


Chapter 29

Harnessing the “Crowd” and the Rise of “Prosumers” in Filmmaking in India

Mou Mukherjee Das

 <https://orcid.org/0000-0003-0730-9273>

Future Media School, India

ABSTRACT

With the emergence of digital media, prosumers are providing a new direction of film funding. Enthusiastic cine-goers are ready to invest in scripts that they believe in by identifying alternative financial resources. Crowdfunding has recently emerged as a funding option for all the creative-cultural industries in general. Although the Indian market is still a novice, the creative explorers are ready to take on the chances to vent their artistic expressions. Therefore it is essential to understand what drives people to either create or fund these projects. In this context, this chapter aims to study the basic premise of crowdfunding in Indian films and analyse the concept of prosumers.

INTRODUCTION

Present-day, Indian cinema has been through the two most important changes that have changed the perception worldwide. One is the thematic change. It is varied from the simple happy family story to experimental, bold and innovative, completely out of the box. There is no dearth of themes for the producers with gradual blurring of commercial and parallel cinema. The other is technological change. The digital media especially the social media have played an instrumental role in the emergence of a new Bollywood in terms of revenue generation, promotions, distribution, online viewership, embarking in themes that are bold and experimental, and even capital investment.

The emergence of *prosumers*- A new set of consumers has emerged with entrepreneurial capabilities and who are ready to invest in films. They are the *prosumers*. Given by Alvin Toffler (1984) in his book *The third wave* where he argued that with the advent of the industrial age the number of pure consumers will gradually decline giving rise to *prosumers* –who will produce their goods and services. However,

DOI: 10.4018/978-1-7998-3511-0.ch029

Harnessing the “Crowd” and the Rise of “Prosumers” in Filmmaking in India

the term *prosumers* has transformed from meaning “professional consumer” to meaning “product and brand advocate.” where from simple consumption of products, people are becoming the voices of those products and significantly impacting the success or failure of companies, products, and brands, particularly through their involvement on the social web. Social media has emerged as one of the most potent mediums of communication.

There are 7.7 million people in the world, with at least 3.5 billion online making social media platforms being used by one-in-three people in the world, and more than two-thirds of all internet users. –passing comments, opinions, information videos, podcasts and, photographs– each month making it official and unequivocal that social media is one of the mainstream media (Ortiz-Ospina, 2019). The digital natives have been successful in creating a platform for themselves where interaction, sharing, chatting is possible on a real-time basis. The Internet by virtue of its characteristics like instantaneousness, interactivity, openness, fictitiousness and, abruptness is hugely popular among the young generation. A free market place where ideas are placed, creating a space where opinions can be exchanged and discussed (Mukherjee Das, 2020).

Harnessing the crowd technology- the crowd which once went to the cinema halls are now actively into films- starting from ideation to production to shooting to promotion. The Crowd has been heralded as one of the most promising gen-next, with qualities like entrepreneurship, out-of-the-box thinking and an enterprising spirit to venture out into something new (Mukherjee Das, 2019). The crowd helped in the emergence of two most promising concepts that revolutionized the capital investment market in all categories with special reference to Indian cinema. They are- crowdfunding and crowdsourcing. The establishment of multiplexes- multiplexes has defined the way an audience watches a film. More than entertainment it had been an experience. The audience is invited to an experience which they live while they watch the movie.

REVIEWING THE PHENOMENA

Crowdfunding-and Its Inception in Social Media

The origin of crowdfunding is traced back to the arts and entertainment industry where a musical band called Sellaband from Amsterdam first formed a musical platform in 2006. Later on, Kickstarter was founded in 2006 which was based in Amsterdam (Agrawal 2014, p 63). Crowdfunding draws inspiration from concepts like micro-finance (Morduch, 1999) and crowdsourcing (Poetz & Schreier, 2012), and is defined by Schwiendbacher and Larralde (2010) define crowdfunding as “an open call, essentially through the Internet, for the provision of financial resources either in form of donation or in exchange for some form of reward and/or voting rights to support initiatives for specific purposes.”

Crowdfunding is deeply rooted in crowdsourcing where the crowd is enlisted to give feedback, opinions, suggestions, new ideas and, solutions which are aimed at promoting business activities (Lambert & Schwiendbacher, 2010). Crowdfunding is a different concept than the traditional seed financing as it asks for small finances from not so traditional investors with an objective that ranges from financing to charity to donating combined with a certain amount of uncertainty. Moreover with increased internet penetration and usage of social media even in the rural areas crowdfunding has grown exponentially for the brave hearts.

8 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

www.igi-global.com/chapter/harnessing-the-crowd-and-the-rise-of-prosumers-in-filmmaking-in-india/257419

Related Content

Leisure Time Marketing in the Context of the Entertainment Industry

Ozgur Cengeland Yaman Oztek (2014). *Handbook of Research on the Impact of Culture and Society on the Entertainment Industry* (pp. 296-313).

www.irma-international.org/chapter/leisure-time-marketing-in-the-context-of-the-entertainment-industry/113555

Synergy With the World Soul: Establishing the Humanitarian Organism

Stephen Brock Schafer (2017). *International Journal of Civic Engagement and Social Change* (pp. 13-36).

www.irma-international.org/article/synergy-with-the-world-soul/198954

Women in Development Mobilize Grassroots Enterprises to Reduce Household Poverty

Ladislaus M. Semali (2016). *International Journal of Civic Engagement and Social Change* (pp. 28-49).

www.irma-international.org/article/women-in-development-mobilize-grassroots-enterprises-to-reduce-household-poverty/149856

Cult Wars on the Internet: Virtual Battles and the Challenges of Cyberspace

Susan Palmer (2014). *New Media and Communication Across Religions and Cultures* (pp. 99-108).

www.irma-international.org/chapter/cult-wars-on-the-internet/103556

The Relentless Memorial: Environmental Melancholia and Collective Social Mania

Regan Suzanne Rosburg (2017). *International Journal of Civic Engagement and Social Change* (pp. 23-44).

www.irma-international.org/article/the-relentless-memorial/183699