed 20.0% , not changed 80.0%.

With mainstream filmmakers making their presence felt in OTT space, would you still produce films with younger and upcoming film makers? or prefer the main stream film makers? Prefer upcoming film makers only 78.0% prefer mainstream film makers only 10.0% and Prefer both 12.0%.

Is there any film under your production that you would prefer to release directly on OTT? Yes 78.0% No 22.0% Total 100.0%

Would Prefer To Release Directly On OTT

OTT rights are sold at a fixed price, with no linkage to performance of the film, affirmed Shailesh Kapoor, Founder & CEO, Ormax Media, a media consulting firm. For a direct-to-OTT release, the OTT rights will constitute almost the entire revenue (80 per cent), while satellite rights may contribute 15-20 per cent, depending on the film, he explained.

Smaller and medium films are actually going to benefit from OTT releases, as they get a certain revenue without any downside risk if they fail at the box office, said Kapoor. They may actually earn the same revenue or even more, he pointed out. "With every passing month, such films are incurring an interest cost on the money invested in the film, and hence, if they get a risk-free deal from OTT, there is enough temptation to go for it," he said.

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Do you think it's necessary to always take the theatrical route and only then come to OTT? I agree 20.0% I disagree 80.0% Total 100.0%

Has OTT emerged to be a life saver for many film producers? Yes 80.0% and No 20.0%.

OTT Emerged To Be A Life Saver For Many Film Producers

Eventually, it is the OTT players who have emerged as the big winners because they have been able to experience exponential growth. OTT platform movie release has also allowed Amazon Prime, Netflix, Hotstar, and other streaming services to access more content. According to Velocity MR, Netflix and Amazon Prime have experienced two-thirds growth in their subscriber base because of the Covid-19 restrictions.

Over the past few years, the number of women at the junior level has grown. Still, women continue to be underrepresented at the leadership level. Bias impacts women's day-to-day work experiences and ability to advance. We are discussing the challenges women are facing in the workplace.

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Will OTT platforms be a boon for the Tamil film industry producers? Yes 80.0% ,No 12.0% and Not sure 8.0% .

OTT Platforms Be A Boon For The Tamil Film Industry Producers

However, satellite revenues will drop significantly for a film not released on cinema screens, said Kapoor. "The bigger concern is with big-ticket films that have big budgets and stars. Films like Sooryavanshi, 83, Radhe are too expensive to recover their costs via OTT, and their satellite revenue is also going to be impacted significantly. Hence, we can expect that such films won't release on OTT and will wait for theatres to open up," he said.

A fixed answer to whether OTT releases would necessarily mean lesser revenues for filmmakers remains elusive. It depends on the expected box office performance, which is anybody's guess for a film that will never release theatrically, said Kapoor. "If the film would have flopped, then the theatrical option would give much less revenue than the direct-to-OTT option. But there could be a major loss of 40-50 per cent or even more if the box office potential is high. So, there is no fixed answer to this question."

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Do you believe that OTT can allow access to a larger & broader audience for small budget films without any big star names? Yes 80.0% No 12.

CONCLUSION

Very soon the production houses will realize that integration with new technology can revive the film industry and it will be also financially effective for them. In the new normal where everyone with mobile phone, laptop iPad, smart tv will want to watch the latest movies at their will. OTT platforms will expand new dimension. More jobs will be created. Movie watching will be more comforting and convenient. Among all respondents agree that OTT platforms have changed their watching habits in India. Perceptions towards OTT platforms of audiences are too much positive. Entertainment is the biggest reason behind the use of OTT. According to some productions houses and respondents, OTT are better for releasing new films. From the above study we can reach to the conclusion that the future of OTT platforms in India is bright. According to the 2020 FICCI-EY report, about 50 low budget films were released directly on OTT in India in 2019. OTT guarantees a broader audience for small films with less saleable names. It cuts costs on printing and advertising. A theatrical release is a costly affair for them as distributors do not show much of an interest. Thus, it acts as a saviour for smaller films.

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