



DRISHYAM

MOVIE & THEATER CLUB



NSB Business
School
ACADEMY



"WE MAKE YOU MORE VALUABLE"

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FROM THE PRESIDENT'S DESK

Dr. S.R SRIDHARAMURTHY

PRESIDENT, NSB ACADEMY

It is very heartening to know that NSB Movie Club "Drishyam" is coming out with a unique magazine to discuss happenings and to unearth its impact on people and society.

We all have grown up watching movies and I must confess that movies have been a great source of inspiration to me. Movies, to me, are not just of a source of entertainment but also are the master pieces of art, wisdom and heroics. Movies have helped me understand our past, see the places that I could not go, helped me get in touch with my own emotions and above all to find expression to the inexplicable inner feelings.

Movies have immense value in shaping our lives and society and getting the attention of society to the pertinent issues. In many ways, movies are perfect mirrors to our existence.

I can't imagine how dull and boring the world would have been without movies. Needless to say, how they all connect us to our friends and shape our lives. There are abundant number of movies that are based on wide variety of business management concepts that serve as an impressive source of learning.

I hope that "Drishyam" will bring the classic movies that will inspire all of us for life.

We can do more with movies!



"We can learn to do more with Movies – Movies are magic if played well."

FROM THE DIRECTOR'S DESK

DR. AASHISH MEHRA

DIRECTOR, NSB ACADEMY

From 'Murderous March' of 2020 till now people are waiting in pain to say "when this will get over...", this pandemic has taken a huge toll both in the terms of physical losses of lives and more brutally the mental trauma which almost everyone has gone through during this torturing period. Practically almost every industry has suffered badly during these tough times and for that matter the Cinema, Theatre & Art (entertainment industry) were among the worst affected ones. People working in these areas especially the daily wage earners lost their jobs and the numbers are uncountable.

Many of them changed their industry/ job and are selling things like vegetable, fruits, etc. and many of them are still unemployed and suffering badly. However, some of them (especially actors) not only adapted and switched to platforms like OTT but they are also earning well and actually for them it is a 'blessing in disguise'.

Also, there are a very few celebrities like Sonu Sood from the industry who not only tapped time and opportunity to serve the needy and troubled people but they also justified their status of being called as a 'Hero' (in real life). NSB's Drishyam (current edition) is an endeavour to understand and analyse the pains of highly talented people (artists) from a very prominent and rewarding industry (pre-Covid) otherwise which contributes to our economy also. These 'dream sellers' are 'real stress busters' who makes us smile with their acts all the times. I wish all the very 'Revival' of these brilliant artists and salute them on behalf of our Drishyam team to again sell the most passionate dreams to the masses as they have always done.



"The journey of a thousand miles begins with one step."

FROM THE ASSOCIATE DEAN'S DESK

DR. SYED AHAMED. S

ASSOCIATE DEAN, NSB ACADEMY

Cinema is a part of our lives. They are the medium that communicates and impact lives. Everyone got inspired by hero's and their mannerisms. People learn, imitate and try behaving their heroes. To cast a film there are a lot of people who strives day and night. COVID has created a huge impact on their lives. It has affected the economic status of their lives. Few celebrities contributed and proved to be real heroes.

NSB always encourage students to explore different dimensions and become more creative. And it's heartening to see that the Drishyam team has come up with a magazine that highlights the 'Good Deeds of our real heroes' who worked tirelessly to keep the entertainment industry alive in the tough times.

I wish ALL THE VERY BEST to the entire Drishyam Team



"The future belongs to those who prepare for it today."

FROM THE EDITOR'S DESK

Prof. ARADHITA DEB

EDITOR, DRISHYAM CLUB, NSB ACADEMY

Learning from various mediums has been an important and integral part of education. From this understanding, the official Movie and Theatre club of NSB Academy; "DRISHYAM" is formed that focus on developing managerial skills like leadership, team spirit, group dynamics, creativity, self-motivation etc in the students. The purpose of this club is to encourage discussion and analysis from various perspectives, bringing students together to share experiences.

The issue is themed "The impact of Pandemic on the Movie and Theatre Industry". Movies are a massive value creator. But COVID-19 has upended the global film industry, halting film production and closing cinemas. The First edition of "Drishyam" is trying to highlight this important aspect of the ongoing scenario. We as individuals as well as all the industries are passing through a tough time.

But as we all know that every individual and every industry is trying hard to manage the situation and fighting hard to win the situation. And we "Team Drishyam" salute this fighting spirit of everyone.

I would like to take a moment to appreciate all the members of "Drishyam Team" and I would like to thank all of them for their tireless effort to present this issue.

We hope you will enjoy reading the First Issue of "Drishyam" and we always want all of your support.



"You must be the change you wish to see in the world."

INDIAN CINEMA OVERVIEW

In the 20th century, 'Influencing' has been a part of lives. People get influence by different mediums. Where Cinema has emerged as an influential medium of information, entertainment, news, education and historical memory. It is not only a powerful means of communication but also a mirror of society, a cultural agent of change and subject matter and a source of history.

THE TWO MILESTONES IN INDIAN CINEMA:

- Dhundiraj Govind Phalke or Dada Saheb Phalke's film "Raja Harishchandra" was released on May 3, 1913, was a markable milestone in the journey of Indian cinema.
- It was a forerunner of the genre of mythological films. Phalke's long-lasting contribution to Indian cinema earned him the title of 'Father of Indian Cinema'.

JOURNEY:

Indian cinema underwent a significant journey from its beginnings to the Independence of the country.

- The early pioneering efforts of Dada Saheb Phalke and others during the silent era laid the foundations of Indian filmmaking.
- Indian Films from its beginnings under colonial rule through to the heights of Bollywood, Indian cinema has challenged social injustices such as caste, the oppression of Indian women, religious intolerance, rural poverty, and the pressures of life in the burgeoning cities.
- Indian films have always been rich and will continue to be rich in terms of the content, market collection and printing its impressions on a global audience.



• KISAN KANYA WAS THE FIRST INDIGENOUSLY MADE COLOR FILM OF INDIA IN 1937.

• RAJA HARISHCHANDRA WAS THE FIRST SILENT FILM IN INDIA, IT MADE IN 1913.

• IN INDIA, ONLY ANDHRA PRADESH STATE HAS MAXIMUM CINEMA HALLS,



N



OVER-THE-TOP(OTT)



OVERVIEW

The enhanced networks, stronger internet connectivity and multimedia service-capable mobiles, the presence of Indian subscribers on over-the-top (OTT) platforms are increasing day by day. And also drawing all the attention of all media and entertainment houses.

The rising demand, many media and entertainment channels have launched their platforms or are trying to collaborate with other platforms to stream their content. In India, at present, the OTT user-base is dominated by Disney+ Hotstar, Amazon Prime Video and Netflix. However, there are several production house-backed local OTT players, such as SonyLIV, Voot, Zee5, ErosNow and ALTBalaji

The OTT sector in India witnessed a 30% rise in the number of paid subscribers, from 22.2 million to 29.0 million between March and July 2020. The Indian OTT market is set to reach Rs.237.86 billion (US\$3.22 billion) by FY25, from Rs.42.50 billion (US\$576.73 million) in FY19.

"One out of every four Indian originals produced by Amazon is a comedy, while for Netflix comedy forms only 1 out of 20 originals produced."

The OTT landscape is expected to get hyper-competitive in the next 4-5 years and the OTT service providers will strive to emerge as the preferred platform among consumers. It will be interesting to observe the different business strategies that will be adopted by the OTT service providers to attract more customers.

EFFECT OF PANDEMIC ON INDIAN CINEMA

One thing is guaranteed for sure that this pandemic has changed the face of Indian Cinema all for once in terms of business and type of content.

The entire world has been gravely affected by pandemics. Apart from the loss of lives, it has also resulted in major economic downfall in all sorts of industries. The entertainment industry has also been deeply shaken by it. Many people whose livelihood were directly dependent on this sector has taken a great hit. Theatres have been closed due to pandemics so the release of the movies was totally affected by it. High earning actors, directors and producers could even afford the losses but the medium and lower section of the industry have suffered an insane amount of damage.

One thing that was seen in this sector is the change of mindset of the audience. Films and shows were being released on Over the Top (OTT) platforms hence, it provided the audience with a huge amount of variety and freshness in terms of content. This is one of the positive aspects to come out of this dark situation. Audiences also got acquainted with a newer set of actors who were not popular faces back then but due to the emergence of OTT platforms, they got a chance to prove their talent. The boom in the OTT scene is a money-making strategy for them but on the other hand, it's a worrisome factor for the multiplex and theatre owners. The ease of doing business from a producer's point of view is more in OTT platforms, so theatre and multiplex owners are worried about their future.

After the first wave was over multiplex and theatre owners understood that in order to sustain their business, they have to come up with something new and trustworthy method to gain the trust of the audience to make them visit their facilities once again. So, they started following proper social distancing and hygiene protocols to ensure the safety of the audience.

Many projects which were scheduled before the pandemic suffered a huge toll and either they had to be stopped completely or had to reschedule their dates, this resulted in a great monetary downfall for the producers. Small scale artists who were directly involved with cinema as their sole source of earning had to suffer greatly, they managed to shift their area of work to dubbing or voice-over artists to suffice their livelihood.

Many of the artists also emerged out of their comfort zone and proved to be real heroes by donating and working proactively to tackle the impact of pandemics for those who were the most distressed and affected section of society.

Celebrities like Virat Kohli, Anushka Sharma, Virendra Sehwag came forward and played a pivotal role. Many YouTubers also came forward for this noble cause and did charity streams to contribute dearly.



EFFECT OF COVID 19 ON MULTIPLEXES



Multiplexes were finding it very hard to open during the first lockdown due to public's fear of coming in contact with the coronavirus, despite the fact that India is the world's biggest movie market.

It's a nightmare for single screen cinemas as they are unable to bear the cost of hygiene and safety measures that will occur to accommodate public. According to the trade expert we have lost 15%-20% of the cinema screens permanently and the figures might go up.

The whole idea of watching a movie has changed after the pandemic as more and more people are preferring OTT platforms to watch movies at their homes comfortably and safely at their convenience.

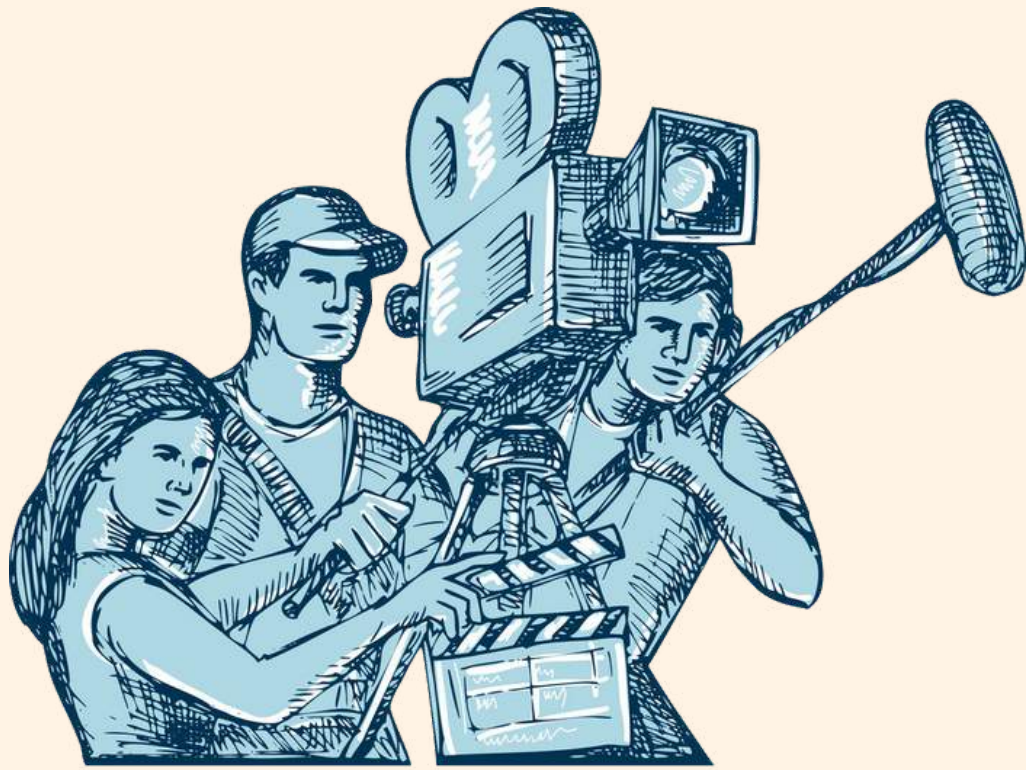
In one interview with Atul Mohan, editor of Complete Cinema, the small single screen cinemas were struggling to provide entertainment in small town at low prices but last year iconic Chennai theatres such as AVM Rajeshwari and Maharani have shut. The single screen would not be having any other option but to convert their cinema halls into marriage hall or shopping complexes.

Gautam Dutta, CEO, PVR cinemas said that it is normal for non-performing assets to be shut each year. But trade experts point out that this unending crisis will compel many multiplexes screens to close down, particularly in small town's where usage of movie hall's are negligible anyway.

Viewer's are being impatient after such a long lockdown and that was visible during the release of movies like "Wonder Women 1884" and "The Marksman " released in late February which created a huge business. Only 50 % occupancy was seen all over the country even after ensuring all the safety measures. Lack of good content can be held accountable for the very little occupancies throughout the country. Northern states like Uttar Pradesh and Maharashtra are still following up the 50% capacity but the southern states are opening up the cinema halls with the full capacity such as Andhra Pradesh, Tamil Nadu and Telungana.

Movies like " MASTER " from kollywood (Tamil cinema industry) and " UPPENA" from Tollywood (Telugu cinema industry) have done a great business with a occupancy rate of 30% to 100% even after releasing the movies onOTT platform.

The experts are eyeing on Akshay Kumar's SOORYAVANSHI to do a huge business compared to the business done by MASTER in Kollywood. But the second wave of covid 19 has put us in a situation where surviving is more important than entertainment.



COVID 19 EFFECT ON THE FILM WORKERS

Tailors, electricians, carpenters, painters, cleaners, spot boys, travel operators, canteen services, junior artists, extras, dancers, art suppliers and not to forget a huge behind the scenes armada of Indian film Industry including editors, processors, colorists, crane operators, camera assistants, directors, writers, trolley operators, lighting men, musicians, make-up artists – a million souls have been glued to news hoping for a respite from COVID19. The dream merchants of India have been without work for 2 months and what seems evident they will be out of work for nearly 9 more months, to say the least. Amidst this, the tragic demise of Irrfan Khan, Rishi Kapoor and the Industry body representative Kulmeet Makkar has only added to the eerie silence of a monumental crisis bellowing. Besides, all film projects in the pipeline are likely to undergo change given this prolonged hiatus. The creative process is a constantly evolving process and all previous projects may spiral out.

Among this million, nearly 5 lacs behind the scene workers exist in Mumbai alone. Approximately, 90% of these workers are marginalized, nearly below the poverty line mass of this great Indian fantasy that shapes not just the aspirations of Indian sub-continent but also symbolizes hope for nation run by merely 30 thousand capitalists. It is a travesty amidst crescendos of help and relief packages for the Traditional Industries and the crisp dark suits of the corporate world, the film worker is lost for hope and means to feed his family for a long foreseeable future.

Film workers usually get paid in a cycle of 90 days and sometimes never depending on the fortunes of the Producer and the film. Technically 4 lac people from Bollywood alone is waiting for their arrears as we speak. These are ironically the ones who perhaps will not exit in the flurry of the migrant exodus to the heartland. “They belong here, they are part of India’s hope factory, they are domed and will die if Producers go bust,” says an industry veteran. There has been a glimmer of relief as Actor Salman Khan has been supporting a section of these workers, however, while this is great but these workers need a mid-term lifeline and hope of a continued livelihood. For long the Indian Film Industry is lop-sided and less than 1 % of individuals own 98% of generated wealth. Sadly, this gives the impression that all is well and film workers are flush with money and prosperity. Besides, far and few come forward to the aid of such workers.

Broadly, the core areas that need to be addressed are food and continued shelter, education of their children, healthcare and payment of essential services while the nation is on a pause and hope. This the time for the central government to demonstrate their long-term slogan of recognizing Indian Film Industry as an Industry – that has of course been work in progress for decades. Not that I hope for it to happen overnight but this is where numerous trade bodies that have existed as film industry bureaucracies must come to the fore. Enough of lip service to the industry, this is time for their redemption as well.



INTERVIEW WITH PRITAM ROY

INTRODUCTION

"You spend years in the theatre business, feel at the top of your game, and life throws you an unexpected wind of change.' This is exactly how Pritam Roy, a very proud actor felt in his professional life. He introduces himself as an actor by passion and a cricket player by soul. Who quotes "every individual must have their own point of view? Stay away from them whoever tries to change it". Mr. Roy is an MBA graduate from IEM, Kolkata. He's been a part of various short films, theatre plays and movies. This is one such interview where you get to know about the journey of different phases of an actor transition.

Experience of facing the camera for the first time and working in short films like "Duggi" & "Café"?

I directed one short film when I was doing my MBA, at a small film festival which was arranged by my college, I also played a role of a father aged about 55-60 years in that short film. The acting was normal for me as I was in theatres. There, acting was done on stage without a camera. The difference here is the camera is added. But there are few difficulties- you cannot cross the mark or you can't move that much or you cannot shout as loudly as you do on the stage, these were the few things that I learned while doing a short film.

I was an assistant director for the film DUGGI, which was directed by my guru Sagnik Chatterjee. The film was based on the relationship between father and daughter who haven't seen each other face to face for the past one and half years. the film was based on the relationship between father and daughter who haven't seen each other face to face for the past one and half years. Even the previous year she hadn't been to Durga puja as she was married. I was facing that situation and I thought that how can I not be part of the film so, somehow I convinced my parents and they agreed.

CAFÉ was a sudden plan during the lockdown. Later I got selected for a small role in "NIRBANDHAMER JORA KHUN" a feature film which got released on Zee Bangla Originals. After I got a call from Nirbandhamer Jora Khun, I had to move to Kolkata that's when we shot café. I also got call for "VAIDEHI" from Sannidhya Das.

Your relationship with Moromia Organization?

Moromia is my heart. For me, theatre means Moromia, a place that taught me what it means to be an actor. Many people who are looking for a career in acting look for NSD or film institutes, I didn't believe in going to NSD from Moromia.



INTERVIEW WITH PRITAM ROY

The entertainment industry is said to be full of stress and pressure; what do you do to tackle the pressure that comes with your work?

I have faced pressure but that was related to Moromia but not the entertainment industry. Somehow, I tackled it. We need to do many things. I was the secretary of the team and was also the production manager due to which I had to handle the official work also. I was happy because I was doing the work I loved so it was easy for me.

How has covid impacted the media industry and how are u coping with it? did you face any struggle? what do u think can be done to alleviate the scenario?

Covid has impacted every industry not only the film industry. During the lockdown, everyone is at home and to handle the situation technical people should be given priority because shooting is happening from homes itself and they are not able to earn. If you can take at least 2-3 technician from the crew for each actor to shoot the people then behind the screen people can also get some job. They can use the transport system so that the driver can get some earnings. The rich are getting richer and the poor are getting poorer.

One biggest life lesson that you would like to share to our students/batchmates?

Do what you love to do with a perfect plan so that when you face downfall it will pull you up. You must have a plan B also or should have something else that keeps you safe and develop yourself.

You are working for a company and you are educating yourself for the company only but you are not looking after yourself and putting yourself down. You are enriching the company but you think that the company has given me a job but no, do the job for the company and enrich yourself then only you will also be satisfied that I'm getting developed and is growing every day in the company. This is what I have learned.

I left acting and joined MBA. After the 1st semester, I went for my internship where I learned that you need to sell something ultimately that is yourself and, in the company, also you are selling yourself. So if I am selling my self why not develop myself. If you are selling a product in a company, you know what the product is you know the pros and cons but ultimately you have to say that the product is good and sell, you have to lie to the customer. So, when you are selling yourself, you know your pros and cons try to overcome your cons this is what I have learned from my first internship. After that I thought that and got back into acting.



INTERESTING FACTS ABOUT INDIAN FILM INDUSTRY

- 1.Kisan Kanya was the first indigenously made colour film of India in 1937.
- 2.Elphinstone palace in Calcutta Theatre was the first cinema theatre in India, in the year of 1907.
- 3.Ramoji Film Studio is the biggest film studio in India, which is located on the outskirts of Hyderabad City.
- 4.In India, only Andhra Pradesh state has maximum cinema halls.
- 5.Dada Saheb Phalke was the director, producer and writer we also call him the father of Indian Cinema.
- 6.During the shooting of Padmavat, Ranveer Singh vomited daily to get that ferocious look for every scene of him.
- 7.Bahubali, The Beginning is the only Indian film to feature on BBC's documentary on 100 years of cinema even before its release.
- 8.For the first time in India, Bahubali Museum is being created and will have all the weapons, armours and customs.
- 9.If there's one man who needs to be given the credit for Bollywood's popularity in Germany, it is Shah Rukh Khan by K3G.
10. The Avengers was the first movie in the Marvel Cinematic Universe to make one billion dollars.



Love them or hate them, but you cannot ignore them. That's the thing about our Indian films. Sometimes you laugh at them hysterically and sometimes you weep, profusely. Sometimes some stories touch our emotional chords, deep, so much that we are attuned to them.

A movie fantastic or not, should you be just satisfied with what you see on the screen? A film is a platform of possibilities and a journey that the entire cast and crew make from the ideation to scripting to shooting and finally to the movie theatres. The facts that go behind and beyond the screen always remain a mystery.

DO PRODUCERS MAKE LESSER PROFITS ON OTT THAN THEY DO AT THE BOX OFFICE ?

The glitz and glam of movie premieres have been pushed closer to home, with over-the-top (OTT) platforms snatching the spotlight from movie theatres, during the pandemic. According to industry estimates, theatre or box office collections have usually contributed roughly 60 to 70% of a film's overall earnings.

According to Mohan Umrokar, CEO of the multiplex chain, Carnival Cinemas "The platform of a film's premiere is determined before the outset, and the industry's shift to OTT releases is due to "extraordinary conditions" imposed by the epidemic. He believes that unless the arrangement with the concerned OTT platform is particularly lucrative, movies that were initially intended for theatrical releases would never be able to generate the type of cash that they would have otherwise.

According to Shailesh Kapoor, Founder & CEO of Ormax Media, a media consultancy firm, OTT rights are sold at a predetermined amount with no relationship to the film's performance. He noted that for a direct-to-OTT release, OTT rights will account for nearly all of the money (80%), while satellite rights may contribute 15-20%, depending on the picture. Smaller and medium-budget films gain from OTT releases because they receive a guaranteed income with no chance of failure at the box office, according to Kapoor. He pointed out that they could make the same amount of money, if not more. The rise of OTT platforms has sparked a quarrel between film distributors and producers, with the film council believing that digital rights to films should be sold to OTT platforms only after a specific amount of time has passed since their initial release. As they can't break even on huge budget films, OTT platforms are hesitant to buy them. They exclusively purchase films of prominent stars that have previously been released in theatres, which is to protect the film from piracy rackets.



Many big production houses with movies that have completed post-production work are waiting for good offers from OTT platforms to skip theatrical releases and release them directly online with a slight profit margin or no profit margin. The absence of censor certification for OTT releases have attracted the producers towards OTT release.

If more and more movies look towards directly releasing on OTT platforms then it may signal the demise of theatre culture.

"The real-life experience of watching a movie on the big screen is gonna die soon or later."



HOW OTT PLATFORMS EARN MONEY ??



THERE ARE OVER 300 OTT PLATFORMS AVAILABLE ON THE INTERNET, BUT ONLY 10-15 OTT PLATFORMS ARE WELL KNOWN AND FREQUENTLY USED.

HOW OTT MEDIA INVEST IN ONLINE CONTENT?

OTT platforms acquire content in two way:

1. Self-production - They produce movies and web series by gathering a crew and funding their ideas to create original content for streaming on their application.

2. Purchasing broadcasting rights - In this option, the OTT platform buys the streaming rights from the filmmakers to showcase that particular movie or series on their application. This is mostly done to increase their content library so that more and more people subscribe to their platform.

This funding is either done by themselves or they collaborate with the investors in return for profit share for that particular video content.

HOW OTT PLATFORMS EARN MONEY?

OTT platforms follow one of the four revenue models to make profits. These revenue models are:

1. SVOD - means Subscription Video on Demand. In this model, the OTT applications earn through the subscription money that is paid by the users to view the content. The subscription value changes from platform to platform. This model is adopted by online streaming giants like Netflix, Amazon Prime, and Sony Liv.

2. AVOD - means Advertising Video on Demand. This model allows the subscribers or users to view the content for free. These platforms earn through the Ad revenue model, where they charge brands and companies for posting ads on their platform. This model is adopted by Voot & MX Player.

3. Hybrid - This model is a combination of both SVOD and AVOD. In this model, the OTT platform offers both free and paid subscriptions to its users and generates revenue through both models. This pattern is followed by Hotstar plus, and Zee5.

TVOD - means Transaction Video on demand. This model comprises two steaming options that can be chosen by the subscriber as per their needs. This kind of revenue model is followed by Sky Box Office, Apple's iTunes, and Amazon Video Store.



THE REVENUE MODEL OF THE TOP 5 OTT PLATFORM



NETFLIX

1. How Amazon Prime Video make money?

Amazon Prime Video shares its revenue with its parent company "Amazon" and is one of the leading video streaming platforms in India.

How does it earn?

Amazon Prime Videos earn revenue through SVOD, TVOD, and the Hybrid model. A report stated that, by the end of 2019, Amazon Prime Video held a market hold of 96.5 million subscribers leading to a revenue of \$119 every year.

Amazon offers prime videos, prime music, and free amazon delivery with single subscription fees. The maximum number of people take subscriptions not just for video streaming but other benefits offered like free delivery and special discounts.



2. How does Netflix make money?

Netflix is an online streaming platform that offers both original contents as well as various movies and web series.

How does it earn?

Netflix makes its revenue purely through its subscribers. The subscribers pay the subscription fee to get access to the various content on Netflix. Netflix does not rely on Ads to support or earn; it is a complete ad-free application once you have subscribed.

Netflix subscriptions start from Rs. 199 per month and range up to Rs. 799 for a month. This includes access to 1 screen, 2 screens, or 4 screens at a time with HD and Ultra HD quality depending on the type of subscription chosen by its user.

Did you know? In the year 2020, Netflix earned annual revenue of \$25 billion, which saw a 24% rise as compared to other financial quarters.

3. How is Disney+ HotStar Revenue generated?

Hot star is one of the largest streaming platforms with a subscriber base of 300 Million.

How does it earn?

Hotstar earns its revenues by following the hybrid model, i.e, it earns from both subscriptions and advertisements. The content is accessible to the viewers for Rs. 199 monthly to Rs. 999 annually. But with the help of brands advertisements on different platforms, Hotstar plus earn their revenue along with gaining popularity.

Did you know? A 10-second advertising spot on Hotstar content is estimated at Rs. 150 to Rs 250 per thousand impressions.



4. How does YouTube Premium earn its revenue?

YouTube is a worldwide free OTT platform that can be accessed by anyone and anywhere; all you need is an internet connection.

Globally, over 1 billion hours are spent watching videos on YouTube and every minute over 400 hours of content is uploaded on YouTube.

How does it earn?

It earns a huge amount of revenue through advertising brands, products, movies, and other platforms on its streaming videos. It also has side earning from promoting featured content and also affiliate marketing.

Apart from advertisements, it earns through monthly subscription via YouTube Premium where they create original YouTube content.

Did you know? It does not earn itself but also offers creators to earn from it too.

5. How does ZEE5 earn money?

Initially Zee5 was a freemium platform that was working through the successful Zee Tv shows. With the increasing demand and new releases of TV shows and Movies it has turned its business on a higher level.

How does it earn?

The main medium of revenue for Zee5 was advertisement - AVOD based model. However, recently the OTT platform has been focusing on acquiring more SVOD based users.

Recently it has turned its AVOD service to SVOD (Subscription Video on Demand). It provides an array of Bollywood, Hollywood, and original shows, movies, and other rare content in just Rs. 499 annually.

Did you know? OTT platforms like Netflix and Amazon allow more parental controls with the feature of creating a separate childproof user account. All the content on this account is automatically filtered and is kids-friendly.

OVERVIEW

With the rise of digitalization, OTT platforms are growing extensively in the Indian market. The main component behind this popularity is the low-cost data services and affordable subscription charges. The OTT platforms use algorithm methods to understand their audience preferences. This helps them acquire and produce content that will attract more subscribers and advertisers to their application and increase profits.

MOVIE REVIEW

The play is based on genuine events that occurred on September 12, 2008, the weekend before Lehman Brothers filed for bankruptcy. The public's faith in the bank is deteriorating as the story unfolds. Its clearing bank is looking for more collateral, its attempts to borrow money from a Korean bank have stalled, and rating agencies have warned that it would be downgraded if it does not find more money.

US Treasury Secretary Henry Paulson gathers Wall Street's financial behemoths at the Federal Reserve Building in midtown Manhattan at 6 p.m. on September 12th in a tense setting. With the exception of Lehman Brothers CEO, Dick Fuld, who remains in his office, all of the top executives are present. Paulson makes it plain that no government bailout is in the cards, and that finding a private-sector solution in the form of a merger with either Bank of America or Barclays, both of which are interested, is in everyone's best interests. Meanwhile, Merrill Lynch CEO John Thain has been urged to consider what might happen if Wall Street rescued Lehman Brothers.

His own business is also in risk. Later that night, Bank of America CEO Ken Lewis notifies Fuld that he would not be able to buy Lehman without government assistance, which he would not receive. On Saturday, Wall Street devises a plan to bail out Lehman Brothers, allowing another institution to buy the business without taking on all of its bad debts. Merrill Lynch and Bank of America have struck an agreement under which they will merge on Monday morning. Over the weekend, Lehman is hoping to hear that Barclays will come to the rescue. This information was released early Sunday, and the scenario looks to have been avoided. However, there is one big block: signing a Lehman deal requires the permission of the UK's Financial Services Authority. Paulson gives a speech to the London audience. The unfortunate news is that no agreement will be reached.

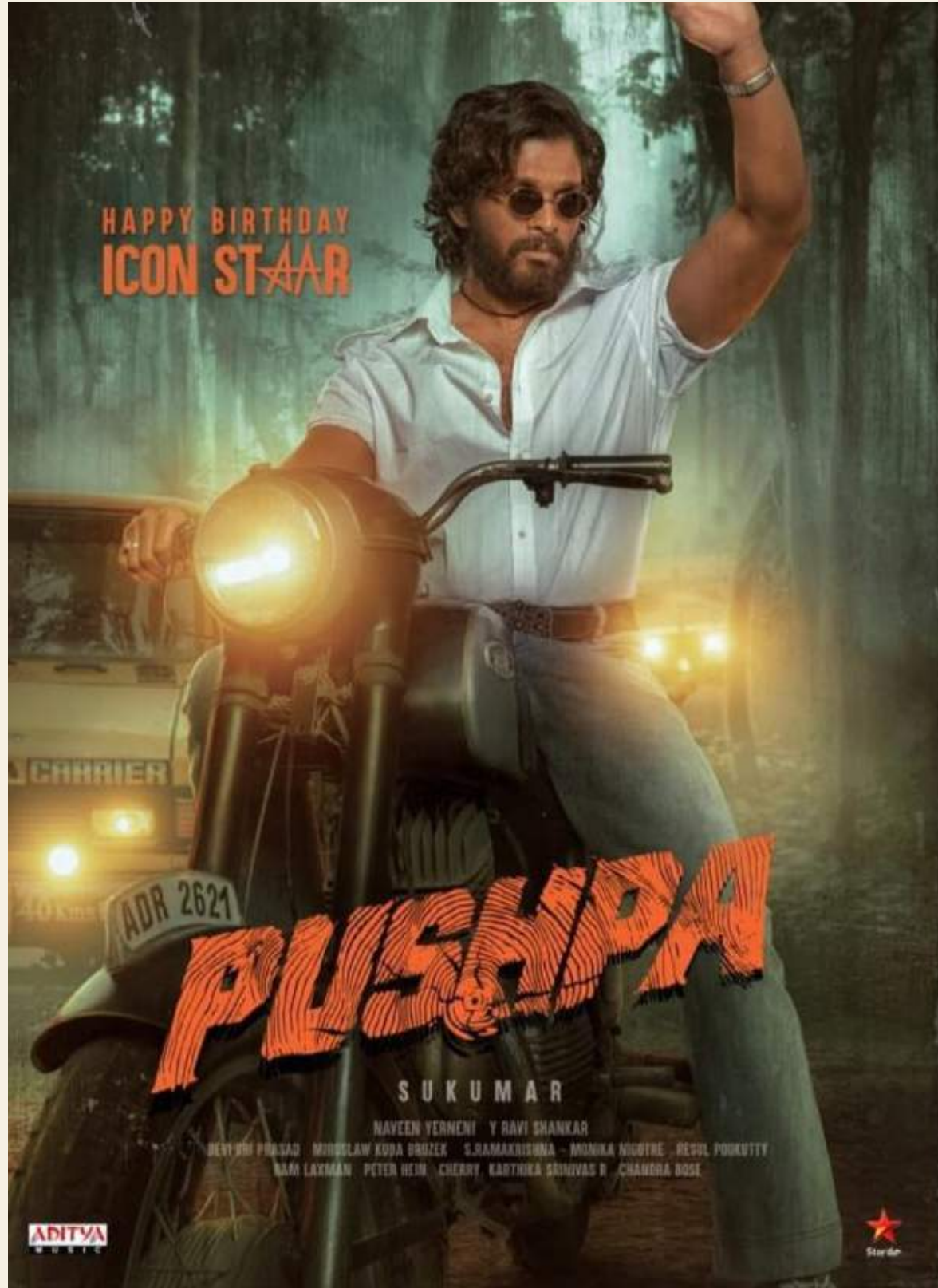


The Last Days Of **LEHMAN BROTHERS**

IMDb RATING : 6.3/10

Director: Michael Samuels

Writer: Craig Warner



PUSHPA

(UPCOMING MOVIE)

Pushpa is an upcoming Indian Telugu-language action thriller film written and directed by Sukumar. It is apparently a pan-Indian film. Naveen Yerneni and Y.Ravi Shankar of Mythri Movie Makers in association with Muttamsetty Media are the producers of the film. The film stars Stylist Star Allu Arjun, Rashmika Mandanna and Fahadh Faasil in the lead role. Pushpa also marks the Telugu debut of Fahadh. While the cinematography is done by Miroslaw Kuba Brozek, editing is done by Karthika Srinivas. The amazing Devi Sri Prasad is the music director. The estimated budget for Pushpa is rupees 160 crores. Makers have decided to release this film in two parts and it is estimated to release on 13 August 2021. The teaser of the film was a visual treat to the audience and what made it more spectacular was the dialogue by Allu Arjun "Taggedhe lee". This film is indeed a highly anticipated one!

Release date

13 August 2021



- Creative Art by
Ashish
&
Lisina

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Anupriya
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Sriteja
Debankita
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PROOF READING

Dhirendra
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Navya
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Kaustubh
Inam
Priti
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**TEAM
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