

The Cinema's of India

A long read on India Cinema

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1 Introduction

Indian Cinema is perhaps at the greatest crossroads of its existence today – a time when it faces the challenges of reinvention of content, creation of much needed infrastructure facilities, and a concerted effort to create more audiences in an economy that is extremely price-sensitive but contains great potential for the Indian film sector, with film being the most preferred form of entertainment. This overview is written in that context.

Nina Lath Gupta has been the Managing Director of the National Film Development Corporation Ltd (NFDC) since the year 2006. The Indian film sector is largely in the private domain with little budgetary support emanating from the government (in proportion to private investment). In spite of the same, NFDC has played a huge role, since inception, in identifying new talent, supporting the production of landmark Indian movies (and a majority of those that have achieved critical acclaim in international film festivals and markets), and in identifying new paths for the industry to traverse in the process of its growth. In recent years, several initiatives of NFDC have contributed to aiding the film sector, especially young upcoming filmmakers, in promoting and marketing their films, such as the Film Bazaar held annually in Goa in the month of November, the screenwriters' labs, production workshops, and promotion of films in premier festivals abroad.

2 Background

Moving Images came to India in 1896, and the first feature film *Raja Harishchandra* was produced in 1913 by Dada Saheb Phalke. Given the socio-cultural multiplicity of Indian society, where language, customs, lifestyle, food habits change every 200 miles (or even less), it was inevitable that in time filmmaking centers would emerge all over the country. As Indians embraced the concept of filmmaking and film viewing, by the 1930s, with the advent of sound, movies began to be produced in different languages all over the country to cater to the linguistic and socio-cultural fabric and needs of local and regional audiences.

Cinema enjoys a special place in the hearts of Indians – in a country where life is a daily economic struggle for the average Indian and a balanced lifestyle virtually impossible, movies are the manifestation of their dreams, of the lives they would ideally like to live, and at times (and increasingly so now), a reflection of their own experiences, tales of diverse and interesting stories that emerge from a social fabric that is undergoing immense and rapid change and dealing with the challenges of straddling tradition and modernity simultaneously.

The film industry in India essentially comprises regional segments of filmmaking all over the country with films being made in more than 25 Indian languages. The biggest filmmaking centers in India in terms of language films are the Hindi, Tamil, Telegu, and Malayalam industries. Also prominent are Bhojpuri and Punjabi films, with the latter having

gained significant commercial success in recent years. While Bengali cinema was at one point the vanguard of art house cinema in India with acclaimed filmmakers such as Satyajit Ray, Goutam Ghose and Aparna Sen, it is currently a declining industry. In recent years it has tried to build co-productions with Bangladesh (they speak the common language of Bangla) and Bangladesh is now emerging as a distribution market for Bengali Cinema.

There are also several small pockets of filmmaking all over the country. Ladakh at the very north of India and Manipur, Arunachal Pradesh, Assam, and Sikkim in North-East India as well as several other regions make their movies in local languages. These movies are more often than not shot in video format and sold as DVDs as well as exhibited (sometimes by the filmmakers themselves) locally. There is therefore a huge disparity between the standards of filmmaking followed in bigger centers as compared to these small centers that cater to local regions. It can safely be said that the film industry in India is not one cohesive whole, but is instead an amalgamation of several cinemas produced all over the country that aim to reflect their own socio-cultural and economic aspirations, even while no language cinema can claim to have an absolute monopoly over any distribution territory.

Hollywood (primarily) and foreign cinema initially had a negligible market share in Indian territories. While foreign non-Hollywood cinema continues to largely be confined to the festival circuits (where it has immense popularity and a huge fan following), Hollywood has steadily made strategic inroads into the Indian markets, particularly in the past decade or so, by enabling release of their films in multiple Indian languages. From a time when Hollywood had a very tiny market share but a steady India presence, many films now feature in the top ten releases on a regular basis, marking a huge shift in audience preferences.

There is no measurable database in India to gauge the actual size, annual production investments, accurate box office returns and other data of the film industry in India. This makes the task of facilitating the growth of the Indian Film industry that much more challenging and there is an urgent need to put into place mechanisms that ensure maintenance of certain quantifiable parameters of performance of the film sector, as also a data bank of industry professionals across various streams of filmmaking. At present data available of film personnel is confined to industry personnel who are members of various film industry associations such as Film Federation of India, Film Producers' Guild, Indian Motion Pictures Association, South Indian Film Chamber of Commerce, East India Motion Pictures Association and many more. None of these organizations can claim to represent the entire Indian film sector and as such cannot provide accurate figures for the film sector. In this scenario, it is impossible to accurately gauge the size of the Indian film industry.

While the overall industry size attributed to the Film Industry is only a small proportion of the M&E sector, its impact on Print, TV, Radio and

Music is very high, far more than is the case in media sectors of other countries. Its role, importance, and potential for growth therefore has to be gauged not by the size of the film industry alone but the fact that film entertainment in India is a key driver for content on television, music, radio, animation & VFX and advertising, all of which are growing at a rapid pace.

3 Film Production

The most defining feature of the film and entertainment sector, as would be the case in any other performing/ visual arts, is that it is driven by individual creative and business enterprise. Heavily dependent on human resources and creative skills, corporate norms of functioning are not necessarily the most profitable form of operations, and what are traditionally 'mom-and-pop' shops are possibly the most resilient and steadily profitable players given the inherent eco-system of this sector. Indeed, large-scale corporate concerns also depend on these creative pools for supply of content, confining their roles by and large to financing content creation, and distribution & syndication of the same.

The production segment of the industry, as is the case with other sections of the film industry, is almost entirely driven by private enterprise. But within this space, it lacks organizational structures, trained manpower, or standardized practices, unlike in other developed filmmaking countries where norms of film production are fairly well established. Production ranges from small-scale films of independent filmmakers produced with personal finance and private backing to large-scale productions by public companies and financial investors. Private Venture capital and equity funds have invested in various movies from time to time but not in such a substantial manner that it would have a significant impact on the sector. The primary source of financing for the bulk of films remains private funding raised through individual contacts. Crowd funding is also now being touted as an upcoming source of finance for small films.

It is this ability of a filmmaker to be able to raise finance on his own that explains the resilience of this industry in spite of the many challenges it faces in terms of lack of sufficient skill sets, infrastructure, avenues for distribution, or even access to best practices in the craft.

4 Distribution of Movies

With theatrical revenues accounting for more than 70% of earnings on a film (at least in the case of the top 100 films), sale of secondary or ancillary rights of films such as television, cable, and video is driven largely by the success of a film on a theatrical circuit. Unlike in the past, distributors now aim to recover the bulk of investment in a film in the first weekend of release alone, and distribution release strategies are being increasingly skewed towards making a blockbuster film available in the largest number of screens in the first weekend, more often than not at the cost of making available a variety of content to audiences. Other

sources of revenues against a film are Cable & Satellite Rights of a film, Home Video, and Ancillary revenue streams such as VoD, in-film branding of products, licensing of gaming rights & merchandising etc. However, the distribution model in the case of smaller films, and films in markets other than the Hindi industry, would be substantially different, with films often steadily increasing their market reach over second and third weeks of release (depending on audience reactions) and thereby maintaining lower costs of release. Exploitation of associate rights follows thereafter.

The southern film industries – Tamil, Telegu, Kannada, and Malayalam – tend to follow a more traditional approach. Word of mouth feedback on a film continues to be important to the distributor and films are more often than not distributed in a phased manner, ensuring longevity of the product and a larger audience share in the long run.

5 Exhibition and other Infrastructure

While it is estimated that the bulk of a movie's revenues come from theatrical sales, the film exhibition sector in India is extremely under-equipped with screens, and is a sector crying for urgent intervention and investment. As on date, India has approximately 9000 screens, thus catering to a very tiny percentage of India's population.

With the influx of multiplexes, the exhibition space has undergone a marked fragmentation in the past decade. Multiplexes largely cater to urban audiences and are highly priced in a price-sensitive economy that has resulted in limited occupancy levels for the bulk of films released in these platforms for exhibition, resulting in declining audiences for theatres. The switchover from analogue to digital projection systems is however pointing to growing potential in the market for the re-emergence of low cost single / dual screen theatres, as borne out by recent statistics. Cinemas that have undergone up gradation of amenities & technical standards and continue to adopt lower rates of ticketing have shown higher returns than multiplexes. This segment of the film industry needs urgent investment in infrastructure, especially in smaller cities where consumerism is rapidly on the rise but avenues for film viewing in theatres non-existent.

6 Role of Government in Funding and Policy

6.1 Role of the State (Provincial) Governments

The Constitution of India, given the federal structure of the country, has allocated sectors that are the responsibility of the Central Government, of the State Governments, and those that can invite intervention from both governments. These are called the State List, the Central List and the Concurrent List. Cinema has been placed in the State List.

Consequently, every state government that has a film industry normally creates its own policies and subsidy schemes for movies made in the official language of the state. For instance, states such as Uttar Pradesh (Hindi), Maharashtra (Marathi language), Kerala (Malayalam), and Tamil Nadu (Tamil) have over the years instituted significant subsidies and schemes that have stood the test of time and have benefited these language cinemas enormously.

6.2 Role of the Central Government

The Government of India undertakes the responsibility of overseeing the overall growth of the Indian film sector and, as per the Constitution of India, for certification of films for public exhibition through the execution of the Cinematograph Act, 1952 and related Rules. It executes its mandate of facilitating the growth of the film industry through various organizations under its administrative control, as also taking up directly and through partnership with societies/ NGOs and trade associations, such initiatives as would benefit the film sector.

The organizations through with the Central Government meets its agenda vis-à-vis the film sector are;

The Central Board of Film Certification (CBFC), Mumbai

The Central Board of Film Certification (CBFC) is a statutory body responsible for regulating the public exhibition of films under the provisions of the Cinematograph Act, 1952 read with the Cinematograph (Certification) Rules, 1983. As per the provisions of the Act, films can be exhibited for public viewing only after they have been certified by the CBFC. Functioning under a part-time Chairperson, with administrative responsibilities overseen by a CEO, the CBFC operates through its Head office in Mumbai and nine regional offices in Mumbai, Kolkata, Chennai, Delhi, Bangalore, Thiruvananthapuram, Hyderabad, Cuttack, and Guwahati. A Regional Officer heads each of these offices.

To enable the promulgation of laws that take into account current trends and needs for certification of films, a new Cinematograph Bill 2011 has been drafted and is currently under examination in the Government of India.

Films Division, Mumbai

Films Division was established in 1958 with the objective of maintaining an audio-visual record of Indian history. In the past 63 years, the organization has accumulated an archival collection of more than 8000 titles in documentaries, short and animation films on subjects of social, cultural, economic importance. In addition, Films Division also has a priceless collection of footage and archival prints of historical events of pre-independence era that were recorded in the format of motion pictures.

Films Division played a stellar role in disseminating current affairs and government programs for the welfare of citizens during the decades

when electronic media was non-existent and even later when it was available only to select numbers. In the present scenario where television and radio have attained substantial and mass audiences in the country, Films Division no longer serves any purpose as a tool for disseminating information on government programs and current affairs, more so as the only mode of dissemination was projection of newsreels in theatres, and theatres themselves do not carry such newsreels any longer.

However, Films Division has in the past, and will continue to, play a dominant role in the documentary film landscape in India. Documentary and nonfiction films, the world over, rely on government support to a large extent and such films play a crucial role in documenting socio-cultural and economic growth of nations, as also in documenting specific subjects.

Directorate of Film Festivals, Delhi

The Directorate of Film Festivals was set up by the Government of India in 1973 to promote and organize the International Film Festival of India (IFFI), National Film Festivals in India and the National Film Awards. As a vehicle of cultural exchange, it is responsible for promoting international friendship, providing access to the Indian film fraternity to new trends in world cinema, and thereby helps to improve the standards of Indian films.

Children's Film Society of India, Mumbai

The Children's Film Society, India (CFSI) was set up in 1955 with the objective of undertaking and organizing production and exhibition of feature films and shorts for children, providing them with healthy entertainment with a view to enhancing their knowledge, develop their character, broaden their perspective and shape them into responsible citizens of modern India. CFSI implements the following schemes.

Production of children's films

This scheme has five components, namely –

- a. Production of Feature Films | Short Films | Television Serials
- b. Dubbing of Films
- c. Subtitling of Films
- d. Purchase of Films
- e. Striking of Film Analog & Digital Prints

International Children's Film Festival

International Children's Film Festival is held every alternate year. However, as in the case of the International Documentary and Short Film Festival organized by Films Division biennially, the time gap limits the growth of this sector. There is no distribution system specifically devoted to children's films in India.

Exhibition of Children's Films in Municipal Schools

The objective of the scheme is to exhibit films in municipal schools for the benefit of disadvantaged children in semi-urban and rural areas. The proposed audience targets for the scheme are about 4 million children all over the country. Films are exhibited without charge through state and district level festivals/shows organized in collaboration with the State/ District Administration and organizations like the Nehru Yuva Kendra.

National Film Archives, Pune

National Film Archives of India (NFAI) was set up by the Government of India in 1964 with the following main objects and functions -

- To trace, acquire and preserve for the use of posterity the heritage of national cinema and a representative collection of world cinema.
- To classify and document data related to film and undertake and encourage research on cinema.
- To act as a centre for the dissemination of film culture in the country, and to promote Indian cinema abroad.

Given the foregoing objects, NFAI is assigned the task of acquiring National and State Award winning films, Indian Panorama films, Box-office hits and films shown in international film festivals. Film adaptations of famous literary works, films representing different genres of Indian Cinema, newsreels, documentaries representing the categories mentioned above also find their way to the Archives. In addition, NFAI also collects books and periodicals covering Indian and World Cinema, Festival Publications, ancillary material like Song booklets, photographs, wall posters, pamphlets, folders, disc records and other memorabilia on Cinema.

FTII & SRFTI

The Film and Television Institute of India and the Satyajit Ray Film Institute of India are the two central Institutes set up by the Indian government to impart training in the realms of film direction, editing, cinematography, sound engineering and several ancillary segments of film studies. Both these institutes have played a stellar role in identifying stellar talent in the film business.

National Film Development Corporation Ltd.

Incorporated in 1975, National Film Development Corporation Limited (NFDC) was formed with the primary objective of planning, promoting and organizing an integrated and efficient development of the Indian film industry. NFDC has produced noteworthy films over the years. With financial support extended to more than 300 films in 21 regional languages, NFDC's architecture aims towards creating domestic and global appreciation of good cinema. In addition to planning, promoting and

funding independent films in India and international markets, NFDC develops new talent and has facilitated the growth of Indian cinema in all languages through productions and co-productions, script development and need-based workshops.

In addition to production of films, NFDC has restored 87 titles and digitized 31 titles under its brand Cinemas of India and has recently launched a Video-on-Demand platform.

NFDC has now created an in-house distribution studio, which facilitates the film's exposure through a year of festival circuit followed by India theatrical release and syndication across TV, DTH, and other emerging digital platforms.

In 2016, NFDC has also set up a Film Facilitation Office on behalf of the Indian government in order to encourage a single window clearance system for international as well as domestic filmmakers for the ease of shooting across the country. The role of the FFO is to facilitate speedier clearances and permissions from various central government as well state governments for filmmakers looking to film on location in India.

7 Funding of Films in India

7.1 By the Government

The Government of India through NFDC, Films Division and CFSI supports production of films.

Individual states offer subsidies and benefits but by and large do not fund film productions directly. The subsidies and benefits range from shooting permissions, concessions in state owned hotels, cash grants for promoting tourist destinations, fee waivers. For instance, State of Jharkhand offers 50% subsidy on total expense spent in the state, additional grant for using local artists. Film Facilitation Office assists filmmakers in finding information about state benefits and schemes.

7.2 By the Private Sector

The main change in film financing occurred with the arrival of studios in the early '90s. In the last two decades many international and domestic studios have been producing films with varying degrees of success depending on their business strategy. Disney, which had acquired a successful Indian film production & distribution studio, UTV some years ago, has closed its film production operations in 2016 for lack of commercial viability. Likewise Balaji Films, a leading film production company, has discontinued film production recently.

Within the Hindi film industry, the international studios that are still present in India are Fox-Star Studios, Viacom, and Sony Pictures India.

Some of the leading Indian studios like Dharma Productions, Yash Raj Films, Excel Entertainment, and Eros Entertainment are more inclined to make mainstream films while Junglee Pictures and Phantom are also exploring middle of the road cinema.

Most of these domestic studios in the Hindi and regional film industries develop and produce their own content and also have their own distribution set up.

It is also common practice in India for the director and the lead cast to become producers. This has made the business model not just complicated but also expensive. Additionally, skyrocketing costs of film marketing has made it difficult for smaller indie films to find a sustained theatrical release with the result that the exhibition sector is by and large dominated by only a very small proportion of the total number of feature films produced in India.

As said before, private entrepreneurs and financiers supported much of cinema in India because films are a big cultural attraction. Today many independent filmmakers are able to finance their films through their family and social contacts. In recent years, crowdfunding platforms are also emerging as an alternative funding option, albeit in a small way.

Thus while many indie films have made a mark globally through festival circuits, they have not had significant commercial success in India. However, the urban Indian viewer who is increasingly watching films on digital platforms is more inclined to watching indie films. This is creating a new trend of broadcasters and digital companies picking up more indie films than before for their digital platforms.

8 Festivals and Markets

8.1 International Film Festival of India

Since its beginnings in 1952 the International Film Festival of India (FFI) has been the biggest event of its type in India. In 2004 the IFFI was moved to Goa. Since then the IFFI has been an annual competitive festival with a competition section open to world cinema. The Best Film award in this section is awarded a cash price of approximately \$ 60,000. Details of other awards are given at <http://iffi.nic.in/live/Award.html>.

8.2 Film Bazaar

Organized by the NFDC, Film Bazaar (filmbazaarindia.com) has now become the leading South Asian platform for promoting not only Indian cinema, but also films of SAARC countries.

The Bazaar is focused on discovering, supporting and showcasing South

Asian content and talent in the realms of filmmaking, production and distribution. A converging point for film buyers and sellers from all over the world, the Bazaar also aims at facilitating the sales of world cinema in the South Asian region.

Film Bazaar has evolved into South Asia's global film market, witnessing an increased South Asian and international participation with every edition. The 2016 Film Bazaar saw an attendance of 1206 delegates from 36 countries.

Some of the activities that take place in Film Bazaar are enumerated below -

- NFDC invites top buyers, sales agents, producers, film funds and film festival programmers from across the world to Film Bazaar, where they can watch the latest films from India and South Asia for distribution and investment purposes as well as for selection in leading film festivals.
- NFDC curates and presents 15-20 projects looking for production partners in the *Co-Production Market*, where leading producers from across the world who are looking for South Asian content meet with filmmakers regarding potential co-production opportunities.
- The *NFDC Knowledge Series* segment of the Film Bazaar is the leading platform for dissemination and sharing of information and trends in the film business in India. Through a series of lectures, presentations, discussions, and master classes, the latest trends, business practices and methods of optimizing business potential are shared with the delegates of Film Bazaar.
- *The Viewing Room* is a specially designed Digital Video Library presenting the most recent and hitherto unseen films from South Asia that are looking for Gap Finance, Sales, Festivals or International and Indian Distribution. About 200 new (complete and incomplete) films are presented under this segment every year to distributors, sales agents, festival programmers and potential investors.
- *Industry Screenings* are held at the market venue in three digital theatres that are built at the venue each year. The section gives producers an opportunity to showcase their films to the attending Buyers, Sales Agents and Festival Directors / Programmers.
- *Film Offices* have been introduced with effect from 2014 for State / Country Tourism Boards and Country Film Commissions to have a dedicated office at Film Bazaar, which will allow them to introduce and pitch their respective Tourism Board / Film Commission and locations to attending delegates from the film fraternity.

nity.

- The *Work-in-Progress Lab* gives selected filmmakers a chance to screen the rough cut of their feature-length fiction films to an eminent panel of international advisors and get constructive feedback from them regarding the edit.
- The *Producers' Lab* was set up to provide the necessary skill sets to aspiring & upcoming Producers and to keep them abreast of the technologies and best practices available to fully exploit the potential of a film.
- *Screenwriters' Labs* (Film Bazaar Screenwriters' Lab & Children's Screenwriters' Lab) seek to provide skills to selected screenwriters with a view to increase the international & domestic marketability of their projects.

Some of the recent and most successful films to have been through one of the segments of the Film Bazaar are:

- The Lunchbox (Cannes Film Festival)
- Miss Lovely (Cannes Film Festival)
- Court (Venice Film Festival)
- Chauthi Koot (Cannes Film Festival)
- Liar's Dice (Sundance Film Festival)
- Qissa (Toronto International Film Festival)
- Titli (Cannes Film Festival)
- Ship of Theseus (Toronto International Film Festival)
- Killa (Berlin International Film Festival)
- Thithi (Locarno International Film festival)
- Island City (Venice International Film Festival)
- Loktak Lairembee (Busan International Film Festival)
- Tu Hai Mera Sunday (BFI London International Film Festival)
- Lipstick Under My Burkha (Tokyo International Film Festival)
- Margarita, With A Straw (Toronto International Film Festival)

A film loving country, India has many private or state supported film festivals. Many of these film festivals have been set up by cinephiles who also work towards creating a connect between local talent and professionals from across the world -

8.3 Mumbai International Film Festival for Documentary, Short and Animation Films

Started in 1990, this biennial festival is conducted by the Films Division, Government of India, in collaboration with Government of Maharashtra and the Indian Documentary Producers' Association in Mumbai. Apart from the Competition Section, MIFF also holds homage, retrospective &

special package sections, an open Forum and seminars, workshops and master classes. MIFF has a separate Indian competition section as well and is an important platform for documentary film makers to meet, interact and exchange ideas.

8.4 Mumbai Film Festival (MAMI)

Mumbai Film Festival is an International film festival held in Mumbai each year. Organized by the Mumbai Academy of the Moving Image (MAMI), the festival previews new films of all genres from around the world with a range of Competitions and Showcase categories. It is easily one of the more prominent film festivals in India.

8.5 International Film Festival of Kerala, Thiruvananthapuram

The Kerala State Chalachitra Academy, an institution under the Kerala Government has been set up to promote cinema and conducts the International Film Festival of Kerala (IFFK) every year. A competition section for films from Asian, African and Latin American countries is the highlight of the festival. The Golden Crow Pheasant Award with a cash prize of approximately \$ 22,000 for the Best Feature Film, to be shared equally between the director and the producer, is the premier award of the event.

8.6 Kolkata International Film Festival, Kolkata, Bengal

The Kolkata International Film Festival, which was started in the year 1995, was the culmination of a film society movement that drew its inspiration from the masters of Bengali Cinema - Satyajit Ray, Ritwik Ghatak, Mrinal Sen. The KIFF is organized by the Kolkata Chalachitra Utsav Society, with financial and logistic support from the Government of West Bengal. From 2014, the Kolkata International Film Festival has become a competitive festival. The festival also acknowledges films made by women directors, from all across the globe and have therefore dedicated a separate competitive category to their films.

8.7 Pune International Film Festival, Pune, Maharashtra

The Pune International Film Festival (also known as PIFF) is held every year in the city of Pune, in the state of Maharashtra since 2002. The festival started an International Competition section from 2005. The Government of Maharashtra started awarding the Best Film and the Best Director in the International Competition.

8.8 Dharamshala International Film Festival, Himachal Pradesh

Dharamshala International Film Festival was started by film enthusiasts

in 2012 with an aim to give its local community a platform for good alternative cinema. DIFF promotes contemporary art, cinema and independent media practices in the Himalayan areas of India. It aims to create events, spaces and opportunities to nurture, encourage and develop contemporary forms of creative expression in the region.

9 New Trends

India, a young market, has embraced rapid technological changes and has emerged as an important market for digital content. This young market is aspirational and willing to engage with new technologies. The recent popularity of web series is attracting many studios and broadcasters as well as digital companies to funds newer forms of storytelling. Netflix entered the market in 2016 followed by Amazon Prime Video. Netflix has not yet invested sufficiently in creating original Indian content. However, Amazon is expected to take the lead as it has already secured local content deals with leading Indian film studios.

While mainstream Indian cinema remains a robust industry, this new avenue is attracting established and newer talent as it allows them freedom to explore stories and worlds that have been considered out of bounds in the mainstream space.

The success of these new platforms will depend on how effectively web content creators manage to produce world standard content in an industry that has not invested in writers in the recent past or encouraged newer content that is not driven by 'star' presence. In addition, technical infrastructure continues to be a roadblock and would have to be addressed urgently in the coming years.

The film sector in India has the potential to metamorphose into a much larger economic contributor in the Indian context in the event of it being able to address the challenges of improved content, better infrastructure, standardized production practices and improved skill sets as well as greater availability of films to a larger segment of the Indian population than is the case at present. With the film sector being open to 100% foreign direct investment, the possibilities of growth are boundless and potential for returns on investment significant in several realms of this sector.