

JUNE – JULY 2021 | EDITION-24 | SPECIAL EDITION

Media TalkBack

THE RISE OF OVER-THE-TOP PLATFORMS

Explore the World of Tomorrow

Table of Contents

What is OTT?	01
Major Categories in OTT	02
How is OTT delivered?	03
Top OTT Platforms in India	04
OTT - World of Tomorrow	05
India - The Fastest Growing OTT Market	06
What will happen to OTT Platforms, Post-Pandemic?	07
Business Opportunities in OTT	08
Key Component of a Seamless OTT Service	09
Cross Media Advertising	10
Exclusive Interviews -	11
Ali Hussein (Chief Executive Officer, Eros Now), Arjun Prasanth (Creative Director, Netflix), Shibasish Sarkar (Group CEO, Reliance Entertainment), Pushpesh Singh (Vice President - Sales, Zee5), Rushabh Mehta (India Head, BD & Operations FLYX / Backstage), Mithun Shetty (CEO, Trescon), Mr. Nitin Narkhede (Partner, The-Ally), Nishant Muttreja (Marketing Manager - Sony LIV), Rupak Chatterjee (CEO/MD, Hippiix), Amber Sharma (Founder, Mowgli Baba - Beyond The Reel), Sriram Manoharan (Founder / MD CONTUS and Gudsho)	
Top Career Opportunities in OTT World	12



MESSAGE FROM THE CHAIRMAN

MESC is a new revolution & evolution to the whole education system of India with full emphasis for skill-based education rather than memory-based education.

It's one of the finest initiatives by the Govt. of India and I'm proud to be associated with MESC with a serious responsibility to develop a new generation of skilled man in every field. It is especially important in our sector of Media & Entertainment, to explore & think beyond obvious. I'm humbled & thankful to everyone who has entrusted me with this great responsibility of taking the council in the right direction for the next generation and I am sure that we have a good team to achieve our targets at the earliest.

MESSAGE FROM THE CEO

I extend my regards towards everyone who supported and contributed in the completion of the 24th edition of Media TalkBack focused on "The Rise of OTT Platforms". I believe reading is the most powerful tool we have for connecting and sharing the human experience.

Today, with millions of people around the globe staying close to home to reduce the risk of spreading COVID-19, access to books, magazines and information is more important than ever before. Reading can offer incredible comfort: it reduces anxiety and makes us feel more accomplished and even happier. Through this, you will get an insight on one of the biggest aspects of the Media & Entertainment Sector with articles, relevant information, and one on one interview with some of the Top-Notch Professionals from the Indian and International Streaming Platforms giving scoops on their journey, upcoming projects, do and don'ts to have a successful career, etc.

Our goal is simply to ensure quality content for everyone as we settle into our new normal. We encourage you to take care of yourself and each other, and we hope reading can offer you solace during these difficult times.



Editor-in-Chief

Mohit Soni

Conceptualised by

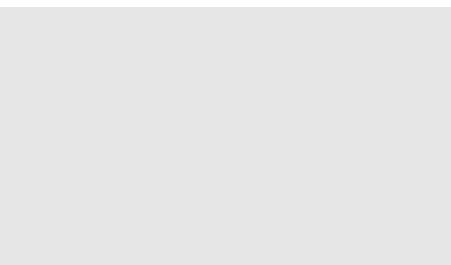
Pooja Arora

Created by

Nupur Aswani
Siddharth Anand Menon

Designed by

Sumit Bhardwaj
www.iconiccreators.com



WHAT IS OTT?



The abbreviation OTT represents Over-the-Top. This implies spilling across various gadgets at whatever point we need is conceivable due to "over-the-main," an advantageous little term that clarifies the new conveyance strategy for film and TV content over the web without the requirement for customary transmission, link or satellite compensation TV suppliers. In straightforward terms, we're discussing individuals paying an internet service, similar to Xfinity, for web admittance to watch Netflix, without paying for satellite TV.

Any web-based feature supplier that conveys content utilizing the web is alluded to as the OTT platform. In prior occasions, the satellite TV supplier would assume the liability of furnishing the clients with the projects. In the cutting-edge period, the interaction has gone through an ocean of changes attributable to the headways made in the field of innovation. The clients can undoubtedly pursue administrations like Spotify, Netflix, Amazon Prime Video, and so forth and profit the substance through the web. A steady web association is an essential for benefiting the substance.



MAJOR CATEGORIES OF OTT PLATFORMS



Advertising video on demand (AVOD)

Not at all like SVOD and TVOD administrations, AVOD is free to shoppers. Nonetheless, similar as communicated TV, buyers need to endure promotions. You can see AVOD in real life when watching DailyMotion, YouTube and 4OD, where promotion income is utilized to balance creation and facilitating costs.

Premium substance proprietors seldom use AVOD as it creates lower measures of income than SVOD and TVOD. It's fascinating to take note of that YouTube has begun to move its membership based Premium substance to a promotion based model, with reports that the help was delayed to get on with clients.

Freemium & transactional video on demand (TVOD)

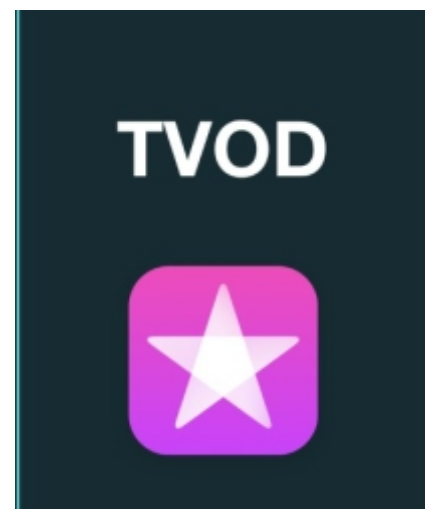
TVOD is something contrary to membership video, where customers buy content on a compensation for every view premise. There are two sub-classifications, known as electronic sell-through (EST), where you pay once to acquire lasting admittance to a piece of substance; and download to lease (DTR), where clients access a piece of substance for a restricted time frame for a more modest expense.

TVOD administrations will in general offer later deliveries, giving rights holders higher incomes and giving purchasers convenient admittance to new substance. TVOD benefits regularly hold clients by offering appealing value motivations, so they keep on returning later on.



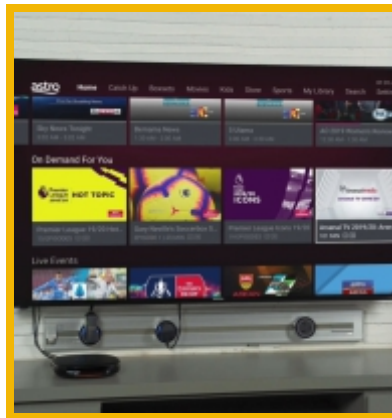
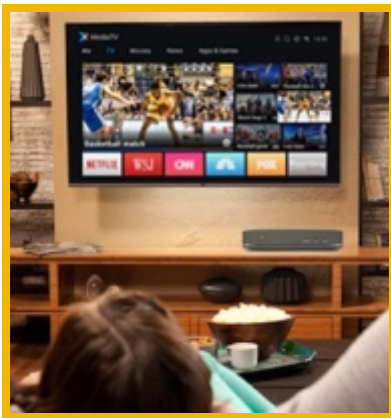
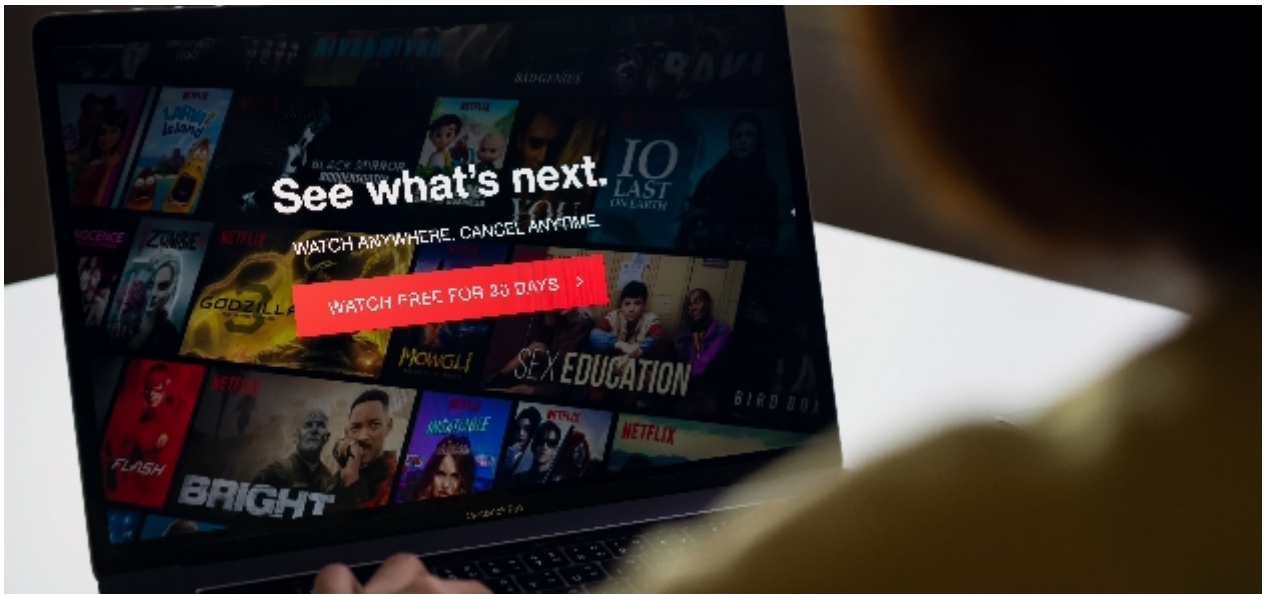
Subscription video on demand (SVOD)

With SVOD, there is far more prominent opportunity to quit, as buyers aren't integrated with a drawn out agreement. This offers more noteworthy adaptability to clients, and suppliers of SVOD are ceaselessly tested with holding customers, by giving selective new substance, forceful evaluating plans – and most likely both.



How is OTT DELIVERED?

The openness of OTT content is one of the numerous reasons it's so mainstream. To stream OTT, clients just require a rapid web association and an associated gadget that upholds applications or programs.



Versatile OTT Devices

Smartphones and tablets can download OTT applications to stream in a hurry.

PC's

Consumers can get to OTT content from work area-based applications or internet browsers.

Brilliant TVs

The most widely recognized models incorporate Roku, Apple TV, Firestick and that's just the beginning. Game control center, similar to PlayStation, likewise regularly support OTT applications.

TOP OTT PLATFORMS IN INDIA

OTT platforms have gotten incredibly famous in India since most recent couple of years. OTT is a real time media administration offered straightforwardly to watchers through the web. OTT sidesteps link, broadcast, and satellite TV stages, the organizations that customarily go about as a regulator or wholesaler of such substance. Because of COVID-19 flare-up in the country, numerous producers are presently delivering their motion pictures on major OTT stages, rather than sitting tight for the auditoriums to re-open. India has heaps of alternatives when we talk about OTT administrations.

Here are the Top 10 OTT Platforms in India.

Did You Know?

BigFlix was the first OTT platform in India that was launched in the year 2008 by Reliance Entertainment.





Hotstar is an Indian membership video on-demand web-based features worked by Disney Media and Entertainment Distribution, a division of The Walt Disney Company. It is owned by Star India. It is known as the one-stop destination for Marvel, Star Wars, PIXAR and National Geographic.

Star Wars

Cancel

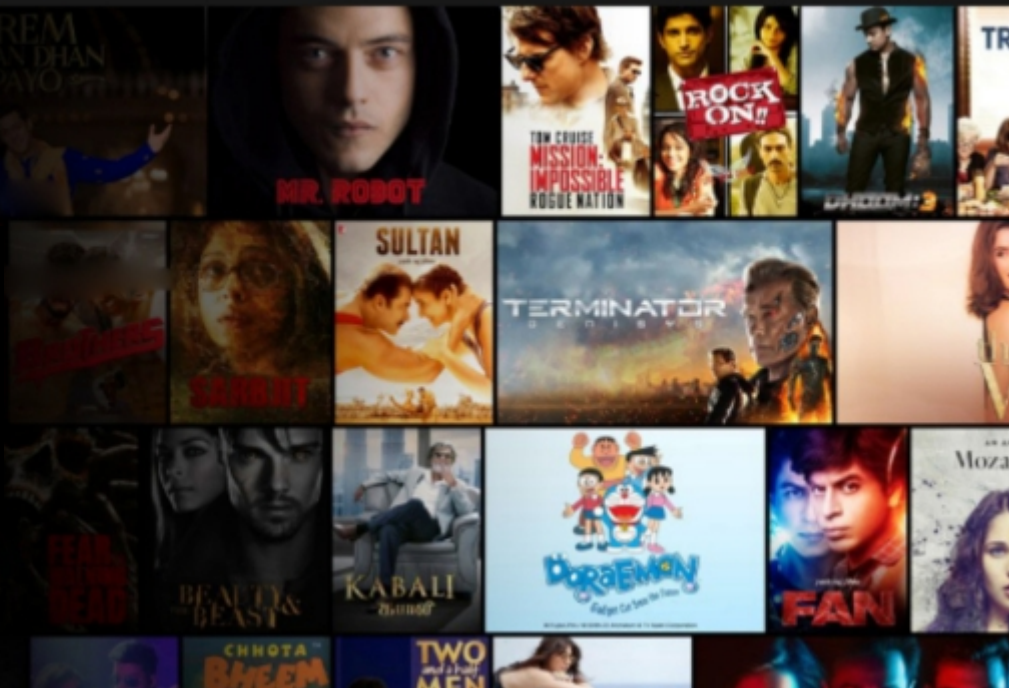


Some of the most popular
Movies & TV-series
on Disney + Hotstar are





amazon
prime video



Amazon Prime is a paid membership program from Amazon which is accessible in different nations and gives clients admittance to extra administrations in any case inaccessible or accessible at a higher cost than expected to other Amazon clients. Administrations incorporate same, a couple of day conveyance of merchandise and web-based music, video, digital books, gaming and shopping for food administrations. In April 2021, Amazon detailed that Prime had in excess of 200 million supporters around the world.

Some of the most popular **TV-series** on Amazon Prime Video





NETFLIX

Netflix, Inc. is an American super substance stage and creation organization settled in Los Gatos, California. Netflix was established in 1997 by Reed Hastings and Marc Randolph in Scotts Valley, California. The organization's essential business is a membership based real time feature offering web-based gushing from a library of movies and TV series, incorporating those delivered in-house. In April 2021, Netflix had 208 million supporters, incorporating 74 million in the United States and Canada. It is accessible worldwide besides in territory China (because of nearby limitations), Syria, North Korea, and Crimea (because of US sanctions). The organization has workplaces in Canada, France, Brazil, the Netherlands, India, Japan, South Korea, and the United Kingdom. Netflix is an individual from the Motion Picture Association (MPA), creating and conveying content from nations everywhere on the globe.

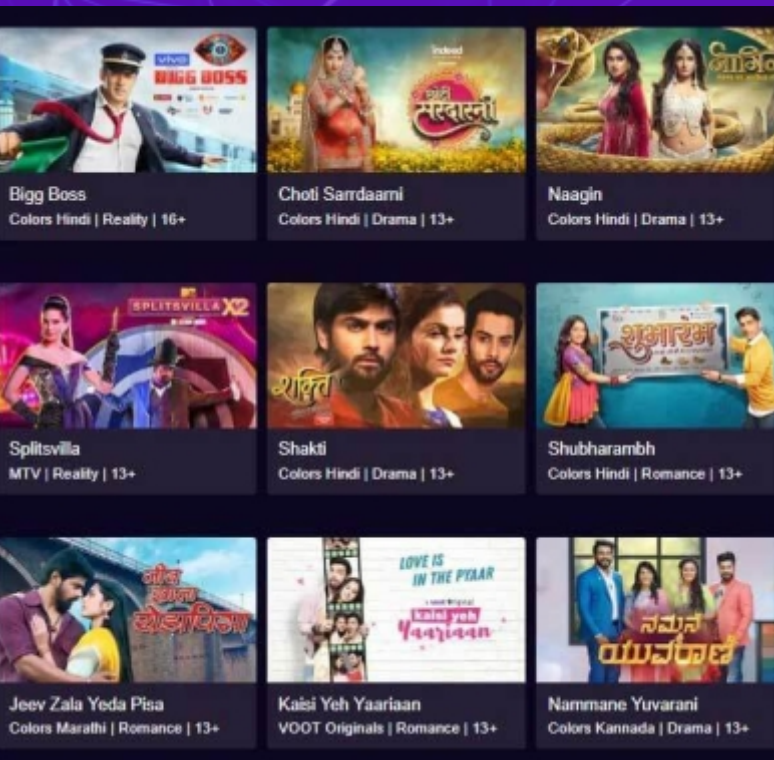
Did You Know?

Japan has the most extensive Netflix library in the world, as per a recent study by Flixed.

Some of the most watched
Movies & TV-series
on Netflix



voot



Voot is an Indian membership video on request (SVOD) administration. Dispatched in March 2016, it shapes the online arm of Viacom 18. It is Viacom 18's promoting drove video-on-request stage that is accessible as an application for iOS, KaiOS (JioPhone) and Android clients, and a site for work area utilization. Voot is accessible just in India and is a home for more than 40,000 hours of video content that incorporates shows from channels like MTV, Nickelodeon and Colors. Content is likewise accessible in various dialects like Kannada, Marathi, Bengali, Gujarati, Telugu and Tamil. Voot has content from Colors TV, MTV India, Nickelodeon India and other Viacom 18 possessed TV stations. It likewise has numerous Bollywood films for streaming. It has created a few 'Voot Original' shows for spilling also.

Some of the most watched
Movies & TV-series
on voot

Did You Know?

There are 2.5 times more vernacular users compared to the English Internet user base.





ALTBalaji is an Indian membership put together video with respect to request stage which is an entirely possessed auxiliary of Balaji Telefilms Ltd. ALTBalaji is accessible across 32 distinct interfaces for its watchers. The substance has been made accessible on versatile and Tablet Devices (Apple telephone, Apple iPad, Android telephone, Android tablet), Web program (Desktop Browser), Android TV, and (Windows PC, Windows Mobile, Windows tablet).

Their site guarantees the stage to be the biggest substance bank found in India. The narratives range from show, parody, and sentiment, to thrill ride, wrongdoing, and secret. The substance bank additionally incorporates 100+ hours of children's substance just as metropolitan territorial shows in Bengali, Hindi, Marathi, Punjabi, Tamil and a lot more dialects.

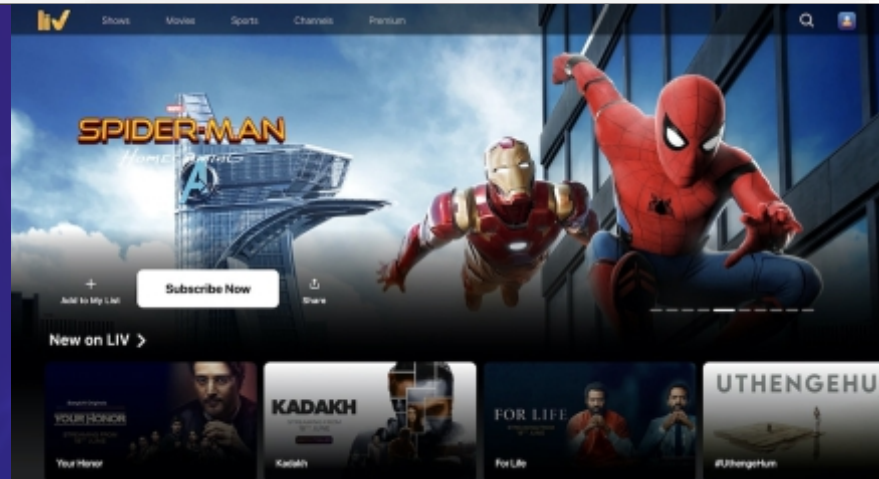


Some of the most watched
Web series
ALTBALAJI





Sony Liv (promoted as SONY LIV and earlier as SonyLIV) is an Indian general diversion, video on-request administration that is claimed by Sony Pictures Networks India Pvt. Ltd., situated in Mumbai, Maharashtra, India. Sony Liv's Library comprises of 18 years of substance from the Sony Entertainment Network directs in India: Sony TV, Sony SAB, Sony Ten, Sony Max, Sony MAX 2, Sony PIX and Sony Six.

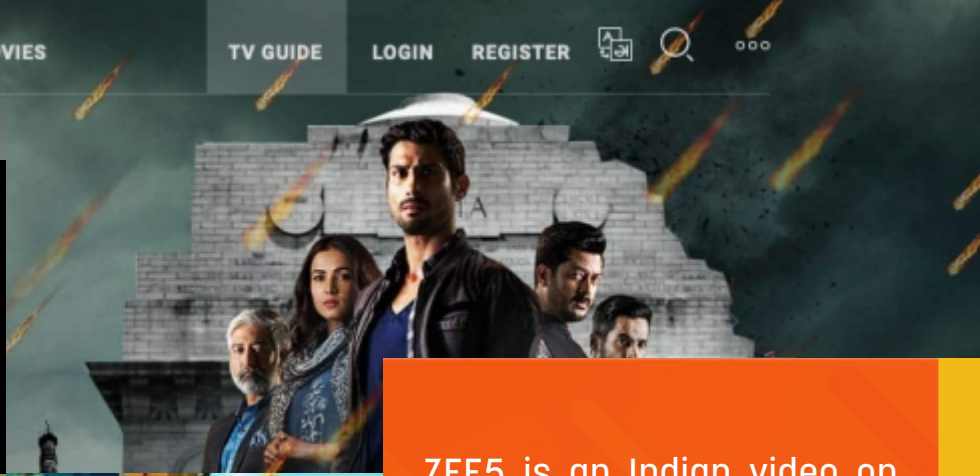


Did You Know?

Sony Liv is the principal Indian Over-the-top Platform to create music content for a Hollywood component film - delivering music for the Hindi rendition of the blockbuster named Passengers, featuring Chris Pratt and Jennifer Lawrence.

Some of the most watched
Movies & TV-series
on Sony Liv





ZEE5 is an Indian video on demand administration run by Essel Group through its auxiliary Zee Entertainment Enterprises. It was dispatched in India on 14 February 2018 with content in 12 dialects. With ZEE5 Club, supporters will actually want to appreciate amusement content with no nosy promotions and across gadgets.



Some of the most watched
watched TV shows
on ZEE5

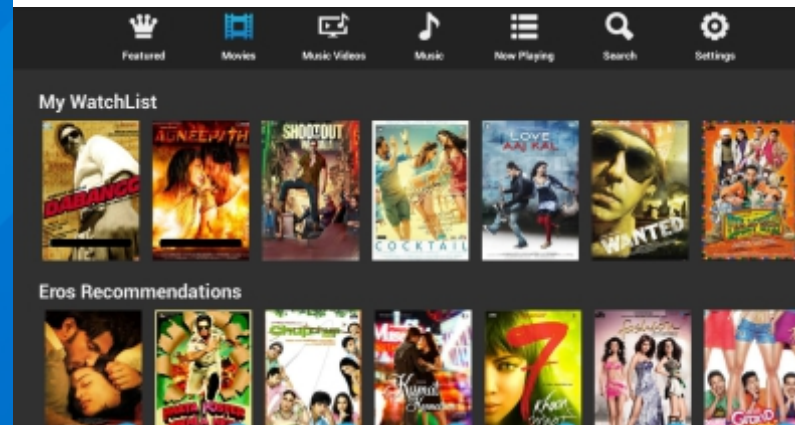


Did You Know?

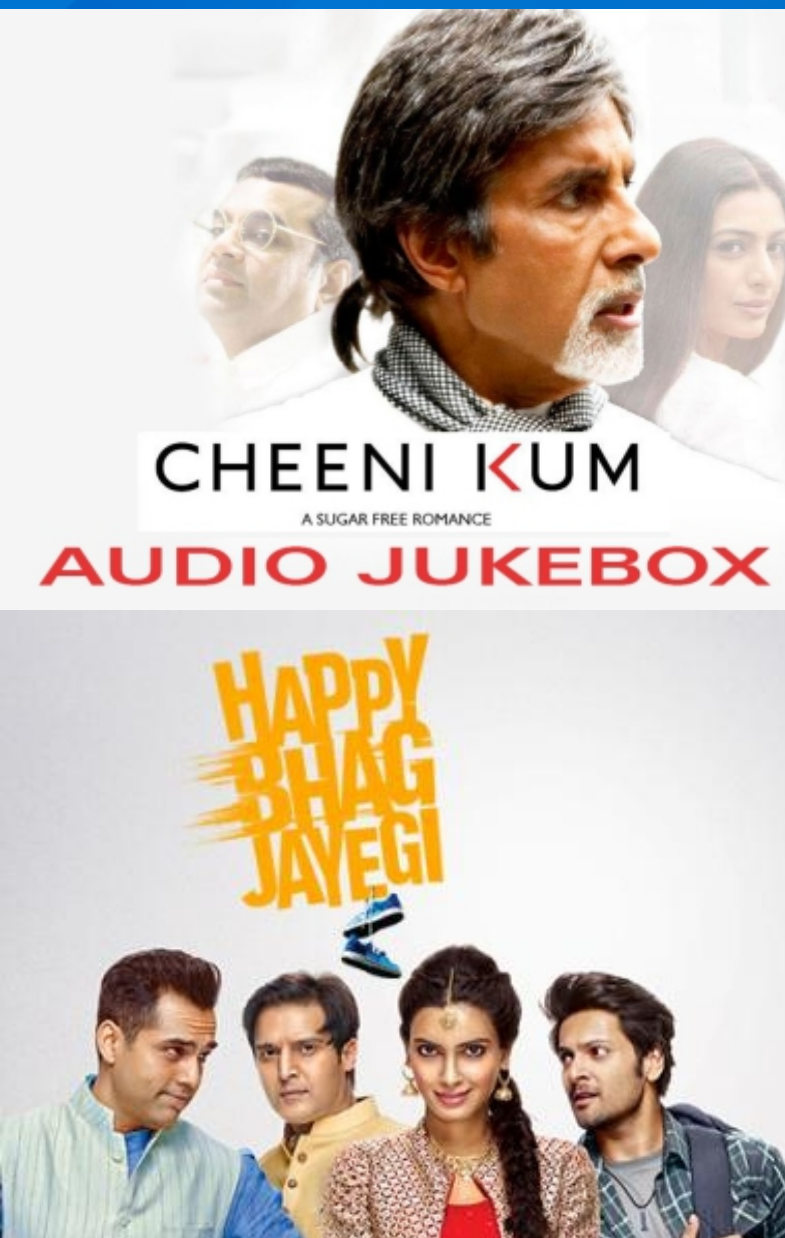
There are 2.5 times more vernacular users compared to the English Internet user base.

Eros Now is an Indian membership based over the top, video on-demand amusement and media stage, dispatched in 2012. It is claimed and constrained by Eros Digital, the computerized media the executive's arm of Eros International plc. The organization offers media real time and video-on-demand benefits. The advanced stage is available on most Internet-associated screen including portable, tablets, web, and TV.

erosnow



Some of the most watched
watched TV shows
on Eros Now





MX Player is an Indian video real time and video on request stage created by MX Media and Entertainment. It has more than 280 million clients internationally. The stage at present works on a promotion upheld model and has a streaming library of more than 150,000 hours across 12 dialects. It is accessible on iOS, Android and the web. The online Feature of MXPlayer is accessible totally liberated from cost for our clients to investigate.

In 2018, Times Internet obtained a larger part stake in MX Player for \$140 million. On 20 February 2019, MX Player was relaunched as an OTT stage with unique programming. It has authorized substance from different Indian and International studios including FilmRise, Sonar Entertainment, Screen Media Films, Goldmine, Hungama, Shemaroo, Paramount Pictures and Sony Entertainment.

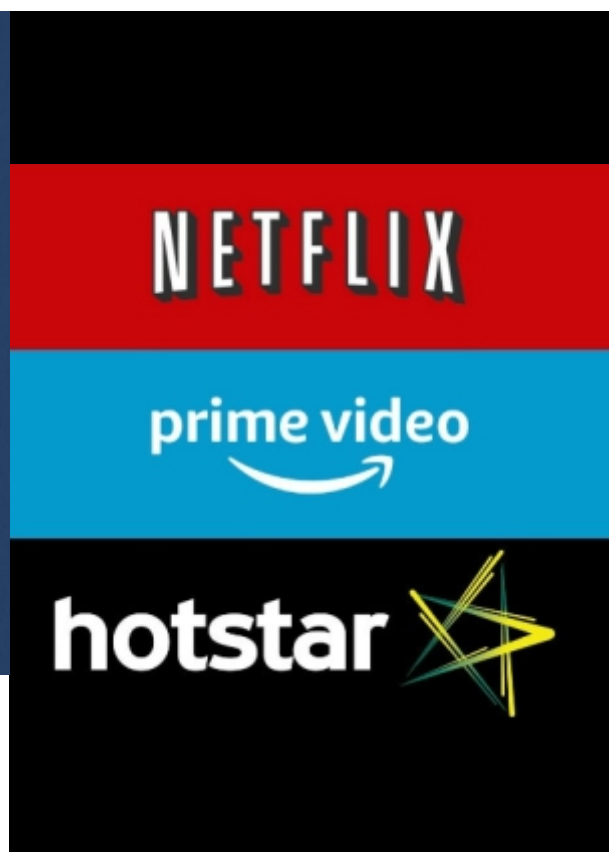
Some of the most watched **Movies & TV-series** on MX Player





BIGFlix	Hindi, Telugu, Tamil, Bengali
BS Value	Tamil
Cinemas of India	Hindi, Malayalam, Telugu, Tamil, Marathi, Bengali, Punjabi
Disney+ Hotstar	Hindi, English, Malayalam, Telugu, Tamil, Bengali, Kannada, Marathi
Eros Now	Hindi, Telugu, Tamil, Punjabi
Hoichoi	Bengali, Hindi
Hungama	Hindi, English, Telugu, Tamil
JioCinema	English, Hindi, Telugu, Tamil, Bengali, Odia, Punjabi, Gujarati
Joy Tv	English, Hindi, Telugu, Tamil, Bengali, Kannada, Odia, Punjabi,
Lionsgate Play	English, Hindi
Koode	Malayalam

OTT Platform	Content languages
Manorama Max	Malayalam
Mubi	English, Hindi
MX Player	Marathi, Hindi, Telugu, Tamil, Bengali, Malayalam, Kannada,
Namma Flix	Kannada
Neestream	Malayalam
Netflix	English, Hindi, Telugu, Tamil, Bengali, Malayalam, Kannada
Niri 9	Assamese



Planet Marathi	Malayalam
Prime Reels	English, Hindi
ShemarooMe	Marathi, Hindi, Telugu, Tamil, Bengali, Malayalam, Kannada,
SonyLIV	Kannada
Spuul	Malayalam
Sun NXT	English, Hindi, Telugu, Tamil, Bengali, Malayalam, Kannada
Tubi Tv	Assamese
TVFPlay	Hindi, Telugu, Tamil
Ullu App	Hindi, Telugu

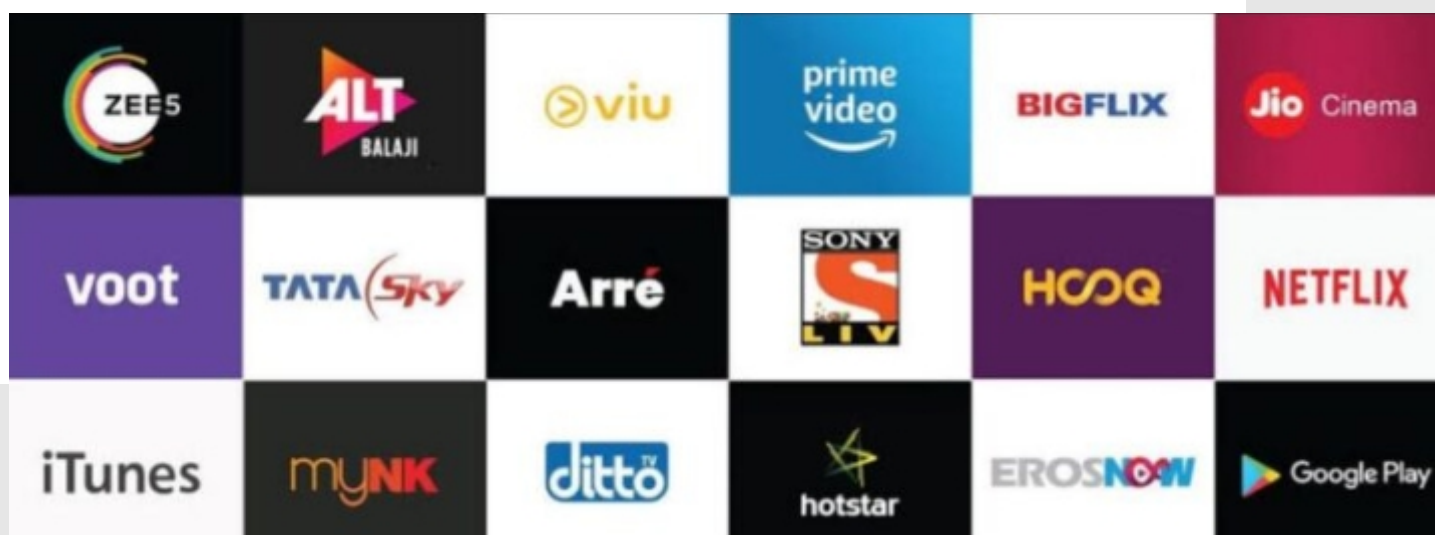


OTT Platform	Content languages
--------------	-------------------

Addatimes	Bengali
Aha	Telugu
Airtel Xstream	Hindi, English, Telugu, Tamil, Kannada, Bengali, Marathi

OTT Platform	Content languages
--------------	-------------------

ALTBalaji	Hindi, Telugu, Tamil
Amazon Prime Video	Marathi, English, Hindi, Telugu, Tamil, Bengali
Apple Tv	English
Asianet Mobile TV+	Malayalam, Tamil, Kannada, Telugu, Hindi





OTT Platform	Content languages
Viu	Hindi, Telugu, Tamil
Voot	English, Hindi, Telugu, Tamil, Bengali,
Vuclip	Hindi, Telugu, Tamil
YouTube Movies	English, Hindi,
YuppTV	Hindi, Telugu, Tamil, Kannada



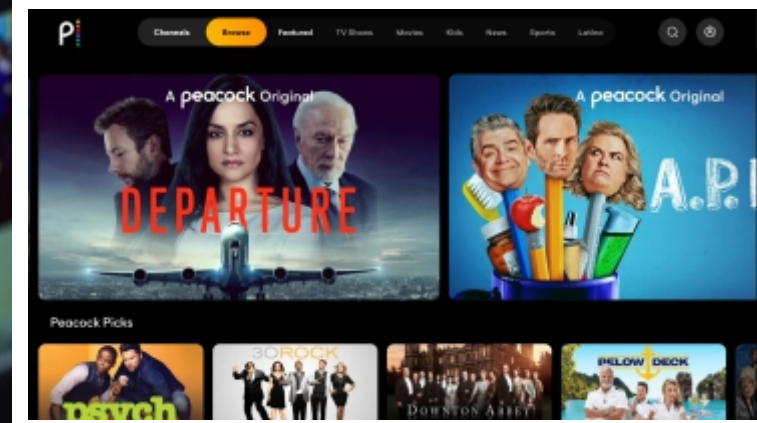
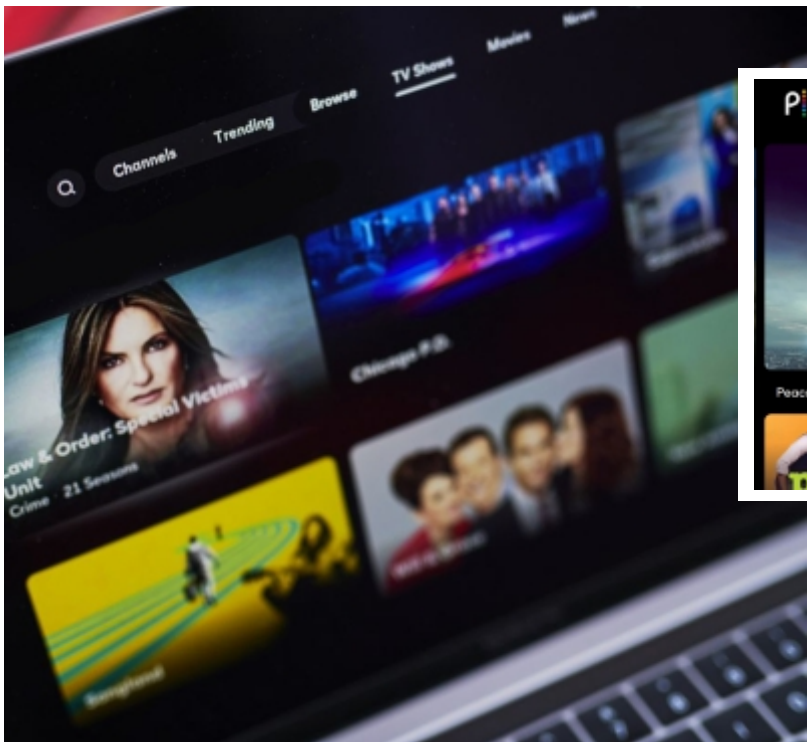
With the approach of real time features, over-the-top or OTT platforms are promoted to be the fate of Indian Media and Entertainment industry. With their assorted substance and developing crowd, the computerized stages are expected to be the new typical for film buffs. Computerized streaming platforms overwhelmed film diversion to rank the third-biggest Indian Media and Entertainment area in 2019, as indicated by the most recent EY-FICCI Indian Media and Entertainment Report.

OTT THE WORLD OF TOMORROW



Coronavirus has additionally impelled the development of a section which was at that point blasting. The conclusion of film lobbies has prompted the development of OTT as the new big screen. In any case, the appeal and experience of huge screens for Indians will consistently remain, and they will get back to the 70mm experience when an acknowledged fix is out and things stream back to regularity. In any case, the remarkable circumstance has prompted a total upgrade of the consistently developing elements of OTT business in India.





DID YOU KNOW?

Indians under the age of 35, account for nearly 90% of the time spent on OTT medium. And out of which, 79% of the viewers are male.

INDIA – THE FASTEST GROWING OTT MARKET

According to a new PwC report, India is right now the world's quickest developing OTT market, set to turn into the 6th biggest all throughout the planet by 2024. The market in India is required to develop at a CAGR of 28.6% over the course of the following four years, contacting \$2.9 billion in incomes.

There are at present in excess of 40 OTT specialist organizations in India, which offer streaming types of assistance over the Internet. As indicated by Hotstar, India's biggest OTT stage with more than 300 million endorsers, their foundation accumulates 2.5X of TV reach on marquee English shows. Generally mainstream MX Player with 200MN+ month to month dynamic clients brags 150,000+ hours streaming substance alongside firsts across types being devoured by 43% metro and 57% non-metro city shoppers in India. Dialing up territorial substance center and offering one-to-numerous advanced video-on-request stages, Voot right now flaunts 100MN MAUs with 43 minutes normal client time spent across all sister stages - Voot Select, Voot Studio, Voot Kids. Likewise, Sony LIV - India's other most loved OTT stage appreciates over 50MN month to month sees with a 5X development in promotion impressions each day.

With the OTT market further enhancing into vernacular and sort-based stages, advertisers are given a considerably more prominent chance to arrive at their specialty and applicable crowd sections. With mass personalization at play, advertisers would now be able to take advantage of crowds from Tamil Nadu, Andhra Pradesh, West Bengal and Kerala decisively as they burn-through content in their favored local language on arising local OTT stages, for example, Hoichoi, Aha, SunNXT, Cityshor.in, Neestream, Koode, Heeroz, Watcho, Addatimes, Reeldrama, ManoramaMAX and numerous others from across vernacular areas. Selective child's OTT stages, for example, MyToonz, Voot Kids likewise empower sponsors to advance explicit items focused on at kids, youthful grown-ups and guardians.



WHAT IS THE POST PANDEMIC FUTURE OF OTT PLATFORMS?

COVID acted as a catalyst for the OTT platform's market growth. OTT is one of the not very many enterprises to have profited with the pandemic. Without unique substance on straight transmission medium, there has been a critical off take in the membership and utilization of OTT content.

In India, the shortfall of a control board for web content, at this point, has likewise been fueling inventiveness and, subsequently, viewership on OTT platforms.

To keep drawing in crowds and keep innovativeness alive, I feel that in a perfect world all streaming substance should offer watchers full divulgements of their substance, permitting shoppers to choose for themselves.

The future lies in AI and AI assuming a part in naturally characterizing streaming substance and creating full divulgements.

By a wide margin the greatest test for the OTT platforms will come when the circumstance returns to typical post Pandemic. At the point when different wellsprings of amusement like the Movie theaters, live shows, live exhibitions, sports, exercise center, and so on continue, it stays not yet clear with regards to how might the OTT platforms handle that circumstance. The OTT mediums may lose their appeal among the watchers. This can be decided from the way that despite the fact that the IPL competition was planned with no crowd in the arena, however the viewership on the TV and other live medium (Disney+Hotstar) was more by 25-30% over the earlier years.

The following decade in this space will perhaps have a place with those with the best unique substance, yet in addition the most cutting-edge innovation, investigation and easy to use highlights. Eventually, the streaming conflicts will enable watchers and alter how they burn-through content.





BUSINESS OPPORTUNITIES IN OTT

Organizations are searching for approaches to get more cash-flow by giving OTT and related administrations.

Telecasters are progressing to real time TV, OTT administration suppliers are growing new administrations, and substance proprietors are finding new OTT appropriation openings. Sadly, OTT administration profit edges are diminishing because of numerous new OTT contenders. Changes to TV frameworks and keeping up programming applications can be costly. New sorts of administration can be mind boggling, expensive, and dangerous to dispatch.

Key OTT Business openings in 2021 and forward incorporate OTT administrations, Multi-stage Advertising, TV Apps, Social TV, and tCommerce. These stand apart from the numerous other OTT openings since they are as of now high development set up multibillion dollar ventures.





Key Components of a Seamless OTT Service

Content is unquestionably King in this day and age. Having content that consumes need to communicate with supports your image and gets individuals energized whether it's live or on request content. Plans of action that decide how OTT specialist organizations make cash in streaming substance are significant. Organizations like Netflix and others having a month to month membership administration is one model. You may offer conditional review encounters like the Apple TV business model. For the compensation per see (PPV) model, you ordinarily purchase film seeing rights which gives you a measure of time, for example, 24 hours to heads up.



Another key segment is promotion driven real time features. The content is allowed to see yet the substance proprietor needs you to watch a promotion either toward the start and additionally during the center. It resembles YouTube channels. You're approached to watch an advertisement before a video begins or perhaps you've watched a lot of recordings and there's a promotion that springs up in the center.

The nature of how you stream that substance on any gadget is genuinely significant. There's loads of information that shows customers become disinterested in OTT administration rapidly if the nature of your video isn't great. So, video quality is a key part.

You must have the option to help every one of the gadgets that your clients commonly use. The normal buyer currently has more than four associated gadgets. That incorporates cell phones, tablets, work areas, and associated gadgets like Apple TV and any remaining media players.



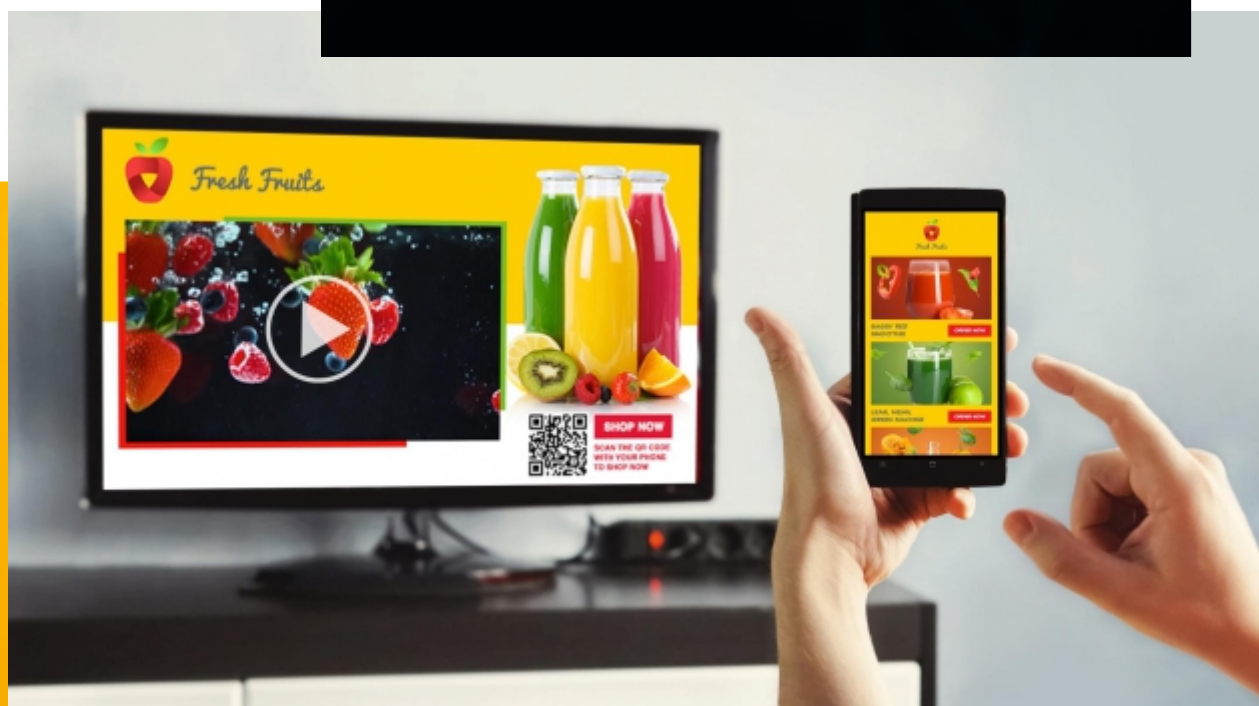
Cross Media Advertising

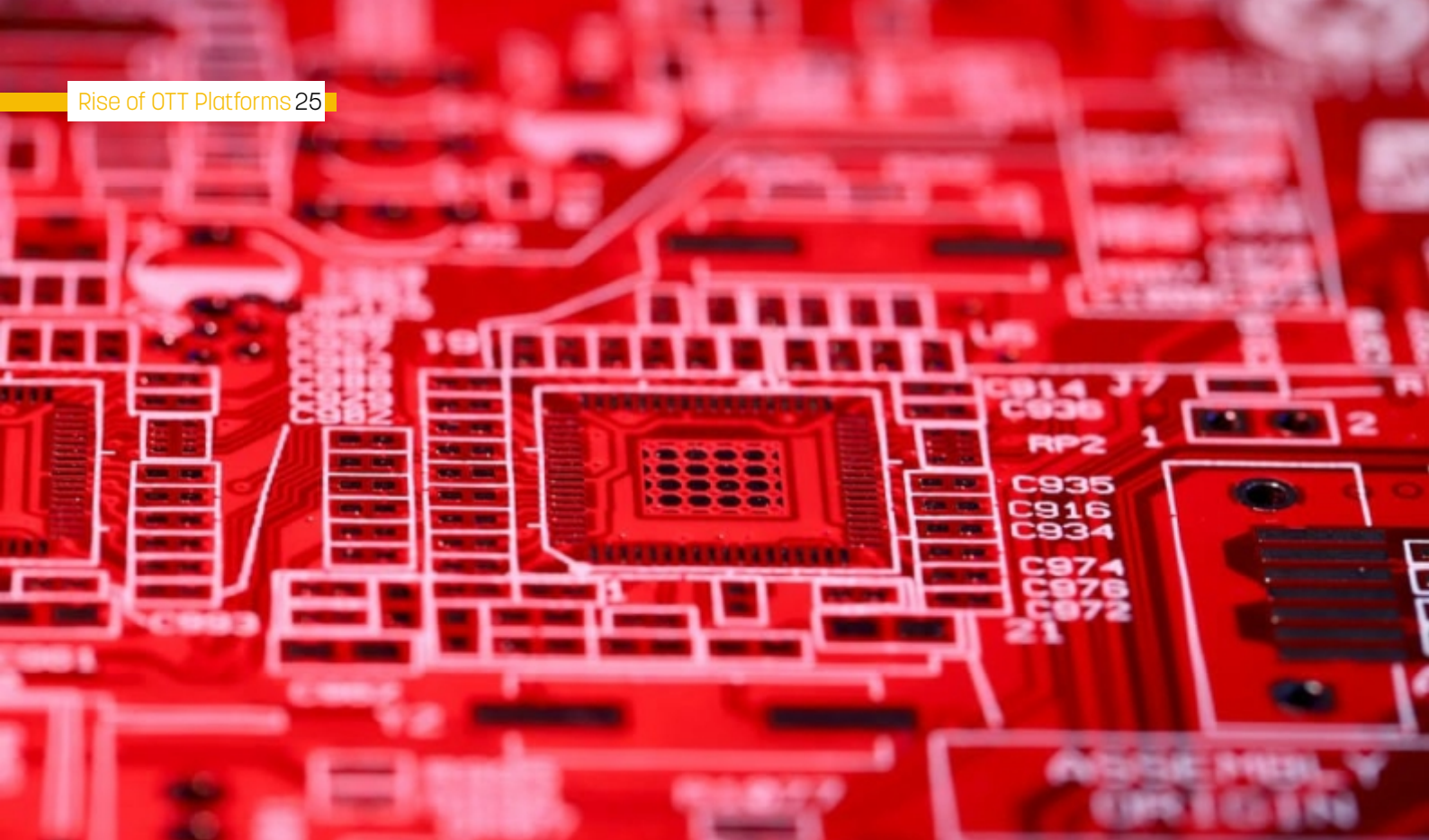


Entrepreneurs should put time and cash in showcasing their business and advancing their items and administrations. Powerful promoting is one of the top reasons why a few organizations become fruitful. While a few proprietors stick to one sort of promoting, others utilize different mediums to associate with clients. A powerful strategy for contacting a more extensive crowd is cross-media publicizing.

Large media providers have purchased or built OTT platforms, some already have broadcasting platforms, cable networks, digital footprints, OOH and print. With this portfolio of advertising delivery platforms, they now have an enormous amount of advertising inventory and associated audiences. Invariably, each delivery platform has its own separate sales and management system.

When a campaign order arrives from a brand or an agency, the order is taken by the seller and campaign elements are divided across these multiple systems. Each of these silos has its own independent workflow, with no awareness of how the other campaign elements are being fulfilled.





NECESSARY TRANSFORMATION

The significance of adequately overseeing cross-media stock delivery for the two merchants and purchasers is presently plainly settled. From an economic point of view, as a brand, your goal is to arrive at a particular target crowd across as various suitable stages at the most efficient cost per exchange with the most minimal expense per watcher. On the other hand, as a proprietor of those stages, you need to ensure that the expense of conveyance is monetarily effective and guarantee that the capacity to convey expected outcomes is convenient and precise. Thus, we have seen consolidations and acquisitions of various dissemination channels and platforms by enormous media organizations to give the scale and huge profit from speculation expected by their financial backers.

On the off chance that you make practical frameworks to empower publicizing to stream as frictionless as conceivable between the purchaser and the vender then, at that point you're in a situation to really begin amplifying your income.



T-SERIES STAGEWORKS ACADEMY

SCHOOL OF
PERFORMING ARTS

INDIA'S BIGGEST
ACADEMY OF PERFORMING ARTS

KIDS ACTING

INSTRUMENTAL
MUSIC

SINGING

DANCE

ONLINE
KIDS SINGING

ACTING

DIPLOMA IN
MUSIC

SOUND
PRODUCTION

MODELLING

ONLINE VOCAL
PRODUCTION



COURSES OFFERED

ACTING

SOUND PRODUCTION

ONLINE KIDS SINGING

INSTRUMENTAL MUSIC

KIDS ACTING

ONLINE SOUND PRODUCTION

ADVANCE SINGING

DIPLOMA IN MUSIC

MODELLING

DANCE

BASIC SINGING

ONLINE SINGING

ONLINE VOCAL PRODUCTION

Mr Ali Hussein

Chief Executive Officer, Eros Now

erosnow

Ali Hussein is Chief Executive Officer at Eros Now, the premier Indian OTT platform owned by Eros STX Global Corporation. He joined the leading global entertainment company at the beginning of 2018 to lead the brand's vision to be consumers' first choice for digital entertainment. The surge in paid subscribers, technology innovations, and global distribution is a testament to what the team has achieved over the last couple of years.

With over 18 years of experience in the media, entertainment, and digital space, Ali has been a Board Advisor to Discovery Networks and other start-ups. He has also worked with Google/YouTube, where he ran the charter for content and product partnerships in South Asia, Joint Venture between Network 18 and Viacom (Viacom 18), where he ran the digital media business across all consumer media brands, and Hungama where he managed the portfolio of distribution and content acquisition globally. Ali's expertise lies in his deep understanding of the media & technology sector and consumer behavior to build large-scale enterprises.

Q. What are your thoughts about the future of the OTT industry?

With improved connectivity and technological advancements, Indian OTT audiences have proliferated in number during the pandemic. As per a recent report by PwC's Global Entertainment & Media Outlook 2020-2024 report, India is the fastest-growing OTT market at 28.6 % CAGR; to overtake South Korea, Germany, and Australia to become the sixth-largest market by 2024. OTT video growth is coming from both inside and outside the home as Internet-connected devices boom. The new 'at-home environment has led to the rise of direct-to-consumer apps, local 'bite-sized' entertainment platforms, and user-generated content (UGC) formats. With a significant shift in consumer entertainment behavior resulting in cord-cutting, new digital releases, sports events, originals, regional content, the OTT industry will continue to upsurge exponentially.

Q. What are the plans for global expansion?

As a legacy, Eros has been a pioneer to open international markets for Indian films and Eros Now is now leading the path for the group. Strategic partnerships with leading brands across the globe such as Apple+ Channels, Roku, Virgin Media, and more have enabled Eros Now to consistently enter and eventually expand in India as well as global markets.

With the largest Bollywood repository, engaging originals, music, Eros Now already has a massive audience base hooked in countries across UK, USA, Australia, New Zealand, Sri Lanka, Bangladesh, China, South Africa, Middle East, to name a few. We will continue to expand and ensure Indian content lovers are not deprived of their favorite titles wherever they reside.



Q. What is the strategy to capture the Indian audience?

Eros Now plans to focus on new original Hindi language series, as well as augmenting the portfolio of regional language series to maintain and grow its leadership position in Tier 2 and Tier 3 regions of India. As previously announced in December 2020, Eros Now is scheduled to release a total of 46 original series and movie premieres across 8 Indian languages in 2021. In addition,

Eros Now plans to introduce more genres of content to reinforce its leadership position in the Indian OTT market. Eros Now is also a frontrunner in adopting technological innovations. Our partnership with Microsoft to deliver the best streaming experience is a testament to our efforts in evolving India's OTT space.



Q. OTT platforms are adding short-format video and gaming to their core offering. Is creating content solutions a part of your plan, too?

With the legacy studio and our experience of running content in the theatrical industry for so long, we have understood the pulse of our audience which gives us an edge in the industry. Through our content strategy, we are always committed to investing in quality programming that will appeal to the Indian and global diaspora. Even during the lockdown, we went ahead and shot originals keeping all the norms in mind to offer the audience relevant and entertaining originals.

Q. What shifts in audience behavior have you observed?

The Indian OTT viewer has evolved throughout the pandemic period. Most of the OTT viewership growth in India is coming from Tier 2 and Tier 3 cities. In line with this, the majority of Eros Now viewers are in the younger demographic and prefer to consume entertainment in Hindi or their native languages. For Eros Now original series consumption out of 80% of watch hours for original series, 50% came from consumers in Tier 2 and Tier 3 cities in India. The other major trend in a post lockdown scenario was the exponential growth of viewership on the large screen and smart tv platforms. Some of the latest original releases have delivered 40-50% of their overall viewership on large screens.

Q. Any tips for upcoming digital entrepreneurs.

India is one of the largest and fastest-growing digital markets in the world and the pandemic has further propelled this growth. I have observed that in addition to large cities, the growth will come from tier 2 and tier 3 cities. Therefore, businesses should spend time understanding the India that resides in the hinterland. As we move towards a new normal, we will observe that pandemic has changed our behavior, thinking, and consumption patterns. It will become increasingly important for entrepreneurs to understand how the potential customer is evolving and develop their growth strategy accordingly.

In the interconnected world, businesses will also need to focus on synergies and take a collaborative approach rather than going solo. Entrepreneurs will need to develop the right model and work with the right partners to ensure they can coevolve while adding value to a customer's life.



Mr. Arjun Prashanth

Creative Head, Netflix India

Netflix is an American global internet streaming on-demand media provider that distributes several contents called "originals" (films, series, miniseries, etc.) along with acquired content. This article gives a list of originals produced or distributed by Netflix India. Netflix's first original for India was Sacred Games.

Q. How has Covid impacted the OTT?

There is no doubt the pandemic has brought millions of customers to the doorstep of online streaming platforms. As a result, over-the-top (OTT) platforms will see services upping their game and budgets by 25-30 percent to stay ahead of the curve in 2021. According to a report by Media Partners Asia, streaming services are estimated to have spent more than Rs 5,100 crore (\$700 million) in India last year. Media Partners Asia is an independent provider of research, advisory, and consulting services across the media, entertainment, sports, telecommunications, and technology industries in the Asia Pacific. It has upped its investment in OTT for this year compared to 2020. OTTs are expected to launch more than 400 originals this year as compared to less than 200 titles in 2020, according to a report. An independent analyst and consultancy firm headquartered in London. After all, original titles like Scam 1992 on Sony LIV found strong traction.

It is anticipated that streaming platforms will maintain the forward growth momentum they are presently experiencing. Among the wide array of available streaming services, free and ad-supported content will experience newer heights, along with platform exploration and diversified content discovery. As people now have maximum time to stream content, free or low-cost subscription platforms have come up as a budget-oriented alternative for new entertainment. As a stand-in for wide theatrical releases, the privileged release on OTT platforms such as Amazon Prime and Disney+ is expected to acquire strength as a trend from 2020 onwards. This would be directed by a massive number of displaced film releases and by the need to cut down the expenditure by OTT players on content production.

Final thoughts

Some cases of losing exclusive external content are found across all streaming platforms that are supposed to weather a crunch in terms of TV and film content in 2020 and beyond, considering the limit of content licensing periods. While a novelty factor for already existing television and film content exists, the budgets of major OTT players do not match with the shares of subscribers wishing for new original viewing material.

NETFLIX



This is exemplified by Netflix, which is about to lose 4 million subscribers in 2020, even as debt levels almost touched USD 14.8 billion the last year (USNews). Thus, by securing exclusive rights from production houses at a reasonable premium, OTT platforms can overcome subscriber losses with an increasing content library and lowering the pressure on profit margins.

Q. What are your thoughts about the future of the OTT Industry?

OTT Services: A Glimpse Of Their Future The entertainment industry went through a lot last year, with COVID-19 bringing offline entertainment to a practical standstill. The likes of AMC and Disney saw holes the size of billions of dollars in their balance sheets, with business virtually vanishing overnight. Though supposed to be the year of revival, this year saw a turn of events that were a painful reminder of the long-term scars of the pandemic on the sector. The merger of Discovery with AT&T's WarnerMedia has shaken the planet, for it was a merger none saw coming. The two are companies working at different ends of the media industry, with one working on cheap-mass-produced content and the other on premium high-end content. It is the wedding of the yin and the yangs of the world, and it has been a painstaking reminder of the problems and challenges that lie ahead for the industry.

Though this is happening at the other end of the world, it has made me think of the future lying ahead, for our very own burgeoning domestic media sector.

Q. Are you considering making content in languages other than Hindi or Hinglish?

A. 30% of OTT users prefer to watch content in languages other than Hindi and English. 9 OTT platforms that exclusively stream regional language content these streaming platforms are making original and popular regional language content easily accessible to millions across the country OTT platforms are here to stay and nothing has made this statement truer than the rise in their popularity during the lockdown. With hundreds and thousands of movies and TV shows available at our fingertips, these web streaming services have become the staple over the past months. With their burgeoning popularity, the need for OTT platforms and web content permeated beyond metros, leading to a slow and steady rise of regional-language-only services. While Netflix and Amazon Prime Video have a respectable collection of regional language content in their libraries, there is still so much untapped potential in such content that cannot be accessed as easily as mainstream shows and movies. With platforms like Hoichoi and Aha, audiences can now stream content made in other languages just as easily as they can watch international and Hindi-language TV shows and movies. As filmmaker Bong Joon Ho eloquently said, "Once you overcome the one-inch-tall barrier of subtitles, you will be introduced to so many more amazing films. Here's Why Hotstar, Netflix & Amazon Prime are Dubbing Content in Regional Languages

Both domestic and international players are looking to disrupt the OTT market through India-focused originals and regional content. While the players are focusing on creating more localized content, they are also trying to widen their offerings by dubbing the existing content in other regional languages.

"Currently, our original content from India is largely in Hindi, but we are also licensing films in various regional languages. We have a couple of Marathi original films including Firebrand and 15 August. Our members have access to local content in several languages, including Hindi, Tamil, Telugu, Gujarati, Marathi, Malayalam, Kannada, Bengali, Sikkimese, Urdu, and Punjabi. Our Indian members have a curated library of some of the best regional and indie films to choose from on Netflix," said Netflix spokesperson.

Dubbing Content To Reach The Masses

According to the KPMG report, dubbing existing content is considered an effective tool for the OTT players to quickly expand the catalog of original and movie content available. Content can be dubbed into several languages such as Tamil, Telugu, Bengali, Kannada, Malayalam, and Marathi and reach the audience of different regions.

A 2018 report by the Centre of Media and Entertainment studies, too, showed 45 percent of the users consume regional language content. "By 2017, the regional viewership on YouTube India has tripled, with Hindi, Telugu, Tamil, Kannada, and Malayalam content being watched by millions of viewers," the report noted.

Q. What Do Users Want?

A survey report published by YouGov, a market research company, earlier this year said 72 percent of people in India prefer watching content in languages other than the ones they know. The report also showed that only 24% of users like dubbed content. Most viewers prefer subtitles for foreign language shows. The report also said 82 percent of users in south India prefer subtitled content while the north and east India are twice more likely than south to prefer dubbed versions.

Players Meeting Demand For Original Content

OTT players are striving to strengthen their footprint in the Indian market via original content. According to media reports, citing data from business intelligence company Veratech Intelligence, Netflix India clocked in a revenue of INR 466.7 crore for FY19 with a net profit of INR 5.1 crore riding on the growing original content in India.

In May, reports said Netflix had plans to launch 22 original movies and 11 series in India by 2020 as a part of the company's aim to create appealing content from the country. The US-based company made its debut in producing local original content in India with the crime thriller *Sacred Games*, based on a novel by Vikram Chandra. Meanwhile, Hotstar will make original movies under its Hotstar Special label and has also earmarked INR 120 crore for producing original content. Meanwhile, YouTube is also looking to strengthen its presence in the Indian market with 'YouTube Originals'.

Q. Regulation of OTT content is making the headlines often.

A. How do you see this evolving conversation?

This is the same across platforms, and everyone is studying the new guidelines. What we must recognize is that the government and the industry at large are trying to do the best for the consumers and the creators. We too are focused on doing this. Our slate is enough to tell everyone that we are excited and bullish about our content and the business as a whole. You were the first high-profile streaming service to earn an Academy Award nomination. Do you have any plans to tailor content to win, say, the National Awards in India? Getting an award means a lot to us and our creators. We are studying the new guidelines that have come into place recently. The effervescence we saw when *Delhi Crime*, *Lust Stories*, and *Sacred Games* won international recognition was super-encouraging. This year, we have already picked up quite a few awards on both the series and film sides.

The Indian OTT space is brimming with potential as we see a competitive mix of domestic and international players vying for the top spot in the sector. Yes, the competition is crazy but to be fair half the players aren't even ready for the national much less the international stage. They are just small regional players aiming for a top spot in their chosen region. To their credit, they are responsible for introducing many lower and middle-class people to the OTT world by offering content directed at them in their regional tongue. This personalization extends to the content too which being produced around topics centric to those regions is appealing to a vast number of locals. Bigger players like Netflix and SonyLIV have been vying for this grass-root personalization by offering international and domestic content in multiple major Indian languages. This effort, though, falls short in comparison to the personalization driven by these regional platforms which offer nothing but local content save for some other content too.

With competition this diverse and potent there is very little breathing room for existing players to grow organically at a steady rate. With good content rare to come by OTT players are finding it increasingly hard to retain customers with customers switching platforms every time they run out of content to stream. This cycle is especially prevalent in a price-conscious market like India where consumers pay as long as the product is serving them well after which they stop using it together. This makes it even more difficult for these media outlets to operate in India as without an optimally distributed release cycle and cut-throat pricing they cannot retain a majority of their customers. For example, Netflix had on its debut projected a 100 million-plus consumer base in the next 2-3 years but today it stands at a measly 4 million approximately. This though hasn't stopped the company from being the biggest revenue generator of the lot. Don't you think there is an uncanny resemblance to Apple's business model? Well, I do and that just tells us more about the industry. Netflix hasn't achieved a massive consumer base due to their premium price point whilst its competitors like PrimeVideo and Disney+ Hotstar eyed more customers with lower prices, this is highly reflective of the price-sensitive nature of the Indian markets. Which strategy is better is an argument for another day.



While there may be many platforms, the consumer base isn't even a healthy 30% of the Indian population. Despite the weak OTT penetration, even after the pandemic, there is hope for the industry as it offers platforms a chance to grow financially, if not in terms of market share, with a larger potential clientele. This weakness may also be the breathing room that many have been looking for as it offers a chance for players to grow a larger presence than their competitors by being the first ones to gain those extra customers, the strategies for which we will discuss at a later date. As the economic outlook looks bright for the future, despite the second wave of Covid, with growth and innovation taking place in the economy. This growth will increase the purchasing power of consumers in the long term and will make the case stronger for premium content providers like Netflix. Who will eventually emerge victoriously is to be seen but there couldn't have been a more exciting time for the OTT space as with the growth of the economy the industry will grow too albeit with a few winners and many losers.

Q. What shifts in audience behavior have you observed?

In the initial phase, India, being a price-sensitive market, there was skepticism amongst the audience to pay for digital content. However, the mindset is gradually changing as audiences today are willing to pay for quality content. Also, as television and theatres were dominating the audience for years, the digital screen is a refreshing change where they appreciate unique narratives.

Q. Do you see OTT platforms riding waves in the coming quarters?

The pandemic, it seems, has been kind to digital streamers, with OTT players in India observing a steady spike in subscriptions. Netflix, a platform emerging on the country's digital frontier, is reportedly adding 20 Million subscriptions per day as compared to its average of 10M in March. The company has also reported signs of breaking even and even posting a profit, no small feat amid the slowdown. Netflix streaming revenue from the US crossed the \$5,077.31 million mark for the first time in FY 2016. In 2019, the OTT giant generated about 45.9% of its total revenue from the homegrown United States. The total US streaming revenue increased 20.88% YoY in 2019, to an all-time high of \$9,243 million. Netflix International Streaming Revenue recorded a revenue growth of 95% in the new FY. Other OTT players have also observed massive surges. Is it fair to say the lockdown has been a major boom for streamers?

India's direct-to-stream video industry has witnessed an incremental growth of 240 percent between 2016 and 2019, and it will continue to grow at the current pace. That said, the lockdown has certainly played a vital role in propelling subscription growth across OTT platforms. With the Indian market being one of the most profitable ones, the future certainly looks promising for OTT.



Mr. Shibasish Sarkar Group CEO, Reliance Entertainment

Shibasish is Media & Entertainment Industry professional with over 27 years of corporate experience in handling multiple verticals across gaming, films, television, animation, digital content & new media platforms. He has been a part of the leadership team with the Reliance ADA group and has demonstrated organizational capabilities in establishing and scaling business operations, driving sustainable growth by forming key alliances, managing stakeholders, talent partners & cross functional teams. He is adept at liaising with industry bodies & government authorities and is often called upon to speak at industry related forums.

Shibasish is a Chartered Accountant, Cost Accountant, Company Secretary and MBA with specialization in marketing. His past employment includes managerial positions at Viacom18, UTV Disney & Godrej Sara Lee.

Besides serving in the capacity of Director & Member of the Board within various Reliance ADA group companies, Shibasish leads the M & E businesses as its Group CEO - Content, New Media & Gaming.

Q1. How has COVID impacted the OTT Industry and how do you see its growth?

A. If you look at the overall situation of the Indian content industry journey, I think the content creation of the streaming platform or the growth of the streaming platform, we have been seeing substantial growth from the last 36 months. Most of the Global platforms have started creating their footprint by 2016 - 2017. But by 2017-18 onward we have seen how all the business has started growing. A couple of fundamentals that are unique to India irrespective of the COVID situation or not. The important fundamentals are in India post the launch of JIO, virtually the data cost is negligible as you will not get a similar data cost across the globe. The consumption pattern of any digital content has grown. What was not happening earlier is that the focus of the content creator or focus of the platform was primarily towards Linear TV. We started seeing at least the global players like Netflix, Amazon, who set up their shop. They started commissioning the project. And honestly, at least for Netflix,

the Indian consumers who first started taking those subscriptions started building up the habit of looking at their global content. It was not necessary that Indian content was available. It is much more expensive than a general channel subscription, but if you spend that money to look at their global content or western content. This pattern, of course, between seven, 2016-17 up to 2019-2020, this pattern of the foot every year was having its growth. Like if we look at the three big players while Netflix was known for their content, Amazon was of course the large e-commerce platform, as well as for their consumers must come as well as trying to be a contributor where they're coming for a video or coming for the pattern we, but ultimately, they have been coming from a marketing activation group. And, lastly, from a Disney perspective, it was one of the largest sports contents available there on Hotstar. These are all scenarios in the last 14 months we saw dramatic change or reason for I mean the impact of COVID on this industry. So, people are all locked down at home. There is no possibility of any external, forget about the entertainment,

but external any kind of event for people's movement at the same point of time, a significant opportunity of consuming or sampling content across the globe, or across the Indian continent, all these three reasons put together has almost in the year 2021 the year, which has gone by at least even up to December 2020, we have seen WCG reports, etc., the growth pattern was almost like a 50% upside, fortunately for the content creator, this was at least one medium that was going right because theatres were closed everything was shut down. So even for the filmmakers or even for the other medium, everything was quite bigger than what was happening for even broadcasters that the economy was completely in the tailspin, there was a significant drop in that advertisement revenue. And if there was a significant drop in advertisement revenue, of course, the budget got shrunk even for the GEC platform. But OTT is one place where we have seen significantly not only in India but globally. In 2021,

all the large players that have increased their spending with a significant number. I mean large players, global players, or even Indian players like Zee5. So today in the country, there are some 40 odd platforms. So even if you look at the top three, which in terms of the size and scale, which is Netflix, Amazon, and Disney+ in terms of their investment. But after that, you can also look at all the other platforms in channels that have their own OTT play like a Sony liv or a Zee 5, etc. Yes, so last 12 months, 40 months, if you asked me, the start, what happened within the year 2017-18 literally leapfrog in the last 40 months, the growth was almost like a 50% growth in one year. The only segment which had been growing in the media and entertainment sector, I think other than games, gaming, whether the same story, people have been consuming content and digital, the overall industry, overall content part of the industry has changed tremendously.

Q2. What about reliance entertainment? How has COVID impacted reliance?

A. just to give a little background, what does reliance mean, if you want to understand this question, you need to understand what does reliance entertainment stand for and what we do. Our main or our business elements are if somebody asks us to explain, we basically say that we are a content creator company agnostic to the platform. When I mean agnostic to the platform, we make content from a 17mm screen to a mobile screen. We created more than 400 or 300 shows over a large 13-14 years, then, of course, the big content on the streaming platform. Then we make content for general entertainment channels or daily soaps, non-fiction series. We make a lot of animation content for the channels and OTT platforms, and finally, we are also having a mobile gaming studio where we make content for mobile games. Now, if I look at one part of our business which suffered was the one linked with the theatrical sector which was completely shut down I mean, even now, also largely after the second wave, the cinemas have shut down. So, people from a company like us, we have launched and many other others, as of March 20, right. We managed to release some of the direct to digital on Netflix. So, we are still holding the big ones which are being released for a theatrical release. At the same point of time while it was the situation of the theatre and theatrical business, there is substantial content we have been able to create for the streaming platform, even during the peak COVID situation, because one part was an exhibition. The other part of the impact was how do you shoot? Because the shooting was a large part of the last year, as well as in the current year, whenever there is a lockdown, if there was a stoppage in the shooting but even in that situation, we navigated with all of the protocols and all of the systems and et cetera.



I think in August, September, we started shooting. We did a show with Zee5 which was basically an adaptation of black widow, subsequently, We did a second show called sunflower we just launched a couple of weeks back and the number currently, if I look at it, we have at least two shows in development with Netflix, there are two shows in development with Amazon, there is one show in development with Hotstar. So, all the large players, I mean that all the meaningful players we have been doing content for all of them in the streaming Space. The team is engaged in the shooting and production in that space. So, the businesses remain unaffected. So somehow, so if I look at the screen part of the business was quite affected,

the streaming part of the businesses we've managed to work with a start-stop situation, same situation for television daily, when the business was completely unaffected and we did quite well in our animation and the gaming business, Now this entire set up, this entire team when the last year lockdown happened, we planned and we ensured that they are all at their home, they have the hardware at the home. We ensured the software, hardware, bandwidth network, everything we organized, and by means of which happened is that they were able to create at even from a work from home structure. Also, we can create content to put those supplies to all.

We did a show with Discovery kids called original Singham, we did show called Nickelodeon Golmaal junior and then we have a cartoon network smashing some banners, et cetera. So, all the shows we got running in the entire last year and the platforms are happy because they have got content completely uninterrupted. So, to break it into pieces, the live-action part differently affected the framework, mainly affecting the streaming content and the television content. We still managed and navigated and organized some supplies and some content but that non-live-action part and the animation and gaming part that continued without much hassle.

Q3. What are your thoughts about the future of the OTT industries?

A. Definitely, the industry is going to grow further. We are looking at the people that are predicting that probably by between 2020 to 2023, the overall industry is growing almost at 25 to 30% a year. There are reasons, if you look at what is happening in this space, a country with 1.3 billion population, young population, virtually negligible data costs, more than 650 million smartphones. So, you have all the elements in place for the consumption patterns to increase. There is no reason why the consumption pattern will not increase. I might believe that there's developed growth. So, there are two or three things that are happening entirely. Number one, there are more players. There is the next segment of global players for planning to launch their platforms in India. So, we already have Hotstar, Amazon, and Netflix. Very soon we will see Apple as well as HBO max, launching their India play. They have already launched globally, but for Indian content and India play, they will start looking at content requirement and will start outsourcing content from here. And then of course there are players like peacock, Hulu, etc., and those kinds of players at that point of time they want to take a position here. So, the second level of growth that is going to happen is that the spend of the global players for the India market is going to increase not only from the existing players but also from the new entrants which are going to enter the market. You also need to understand why it happens for the global players to look at an India market. We will see that if you look at the North America, the main market in terms of viewers is already quite crowded. It was already saturated because the television industry, as well as the streaming platforms, are much more mature than the Indian market situation. And already, there are 20-30 players who have been jostling for the same level of consumption pattern of the consumer. Definitely, for the next subscriber base or for their next level of growth they have to look at outside North America or the global play.

In terms of the global play, Europe is small because while Europe is an interesting market and where the consumers are paying for the overall size of the market, it is small and China, they cannot enter. The Chinese government is not allowing any foreign players to open up their center. So, they have no other option, but you get the next big geography or the next lucrative geography, which is India, for the consumer subscription. So that's point number one, point number two, also, what is happening is that the Indian storytellers' stories are now going global. So, it is not only they're coming to India for the Indian consumer, but Indian storyteller stories are not now restricted to only Indian audiences. I mean, to give an example, when we did Sacred Games, a few years back, the train, we understood that almost two-thirds of the consumers came from outside India, and they are not necessarily NRIs and OCIs of the world. It came from mainstream audiences. So, language is not a barrier. The same thing has happened in that next level of growth that we'll see in India will be basically from the regional markets. Today, we have to make content in almost like 20 - 25 odd languages. While in the Hindi segment, we find that with the growth of new players or the advent of new players, there will be a certain level of growth but the next significant level of value growth to the participant's group will expect from the regional market, because if content, whether it is made in Tamil, Telugu, Malayalam in whichever odd language people have started agnostic or consuming content agnostic to the language, we are all consuming content, looking at subtitles at the end of the day when we see our content, whether Narcos or Money Heist, none of them are English content at the end of the day.

But we are all consuming content because the storytelling is interesting. So, India's next level of growth, it has to be from the regional market as what can we see, over and above Hindi. So yes, the market is going to grow if they expect it to go at it between 25 to 30% year on year, the overall pie of the digital, and OTT will be larger than the film business. Definitely, if not people who have crossed that side of the market, and yes, the regional growth would be sharper than the national and the Hindi language.

Q4. Regulation of OTT content is making the headlines often. How do you see this as an evolving conversation?

A. Yes, I think, we always play into that situation, or we always have to debate into that situation. What is the freedom of creators? This is something on the line of responsible storytelling, if not the responsible or not so responsible storytelling is affecting the freedom of another set of people. Now, there's no easy answer to it, but globally the creator or the storyteller definitely wanted, democratic setup or democratic situation in terms of the storytelling. So that's what, as a producer, as a maker, as a creator, all what we always try to see that the creators have their voice, and that voice has been being told on the stories as clearly or with as much freedom as possible, but in the same break, one also needs to understand that while one creator's need of freedom or democracy in terms of his or her storytelling. Where is that responsibility that that storytelling is not affecting somebody else's freedom of living or somebody else's freedom of thought processes, right? And that's why the whole concept starts coming to what are the guidelines one should have, or the new sectors. So, there has been a lot of debate, no doubt about that. Over the last 24 months people have been debating, somehow this guideline came, I think, two months back, my thought process, why at the core, I always believe, and I always strive for as much, openness, transparency, and freedom that the ecosystem can provide for the creator to tell stories at the same point of time, if there is a guideline whose government has now, came out with, we need to give a definite amount of time or that guideline, how does it pan out?

Because, while we tend to react to some of the things we need to change. Some of those things need to be tweaked, which is fine because if a new guideline always has a set of observations, there'll be some changes over a period of time. Probably I will be in a position to see that, yes, there is a guideline. Let's see, next 12 months, next 18 months, 24 months, how this guideline is affecting the journey of the storyteller. So, we need to give a certain amount of time to pace it out whether it's affecting or it ultimately adapting or is it going to impact the overall quality of the stories or not. So, we need to give that time, or we need to give that effort to see that, how does it pan out? And I'm sure that if people pay for the creator of the maker space, that there are changes required, or there are suggestions which will come. I'm sure the authorities and the regulations of the body will, again, go through that motion of changes. I mean, laws are not made on one particular day. They take their own time.

Q5. How are you ensuring content differentiation and what are the challenges in that?

A. We don't deny the fact that the most important part of this whole industry is basically storytelling and how do you create that differentiation and how do you create that you are unique in that situation? You need to be one who is very close to the consumer. The challenge is also in these streaming contents or even for films, is that ultimately what you are thinking today, from the time you conceived the idea, from the time you develop it and from the time you complete the writing and then execution, is 24 months to 36 months down the line. And who knows that at that point in time, your consumer or this production is relevant or not. So, the most important thing as a creator or storyteller is that they need to remain as close to the consumer as possible. Sometimes even it is not necessarily required that you need to be different if something is good, and if something is acceptable, if something is more sought after, and if there are some people who have done it before you, that's fine, but you don't have to do it every time, but in whatever way you want to create or develop those stories, one needs to always have a question. And one is to always have an ecosystem by which the story, that idea, that concept of constantly getting to question whether they are relevant, will it excite a consumer, will it excite the next generation or not. You need to map on it - what is the target age you are looking at, what is that agency you are looking at even between the platforms you need, there are stories which you may say that, okay, this is a story, which can go to a platform, which has a mass Hindi heartland base story, which has very unique and niche content probably it will go more global, one needs to do that homework. So, interestingly, what happens is that while there are two phases of the consumer you have to look at one is a consumer-like B2B. When we are making a creator, we make stories for the platform that will pick it up. And the second level of the situation is B2C. Now, B2C is more important because ultimately even if a platform has to set up. It has to be relevant, or it has to be liked by the consumer at the end of it. So, this is an ongoing exercise. This is not what one needs to do, but as a content creation company which we are in television, OTT, etc. You need to dissect your consumer. You also need to dissect your platform who are also your consumers.

And depending upon the requirement, you need to churn out the stories, which will excite people. And depending upon your research, most important, also the company or creators or the ecosystem of the people who are storytellers. They also need to sample a lot of content because you also learn from other people's content. And that same thing, the good part of the democratic part of this world is that the content not only happens, or your own country's content, but the whole world is open. You can see our Korean content; you can see Taiwanese content, the Chinese content and see how they pan out in this situation. So, there is no one easy answer for the question, what you are asking. But it is almost something ingrained within the organization ecosystem, who does set up creative people whom you work with, what is that somebody will like two years down the line, which I can take now, right? Because at the end of the day, whatever you are thinking now, we'd see the light of the day at whatever point of time, earliest, because whatever you think now, even to create, conceive, episodes, stories, they do the one and a half year time, and then somebody to get into life, and then you execute it. So, it has its own journey, but yes, I think if this cannot happen as one strategy it has to be part of the organization's culture. So that's the way one organization, I'm sure that most of the creative companies and most of the production companies, build them to the top.

Mr. Pushpesh Singh

Vice President – Sales, Zee5

ZEE5 is an Indian on-demand Internet streaming media provider run by Essel Group via its subsidiary Zee Entertainment Enterprises. It was launched in India on 14 February 2018 with content in 12 languages. The ZEE5 mobile app is available on Web, Android, iOS, Smart TVs, among other devices.



Q. What are your thoughts about the future of the OTT industry?

A. We are already in future of OTT; future of OTT has arrived, and it will only grow from here by leaps and bounds. As per ZAPR and independent analytics company 21% of OTT users are Cord cutters which means they don't watch television at all and around 36% are cord shavers which means very light TV viewers.

According to a recent PwC report, India is currently the world's fastest growing OTT market, set to become the sixth largest around the globe by 2024. The market in India is expected to grow at a CAGR of 28.6% over the next four years, touching \$2.9 billion in revenues.

Q. OTT platforms are adding short-format video and gaming to their core offering. Your thoughts?

A. OTT platforms like ZEE5 are adding short format apps like Hipi, similarly MX player has brought in MX Takatak and along with these OTT platforms are also bringing gamification to their core offering. This all is happening because the ultimate objective of each OTT player is to make its platform a Super app a one stop shop for everything be it gaming, news, entertainment, short form video creation, movies etc

Another reason of bringing gaming and short form video is to attract audience of all the age groups and demographics be it youngsters or millennials.

Q. With the expanding internet penetration across India, do you see OTT platforms riding the waves in the coming quarters?

A. Yes, the increasing internet population is helping OTT, gaming, dating as well as short form video apps platforms and it's no more just a Tier-1 phenomenon. Today Around 60% of current OTT users come from non-metro cities, according to a report by the Times of India.

As per RedSeer Consulting report the rural consumption of OTT platforms such as Zee5, ALTBalaji, Amazon Prime, is expected to grow by 80% by 2022.

The report also claims that the overall OTT market in India is estimated to grow 80% from 170 Mn in 2019 to 300 Mn by 2022.

This growth can be attributed to the adoption of local content and languages on these platforms making it much more relatable for the Indian audience. These platforms, which work on self-censorship, provide an alternate from the shows and movies available on Television. ZEE5 for example creates a lot of local language vernacular content which is helping it expand its reach across India.

Q. What shifts in audience behaviour have you observed?

A. I think when Netflix arrived in India, initially OTT was only a SEC-A phenomenon not everyone was ready to pay for such digital video content.

However, now with increasing Internet penetration and to some extent Covid it has changed the consumer's mindset to go for such content which is available at the comfort of your time, medium and choice. Also, Covid shutting all Cinema halls and theatres people were left with no choice but OTT which now has become a habit by choice.

Q. What advantages do you think OTTs/digital media entertainment have over regular entertainment channels such as TVs, theatres, films etc

A. OTT is loved by everyone, people of all age groups as it gives you the biggest desirable thing in life and that is "Choice" viz Choice of content, Choice of Platform – TV, Mobile, Laptop, Choice of time you can watch your favourite content at whatever time you want hence it's called as on Demand platform.

This "Choice" I think is the biggest differentiator over regular entertainment channels such as TVs, theatres, films etc Gone are the days when you must go to a shop to buy a cassette to watch a movie, you do not have to wait for weekends to watch your favourite daily soap or songs.

Q. Do you think OTT space should be regulated by government or any other body or should it maintain status quo?

A. In my opinion it should be regulated just like all the other platforms like movies, television is regulation. But there should be a balance, over regulation of every content piece will kill creativity and Innovation.

Q. Any tips for upcoming digital entrepreneurs?

A. My Short and crisp message to all digital entrepreneurs can be described in 3 words:

- Develop digital hustle.
- Have a flexible mindset.
- Think Global





Mr. Rushabh Mehta

India Head, BD & Operations FLYX /
Bakstage

FLYX is the first streaming social network that helps you discover what to watch and where to watch movies and shows that you will absolutely love. It also won Google Play best of 2020 award. Bakstage is a fun casual space for people to interact with real people via real audio conversations. You can talk or join conversations about various topics.

Q. With the expanding internet penetration across India, do you see OTT platforms riding the waves in the coming quarters?

A. With Internet subscribers in India nearing 800 million, India is undoubtedly the most interesting market in the world. The green shoots for digital medium were visible even before the pandemic, however, the pandemic-induced lockdown has undoubtedly fueled the growth of OTT platforms in the last year. The shift towards OTT only fastened with the pandemic because the content across OTT platforms served as a source of limitless entertainment to the people who were confined to living within their four walls. Today, the buzz created by films and series released on OTT is no less than the films which were earlier released in theatres. Today, the OTT industry is where the TV industry was in the 1990s and we witnessed how the number of channels increased over the years. The growth momentum for OTT platforms will not only continue over the next few quarters but also the next few years. The platforms are upping the ante on two fronts, one in adding more subscribers and two in retaining the existing ones. For this, platforms are focusing on personalizing the content and user experience. With prices of smart TVs coming down and adoption increasing across markets in India, OTT is marching ahead in trying to become the screen of the household.

Q. What shifts in audience behavior have you observed?

A. Audience behavior was appointment viewing based earlier. But with the advent of OTT, it has shifted to Binge viewing or convenience viewing. Today's subscriber wants to consume content at his/her convenient time. Also, OTT consumer seeks novelty and expect the content tailored to suit their needs. They are open to exploring unconventional series and films based on stories inspired from across the world which was not shown to them earlier. People are also lapping up on regional content, with more and more regional OTT players coming in, the consumers are spoilt for choice.

Q. How is FLYX helping people in making the right content choices?

A. FLYX is a fun social network that helps people to stop searching and start watching OTT content. The core principle of FLYX is to reduce time in the decision-making and discover great content to watch from the people they trust along with their taste. With streaming war at its peak, it is adding to the problem of content overload leading to decision paralysis. People spend more than 24 minutes finding something to watch. With more streaming services and content in the pipeline, this is only going to get worse. But, FLYX has a fix. It is a cross-platform aggregator of OTT content that help viewers in deciding what to watch and where to watch shows and movies from 100+ streaming platforms, including Netflix, Amazon Prime Video, Disney+hotstar, Zee5, Voot, Sony Liv, ALTBalaji, Hulu, Apple TV+, HBO Max, amongst others in an engaging manner. FLYX's unique algorithm provides quick and targeted recommendations by weighing users' viewing tastes as well as suggestions offered by their peers and social networks. With FLYX they can find something to watch within seconds, create shareable lists, do group chats, post fun stories, and share it across their favorite social networks. Google awarded FLYX as the Best of 2020 app in the category of Hidden Gems for the India region.



Q. What is your take on audio streaming apps in India?

A. The future of social media is based on real conversations which are lacking in the current networks. 2021 will be the year of audio-based social networks. The appeal of audio apps is primarily because of ease of usage, non-invasive, and flexibility. People not only can consume content on the move but also continue doing other things, thereby reducing the visual fatigue with audio-based social networks. With so many different languages and dialects spoken in India, audio networks remove the language barrier. Also, India being a data conscious market, audio apps require much less data than video and can run in low bandwidth connections as well. We conducted a survey recently to understand the rising demand for audio streaming in India. The survey revealed that 93% of users stream music regularly and over 2/3rd preferred audio streaming due to ease of access. Also, the majority of users felt audio rooms were more personal and interactive than podcasts.

Q. Can you talk about Bakstage and its features?

A. Bakstage is a fun casual space for people to interact with real people via real audio conversations. You can talk or join conversations about various topics like movies, shows, sports, tech, news, finance, social causes, politics, etc. Bakstage brings fans, celebrities, personalities, brands, influencers into one space and connects them via live audio conversations. Anyone can start the live audio room and do 'gupshup' with like-minded people in a safe environment. Users can also record audio room and post as a podcast. Bakstage provides a voice to the people to express their thoughts and feelings. It also enables them not only to discover amazing people but also amazing content.

Bakstage is built as a platform for the creator economy where creators and consumers can interact directly. It provides an opportunity to content creators such as singers, local bands, stand-up comedians, movie reviewers, audio jockeys, news readers, motivational speakers to share their talent with a large global audience through live audio interactions. We are working on revenue models focusing on creators being able to monetize through a direct-to-consumer model. Our forthcoming features include enabling ticketing, subscription, and tipping tools to truly make it a creators' economy. Through Bakstage, brands can utilize the audio medium for product announcements, to promote their products and expand their customer base. It can also serve as a platform for business owners to meet potential partners and investors. Bakstage can also help communities dedicated towards a cause in expanding their reach.

**Q. Any tips for upcoming digital entrepreneurs.**

A. As a country that is getting younger with each passing year, we are at the cusp of making big, really big. The sky is the limit for digital entrepreneurs in India. Believe in your ideas and persevere, don't give up. But more importantly, build trust and relationships. As the saying goes, if you want to go fast, go alone; if you want to go far, go together. 'Invest in people, build the formidable team and collaborate' is the mantra to success.

Did You Know?

“Netflix saved each of its subscribers from 160 HOURS of commercials on average in 2017”

Mr. Mithun Shetty

CEO, Trescon

trescon



With over 15 years of experience in the B2B events spectrum, Mithun is always looking for ways to stay ahead of the curve and provide value to clients by organizing world-class events. He has a robust portfolio of working with the biggest names in technology and governments around the world.

From bustling startup exhibitions to immersive virtual events, Mithun's dynamic leadership has contributed to the success of many events. He has also managed and headed an entire division that handled sponsorship sales for over 500 events across the globe.

Q. What was the idea behind the World OTT Show?

A. The difficult year of the Covid-19 pandemic had just seen economies suffer, markets getting crashed and some of the burgeoning industries wiped out entirely. But for the OTT industry, Covid-19 was a blessing in disguise, a kind of a banner year you may say. Particularly, because OTT viewing had an upward pre-Covid growth.

Especially with the market being forecasted to estimate around USD 160 billion by 2024, it was imperative that we enable international & local telecom companies, media houses, broadcasters, and OTT platforms to establish themselves in this growing space. With large players such as Apple and Disney entering the OTT market in 2019, the influx of large funds into the video streaming service had already begun.

Alongside this, Netflix and Amazon were a classic example of how to bring a tectonic shift in the growth of OTT subscriptions and the degrowth in DTH or linear broadcasting such as conventional cable services.

Keeping these points in mind, it was a no-brainer to host World OTT Show in Asia. Since the inception of Trescon, our motto has always been to get ahead before the world wakes up,

and I believe we did just that again. With incredible success in its inaugural year, we now plan to take this series across the world.

Q. With the expanding internet penetration across India, do you see OTT platforms riding the waves in the coming quarters?

A. India is a complex yet promising market.

We already see big players in this space have already started personalizing content based on the needs of non-metros, semi-urban and rural markets. That's the way forward I believe. With adequate technological advancements in telecommunications and enhanced capability of devices, only the sky is the limit in India.

My only suggestion to OTT platforms is they may never grow stronger or sustain if they're only meant for the rich and elite class. Localization of content, lower prices for subscription, and the digital-first approach will be extremely crucial if they're to thrive in India.

Q. How has COVID impacted the OTT industry? How do you see this growth?

A. There is no doubt that consumer consumption patterns have changed in the last 16 months. Over-the-top platforms were already doing well pre-Covid, but lockdowns enforced by the governments across the globe have given a significant push to OTT memberships. With people given hardly any choice of entertainment, OTT gave them a never before consumer advantage – choice of content, ease of access, choice of devices/mediums.

As per one of the recent reports I recently read, India has seen a 49 percent increase in digital subscriptions; majorly including players like Disney+ Hotstar for IPL coverage, Amazon Prime Video, Netflix, and others.

Q. What are your thoughts about the future of the OTT industry?

A. Video streaming and OTT is the future of content consumption in and around the world. While we customize our

platforms and content to cater to the video consumption needs of our audience, the scope of growth is immense.

And with regards to the Indian context, India is well on course to become the biggest consumer of OTT in the coming 5 years, beating the likes of the US & China. Since India is a complex market, it'll not be easy for OTT solution providers and the competition will only get healthier. Companies that motivate their audience to subscribe again & again, give best-in-class experience and satisfaction will continue seeing success.

Q. Any tips for upcoming digital entrepreneurs.

Yes, to all the digital entrepreneurs in our country I would say, the future is here and it is over-the-top. Ideate a business model that incorporates video streaming as the core concept. Understand the market through thorough research, and keep believing in yourself.

At any given point in time, we'd like to help businesses & startups that are promising.

What many companies lack is making informed business decisions, and Trescon has expertise on this, thanks to our findings resulting from the comprehensive study by our qualified team of experts. Trescon's group of skilled analysts & global tech experts have already provided solutions to so many companies to survive and sustain in this global pandemic. We'll get through this together.

Mr. Nitin Narkhede

Partner, The-Ally



Nitin Narkhede is one of the Partners at The-Ally. The-Ally offers a complete end-to-end blockchain-based technology solution to empower content creators, video library owners, or a streaming platform provider to scale up significantly with trust and transparency.

Before starting The-Ally, Nitin has been in various leadership roles in the corporates and was involved with multiple service innovation initiatives for nearly two decades. In collaboration with his amazing team, which he calls 'The Aliens', he is involved in the research & development of this uniquely designed video streaming tech platform. He is always open for experiments & collaboration with an aim to add value to the research projects.



Q. The original idea behind The-Ally

The-Ally is actually an afterthought of a commercially failed OTT startup that I worked on earlier. Me & my wife, Pratibha, were devastated to find ourselves in the middle of all the mess & after-effect of a failed & abandoned startup despite being a pioneer in TVOD, NFTs and a forward-looking technology that was essentially trying to solve a big problem of the content-driven industry, which is appropriate revenue attribution.

I was somehow still convinced by my idea and believed that blockchain is the need of the hour to enable a transparent content distribution space. The only blockchain holds promise to give a neutral platform for anyone, who wishes to distribute and monetize their content themselves, without the need of the gatekeepers. And we built The-Ally essentially to deliver that promise.

Being broke when we initiated this from home at the beginning of the Covid days, we thought it would be a good idea just to help every content creator with the tech in these tough times and help them realize their dream of releasing their film. We just wanted to help them in Covid days & we followed our passion to build basic tech around it.

With no bells & whistles, we created the first-ever basic 1st day, 1st show launch platform, powered by the blockchain promising real-time transparency & integrity. As a result and without any credits, we launched multiple films in Covid days, were fortunate to sign up with the experimentalist & leading Director,

RGV for his TVOD platform, and also helped bigger boys like BMS launch the Movie-on-Demand TVOD section during the 1st lockdown.

The-Ally as a concept is a major shift in OTT tech/video distribution space, which provides new possibilities for video distribution, all OTT aspirants and EdTech startups.

As for the idea, frankly, we just followed the famous quote of my motivator, Mr. Zig Ziglar, 'You can have everything in life you want if you will just help other people get what they want'

Q. Covid's impact on OTT & how do I see the growth?

We pioneered the TVOD concept in early 2018 and were probably ahead of its time then. We tried selling International award-winning films but there were no takers and the model was not acceptable. There were no buyers then but within few months, Covid not only changed the model in favor of TVOD and OTT but also redrafted the content consumption pattern.

Overall, the way we look at the film brands changed and the viewer's behavior changed and the content consumption appetite has also changed - possibly forever. A new industry is born for sure!

Q. Future of OTT

Being a tech-oriented professional, I think we have still not seen the way the OTT industry will evolve in the future. As a framework, we will see a shift from reliance on the gatekeepers of this industry;

we will see a shift from Subscription-based to on-demand content, and we will see a shift in marketing the content - using community at the forefront of marketing & making a film or content viral and popular.

The-Ally wants to play a major role in this transformation & wishes to make a difference with this restructuring in the video distribution space. Our belief in this shift is so strong that we are actually investing to develop the future of the tech enabling these possibilities and using these principles in developing The-Ally technology.

OTT content regulated

Frankly, I am not very concerned about it. As a platform owner, you can still self-regulate this in principle. If this needs to be formalized by the regulators to bring in discipline in the distribution process, so be it.

The-Ally future plans

As I said, The-Ally is not really an OTT platform by itself. It's a network and it provides a stage for everyone to act. You may create your own stage or you may share a stage, the choice is yours. But what you offer at that stage is in your control. As a strategy, if the content creator wants to introduce gaming or short-form videos, we will support it. That's their business decision and we will enable it for them to implement.

However, I do believe & agree that short-form videos and films will be a more favourable form of content consumption in the future. As an enabler, we have seen much better ROI and a larger success for filmmakers in creating, selling, and distributing short-form films. An era of the equivalent of T20 in films is here!

Mr. Rupak Chatterjee

CEO/MD, Hippiix



Hippiix is your own OTT platform that serves you the right blend of movies, shorts, original web series, uninterrupted video streaming, and more, all in one place. Founded in Redondo Beach, Los Angeles, Hippiix aims to provide you with buffer-free entertainment. With multi-lingual, and cultural stories, films, series, and more Hippiix's motto is to bring you fresh off-the-lot entertainment from time to time. The Hippiix office is situated in Rashbehari Avenue, Kolkata, and registered in the same region.

With a plethora of commutable options, the location is easily accessible. Hippiix brings you a plethora of entertainment to enjoy on a weekend or weekday. So, subscribe and never miss an update.



Q. How has COVID impacted the OTT industry? How do you see this growth?

A. Well, to begin with, I think COVID has affected the OTT industry in both positive and negative ways. To start with the adversities faced by many while shooting and the constant check of health slowed down the growth of the OTT industry. Due to the constant oscillation between lockdowns and the unlocking of the same, our entertainment audience base has seen a constant rise.

As a passionate movie enthusiast, I believe people/mass feel safer to watch a web series or movie from the comfort of their home than visiting the movie theatres per se. Hence, the face of the OTT industry has changed since the pandemic situation with both pros and cons. Viewers are intelligent and constantly crave more entertainment which they feel the OTT industry is providing them with.

Q. The past year saw several language-specific platforms spring up. Are you considering making content in languages other than Hindi and Hinglish?

A. According to my research and market survey, our viewers fancy new edge content in multiple languages. At Hippiix, we aim higher to cater to a global audience. A recent original film made by Hippiix, Another Fairytale was primarily made in Bengali and had added subtitles in English. The movie got featured in a Bhojpuri newspaper without me pulling any strings. I believe, right now, we need to focus more on regional languages and not just limit ourselves to Hindi and Hinglish.

Though Hinglish and Hindi have been the main point of conjecture between the OTT industry and its audience, I feel that expanding one's horizon is always the key to success, as it caters to a wider audience base.

Q. With the expanding internet penetration across India, do you see OTT platforms riding the waves in the coming quarters?

A. The OTT industry is the new wave. There are no two ways about it. If we move ahead of the current scenario, I see that the OTT industry can completely change the face of entertainment, and as we are speaking right now, it is changing. The media and entertainment industry can be kept parallel to the fashion industry, where change and innovation change the game rule by every minute.

Thus to conclude, the expanding internet penetration across India will bring a new wave in the OTT industry.

Q. What is the USP of Hippiix and the unique features of App?

A. Well for starters, Hippiix is a Global OTT Platform that offers the Indian audience a one-stop solution for all their entertainment hunger.

- Browsing any mode of entertainment that you are in the mood for.
- Free exciting content for our users, because, why not?
- Budget-friendly subscription.
- Buffer-free streaming.
- Available on most of the devices Gen X, Y, and Z use.
- Originals coming in soon to knock you off from your regular watchlist.
- Multilingual contents keep every culture entertained.

Q. What is the strategy to capture the Indian audience?

A. When we speak of Indian audience, we are speaking of 136.64 crores of population. Our first strategy is to analyze and put forth multilingual contents that will keep the audience hooked. We are taking progressive and gradual steps to cater to a wide audience keeping in mind the market of India.

Before we strategize our next move, we need to keep in mind the Indian audience. Our audience thrives on good content. Let's say to capture the interest of the Indian audience, it is quintessential to provide them with an extensive watchlist that other X, Y, Z platforms have been depriving them of. The market research says that larger-than-life content, a regular and relatable experience in a day of a common man, and socio-political dramas trigger our audience and captures their heart. Apart from these factors, marketing, and promotional strategies change the game as well.

Also, I believe that newcomers with creative minds and talent should be welcomed more in the industry.





Mr. Amber Sharma

Founder, Mowgli Baba - Beyond The Reel

Amber Sharma Owns the OTT Platform "Mowgli Baba - Beyond The Reel" & Started Production Company "Mowgli Productions" in years 2008, Amber Sharma has done 3 Feature Films 16 Wildlife Documentary & Serials. Amber Sharma was named among the top 20 Photographers for his work in wildlife and since 2004 Amber Sharma educating people through photography with his initiative "Conservation through Photography"

Q. What are your thoughts about the future of the OTT industry?

A. For the last 4 decades, the Entertainment industry always evolves with technology, OTT future is bright as most of the content is now available through a digital medium, which is good for content creators now they can reach a maximum audience around the globe without any problem and audience now watching content from any country with the help of ott so ott future is very bright

Q. OTT platforms are adding short-format video and gaming to their core offering. Is creating content solutions a part of your plan, too?

A. The shot format is very helpful for getting the attention of the audience because of short video anyone reaches to masses and that masses can be converted to audience

Q. How are you ensuring content differentiation? What are the challenges in that?

A. There is an audience for all types of content and we focusing on Infotainment content which has a 5% market share in OTT-business but infotainment has less audience but has more potential for getting subscribers

Q. There are umpteen OTT platforms now, with their own strengths. Why would a consumer choose you?

A. As I said that there are audiences for every kind of content and more players mean better content will be produced, the more OTT in the market the more competition and better content creation is it's a positive sign

Q. What are your learnings as an entrepreneur?

A. My learning is to keep creating content and content is king

Q. Any tips for upcoming digital entrepreneurs.

A. My advice is 1st create a plan for content creation and distribution once you are done with it you can launch your own ott





gudSho

Mr. Sriram Manoharan

Founder / MD CONTUS and Gudsho

Sriram Manoharan is the founder and MD of CONTUS, a leading digital products company that delivers next-gen tech services. Based on his B2B industry experience, Sriram is now venturing into the B2C sector with an OTT platform called GudSho.

Q. Regulation of OTT content is making the headlines often. How do you see this evolving conversation?

A. Content, as always, is king, and in my view will always remain a major driver of consumer growth. In India, the absence of a censorship board for web content has been fuelling creativity and, hence, viewership on OTT platforms. To continue attracting audiences and keep creativity alive, I feel that the self-regulation deal is ideally the way forward. All streaming content should offer viewers full disclosures of their contents, maturity ratings, and content descriptors, allowing consumers to decide for themselves.

Q. How are you ensuring content differentiation? What are the challenges in that?

A. Localization of content would be a driving factor for the growth of GudSho. The age group between 15-45 is the major target audience. Our focus is to significantly build regional and youth-driven content libraries that appeal to the local flavor. The major challenge is to penetrate the rural side of the audience, the key aspect is that the content needs to be much more relatable for building a potential audience base.

Q. There are umpteen OTT platforms now, with their own strengths. Why would a consumer choose you?

A. GudSho is a hyperlocal, vernacular platform that will have content only in regional-based languages. Our major focus is on tier-2 and tier-3 cities.

We are trying to streamline the Pay Per View market for a very minimal cost and make it accessible for a wide section of the audience. Our vision is to become the best South Indian OTT platform. Even players like Netflix and Amazon do not provide curated content for South Indian markets. Very few people know about or subscribe to Netflix or Amazon Prime. These are the people we are looking to serve.

Q. How has COVID impacted the OTT industry? How do you see this growth?

A. There is a major shift in the mindset and people are now consumed with watching new movies from the comfort of their homes and on the first day of release. They are aware that any movie that releases in theatres will soon be available on an OTT platform in a month or two, if not sooner.

I believe that both theatres and OTT platforms can function in parallel.

Q. What are your thoughts about the future of the OTT industry?

A. There is an unprecedented boom in the OTT Market across the globe due to the pandemic situation.

Just like it is with the rest of the world, OTT viewership in India is at an all-time high. From just two OTT platform providers in 2012 to about 40+ players now, the OTT revolution has come a long way in India.

With the arrival of 5G networks, the loading speed and network access will only get multiplied. This will only increase the OTT market size. In the next 15 years, OTT will become a dominant force.





Mr. Nishant Muttreja

Marketing Manager, Sony LIV

Nishant is a sneakerhead and an Arsenal fan with 12 years of experience across the top Indian ad agencies, TV channels and OTT platforms. Currently, he's working as a marketing manager for one of the top OTT platforms "Sony LIV"



Q. What are your thoughts about the future of the OTT industry?

Future in terms of players:

Currently there are more than 30 OTT platforms in India out of which there are more than 13 regional homegrown platforms, and this number will only increase for the next few years.

Unlike U.S., India will forever remain a dynamic market due to the huge, vast and culturally diverse population spread across all corners of our country.

Only players with deep pockets and content libraries vast enough to consist of something for each one, will eventually stand tall.

Platforms will be hybrid in terms of revenue models (mix of AVOD and SVOD) and all OTT platforms will see e-commerce integrated into their ecosystems because the money coming in month on month from subscriptions will just not be enough to survive.

The current SVOD service user may stop seeing value in subscribing to multiple platforms monthly due to lack of great content and will evolve to TVOD services so they can pay to watch only what they like since that's where they will find maximum value for their money spent even if it's at a premium.

Future of the consumer:

Netflix, along with great content, actually changed the viewing habit consumers all over the world. In 2015-16, the Indian viewers of TV channels like Zee Café and History had already migrated to digital content consumption and were actually watching 10-12, 45 minutes episodes at one go because it was just such a great new experience that made them feel if I might say, However, I barely come across anyone who watched long format content spanning over 10-12 hours at one go. Most OTT subscribers are from metros and are corporate employees with the spending power to afford subscriptions to multiple platforms at once.

Due to the current state of the world this core set of viewers/subscribers themselves have had a tough time working from home and managing things at home. Although subscriptions might have increased across industry but watch time especially at one go has definitely dropped for all. Our attention span is only going to decrease further. I believe 6-episode mini-series is currently ideal for viewers to genuinely binge-watch and this will further drop in the coming years.

YouTube somehow never is considered as a mainstream OTT Platform but the engagement and watch time levels of free short form content is far higher.

I also believe in the future the habit of being told what to watch and when to watch will come back into the picture because there'll be no shortage of shows and movies, but no one will know what they want to watch.

Q. What advantages do you think OTTs/digital media entertainment have over regular entertainment channels such as TVs, theatres, films etc?

A. For viewers, the main advantage has always been the convenience of watching whatever you want, how much ever you want, whenever you want and wherever you want.

Even on the same account family members can create their own profiles to continue whatever they were watching. But at the same time, they as a family can watch titles together as well.

The main business advantages would be to understand the Indian at a much more detailed level, to be able to track your performance in real time enabling marketers to constantly evaluate and strategize on the go.

Q. Do you think OTT space should be regulated by government or any other body or should it maintain status quo?

A. To be honest I don't think it matters anymore.

It did in the initial stages of digital viewing transformation where people were still new to the concept of 'video apps', the availability of uncensored content was being used by a lot of brands to attract new users and even in the mind of the consumer it was a key differentiator when it came to explaining the concept of video apps and Netflix to anyone.

But today viewers will subscribe month on month for one thing only, great titles and width and depth of library.

Q. How has COVID impacted the OTT industry? How do you see this growth?

A. As mentioned earlier, business performance metrics like new users, DAUs, MAUs, subscriptions have increased across the industry. A lot of new players will be entering the market constantly. However, due to the huge reach and penetration that telco and ISP providers will be able to give their OTT partners, I believe the primary source of revenue for all brands will be the bundled packages with ISPs and Telco partners.

The Jio Fiber ₹999 plan gets you access to premium content across the top 14 OTT service providers in the country at a download speed of 150 mbps with no usage cap. It is just too convenient and must make absolute sense to the price sensitive Indian consumer.

Q. Any tips for upcoming digital entrepreneurs.

A. No matter how clichéd this sounds, it's true. Content is king and will always remain king. Great stories and content will be hard to come by in the future.

So, if you want to create something of your own, rather than creating a new OTT Platform, invest in creating great content, characters and IPs. Simply put start a production house not an app since that's where the money will be.

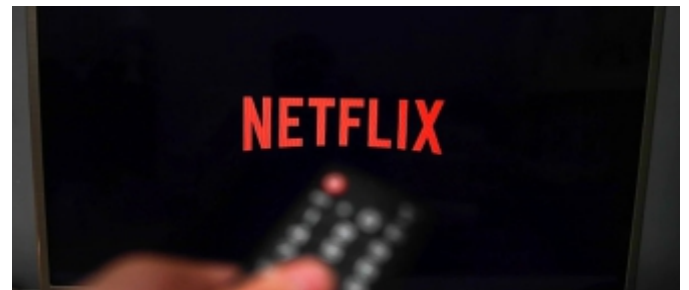
TOP CAREER OPPORTUNITIES IN OTT WORLD

As time goes by, Internet TV has replaced Linear TV for home entertainment. Only a few people would go to Cinema hall or buy a CD for watching movies. Today, platforms like Netflix, YouTube, and Amazon Prime etc. are gaining popularity in every household and have become a preferred platform for the consumers.

This revolution in content creation and content consumption has led to a host of unique and well-paying professions for almost every single person who loves cinema. Let us look at three such careers:

NETFLIX TAGGER

Netflix employs people called "Taggers" to watch upcoming content and help flag it into proper categories, i.e. "Indie Movies with a Strong Female Lead," or "Critically Acclaimed TV Dramas." This is done mostly by choosing words from a pool of 1,000 to best describe the program. These tags then interact with the larger algorithm that generate personalized recommendations for viewers.



SHOWRUNNER

Showrunners are the new breed of top professionals in the OTT world. A showrunner has the creative and management responsibilities of a web show production and combines the responsibilities of a director and a producer. They are very highly paid and usually, a top showrunner is also the lead writer. In India, a showrunner would earn between Rs 5 lakh and Rs 10 lakh per episode, depending on his qualifications and seniority.

SHOWCASTER

Likewise, known as the casting director. For the longest time in India, casting was about employing stars, and then the star would choose to work with his regular team and there was no real need for an exclusive casting director or casting department. For the longest time in India, casting was about employing stars, and then the star would choose to work with his regular team and there was no real need for an exclusive casting director or casting department.



Did You Know?

BigFlix was the first OTT platform in India that was launched in the year 2008 by Reliance Entertainment.

VIDYADAAN

RECONNECTING GURU SHISHYA BEYOND FORMAL EDUCATION



What is Vidyadaan?

Inspired by the virtuous spirit of our Hon'ble Prime Minister of India Shri Narendra Modi Ji who always believes in "RIGHT KIND OF EDUCATION ALONG WITH A RIGHT TO EDUCATE". Vidyadaan is an initiative by the honourable Chairman of MESC Mr. Subhash Ghai an eminent Film Maker and renowned educationist. Media and Entertainment SSC has developed a concept of 'Vidyadaan' - a platform through which experts can impart their knowledge to students and learners. The platform emphasizes on providing the learners an opportunity to learn from the experts of their respective fields. For more information please visit www.vidyadaan.net

Why Vidyadaan?

Vidyadaan is a social movement to recreate the Guru Shishya Culture in the Indian society. Where we all have a responsibility to uplift and nurture the society with whatever we have to contribute. The idea is not just the academic education but sharing the life changing experiences, consultation, stress relieving sessions on mental or physical health, sessions on grooming and personality development for anyone in need at no cost. It's time to give back to the community and groom the younger generation to be a better human beings.

Benefits of Vidyadaan

- ☑ Chance to participate/conduct sessions with celebrities/Experts
- ☑ Help create experts for the future
- ☑ Advertisements with Vidyadaan
- ☑ Media courtesy for expert sessions
- ☑ Placement opportunities

Be a part of Vidyadaan!

- ☑ Shishya: If you have a zeal to learn from the experience of others and gain the talent from experts in their field register as a Shishya.
- ☑ Guru: Experts and experienced people who have learned from their personal experience may join us as a Guru and share their wisdom with Shishya's to enhance compassion in the society.
- ☑ Gurukuls: Academic institutions may join as Gurukul and offer a part of their infrastructure for the Webinar or Seminar conducted by Vidyadaan.

BENEFITS TO:

Shishya

- Exposure to experts in their respective field'
- Skills beyond books
- Professional training
- 24x7 lectures available
- Placement opportunities
- Chance to join the job fairs by MESC
- Community/Industry support
- Probabilities for internship

Guru

- Happiness of being a helping hand
- Prayers and gratitude of Shishyas
- Chance to perform/conduct sessions with Maha Guru
- Share your passion
- Serve your Community

Gurukuls

- Workshops by experts
- Webinars by experts
- Visibility to Shishyas and Gurus
- Advertisements with Vidyadaan
- Media courtesy for expert sessions



www.vidyadaan.net

MCAT

Media Creative Aptitude Test

MCAT
Media Creative Aptitude Test

Animation, VFX & Gaming Industry are looking for Skilled Resources

Are you the ONE?

REGISTER NOW! www.creativewarriors.co.in/mcat

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

WITH MCAT
Media Creative Aptitude Test

INSTITUTIONS ARE OFFERING UP TO 100% Scholarship

ARE YOU READY TO JOIN?

REGISTER NOW! www.creativewarriors.co.in/mcat

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

MCAT
Media Creative Aptitude Test

WITH MCAT
Media Creative Aptitude Test

INSTITUTIONS ARE OFFERING UP TO 100% Scholarship

ARE YOU READY TO JOIN?

REGISTER NOW! www.creativewarriors.co.in/mcat

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

MCAT
Media Creative Aptitude Test

LET YOUR POTENTIAL NURTURE YOUR PASSION

APPLY FOR MCAT

REGISTER NOW! www.creativewarriors.co.in/mcat

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

MCAT
Media Creative Aptitude Test

LET YOUR DREAMS TAKE FLIGHT!

PARTICIPATE IN

MCAT

AND STUDY IN YOUR DREAM INSTITUTION

REGISTER NOW! www.creativewarriors.co.in/mcat

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

MCAT
Media Creative Aptitude Test

IMPRESS THE ACADEMIA WITH YOUR IMPECCABLE SKILLS!

REGISTER NOW! www.creativewarriors.co.in/mcat

GET UP TO 100% SCHOLARSHIP

MCAT is a free online aptitude test for students of Animation, VFX & Gaming Industry. It is a test to assess the creative aptitude of students and to identify the ones who are talented in this field.

REGISTER NOW!

www.creativewarriors.co.in/mcat

For more details:



+91 8929386954



mcata@mescindia.org



Skill Specialized Programs

Register now and begin your search for a rewarding Career!


100,000

Worldwide Students


500+

Available Courses


300+

Mentors

Creative Warriors

Learning Management System

Creative Warriors Learning Management System is a platform by Media & Entertainment Skills Council; where learning is beyond the traditional ways of classrooms and blackboards. With varying learning programs, nowadays students need to be made more familiar with the modern ways of education. They can explore a wide-range of features and available resources.

Creative Warriors LMS platform aims to accelerate the transformation of the education system by making it accessible to every student, teacher, professionals, institutions etc. It offers creative & career oriented programs classified into three levels Beginners, Experts & Professionals. Learning is a never-ending process which is why along with the beginners there is a level for the professionals as well. So everyone gets an equal opportunity to grow in their career with the skills of future trends.

This provides you with an opportunity to learn with various National and International Academicians & Institutions in the convenience of your home.


 MEDIA & ENTERTAINMENT
SKILLS COUNCIL


———— EVERYONE IS GENIUS ————

Employers and Students register themselves on-

www.creativewarriors.co.in

Leading Media & Entertainment Training Partners



**Media & Entertainment
Skills Council**

Media & Entertainment Skills Council

522-524, 5th Floor, DLF Tower A, Jasola, New Delhi - 110025

+91 11 49048335 / 49048336

mediatalkback@mescindia.org | info@mescindia.org

Follow us on:       www.mescindia.org

Images and Copyright content if any used in this magazine is the proprietary of relevant organisations, companies, source. They are being solely used for the purpose of transmitting information and for no monetary value.