



Role of Streaming Platforms in the Production of Independent Films and their Impact on Society

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Abstract: Independent film is rapidly gaining prominence in today's dynamic film industry. The democratization of filmmaking techniques and the progress of digital technology have given independent filmmakers greater opportunities to showcase their distinctive stories on large screens. This study focuses on the role of streaming platforms in the production of independent films and their impact on society. The study uses qualitative approach and interview-based data is collected from 16 experts drawn using purposive sampling technique. Later on, thematic analysis was applied to draw results and findings of the study. Findings of the study suggest that technology played a crucial part in the production and distribution of independent films. Since these films have low production and distribution budget online platforms prove helpful. In terms of social impact such films have a mixed impression on society. Some aspects are appreciated while other greatly discouraged. Despite, all responses it is hard to decline that independent films have earned mass viewership and following among the viewers.

Keywords: streaming platforms, independent films, impact, society

1. Introduction

In today's ever-changing film business, independent cinema is gaining popularity at a rapid pace. With the advancement of digital technology and the democratization of filmmaking tools, independent filmmakers now have more options to tell their unique stories on the big screen. However, these new prospects bring with them problems that must be overcome in order to succeed in the competitive world of cinema. Independent cinema encourages filmmakers to experiment with alternative storytelling techniques, push limits, and address social issues and different tales that may not be represented in popular films (Gear, 2023). Streaming services such as Netflix, Amazon Prime, and Disney+ have transformed the way we watch movies. With a few clicks, we may access a wide library of films without leaving our homes. This accessibility has created a whole new set of possibilities for both filmmakers and audiences. One of the most significant effects of streaming platforms on film is the democratization of content. Previously, getting a movie to the big screen was a demanding and expensive undertaking. However, with streaming platforms, independent filmmakers now have a way to present their work to a worldwide audience without relying on traditional distribution methods (Mogul, 2023). Streaming platforms have transformed the cinema sector, changing the way we watch movies. The development of services such as Netflix, Amazon Prime Video, and Hulu has had a dramatic impact on cinema. The accessibility and convenience provided by streaming services have enabled fans to watch a wide collection of films from the comfort of their own homes. This has

resulted in changes in movie distribution, production techniques, and even the genres of films produced. Streaming services have democratized cinema by allowing independent filmmakers to display their work and reach a worldwide audience. The impact of streaming services on cinema is changing the industry as we know it (Mogul, 2023).

The film medium's ability to convey and depict a wide range of human experiences makes it an extremely accessible form of art for people from all walks of life. Watching a movie on the big screen is also easier than ever, with most theaters offering a diverse schedule of showtimes all day, every day, at reasonable prices. There appears to be a visual story out there for everyone; almost everyone has a favorite film, yet they are rarely the same. Independent films are among the most popular sources of diverse and compelling storytelling. The proper telling of an underrepresented story on the big screen can play a critical role in the educational fight against bigotry and systemic oppression; movies are made by people, for people, and the more we can expose everyone to the lives, decisions, and experiences of others, the further we can progress toward constructing an aware and empathetic society (Sindelar, 2023). Independent films, or "indies," as we affectionately refer to them, are often distinguished by their modest budgets and unconventional storytelling. They frequently deviate from the traditional tales that dominate much of popular cinema, presenting consumers with new, unique content. Indie films allow new voices to be heard, providing a platform for tales that Hollywood studios frequently neglect. They question the existing quo, pushing limits and addressing issues that are typically deemed too hazardous or unusual for mainstream cinema (Murphy, 2024).

The introduction of digital technology has been a major contributor to the rise of independent filmmaking. The digital revolution has democratized the filmmaking process, making it easier and more economical for filmmakers to bring their ideas to reality. With digital cameras and editing software becoming cheaper, a new generation of filmmakers is emerging, armed with unique viewpoints and hidden stories. This has resulted in a burst of creativity and invention, revitalizing the cinema industry (Murphy, 2024). Independent film producers seek funding from a variety of sources. Some small production companies may collaborate on a project by sharing industry expertise and financial resources. Independent production firms can raise funds from individual investors, but they are typically sponsored by arts organizations such as the British Film Council or the British Film Institute. Some television networks, such as BBC Films and Film Four, also support indie films. Independent filmmakers can now support their projects through online donations or crowdsourcing platforms (BBC, 2024). Distribution businesses aim to get independent films released in theaters, both nationally and internationally, as well as deals for DVD, Blu-Ray, and on-demand releases. Independent films have a more limited theatrical release than studio films, however there are many cinemas across the world that cater to viewers and aficionados of independent film. Independent films were once thought to have poorer production values than studio films, but this has changed due to technology advances such as better and more economical cameras and computer software for special effects and editing. The ability to attain great production qualities on a minimal budget has allowed independent films like *Juno* to become mainstream successes (BBC, 2024).

In an industry dominated by franchises and superhero blockbusters, independent films provide a breath of fresh air to fans looking for something different. The gap appears to be expanding between blockbusters and smaller productions that struggle to make it to the big screen (Carollo, 2024). The meaning of an indie film, which stands for independent film, has shifted dramatically throughout time. Traditionally, indie films were distinguished by their creation outside of the main studio system, with tight budgets and alternate funding sources. Today, indie films retain these essential features while expanding to cover a wider range of production scales and financing methods. Indie films are distinguished by their artistic autonomy, which frequently reflects idiosyncratic or unusual perspectives that differ from mainstream commercial cinema (King, 2013). The introduction of digital technology has democratized filmmaking, enabling independent filmmakers to create high-quality video using more accessible and affordable instruments. Platforms like Kickstarter and Indiegogo have been essential in funding indie projects, demonstrating a move toward community-based support. Furthermore, streaming platforms such as Netflix and Amazon Prime have emerged as major distributors of independent films, blurring the distinction between indie and mainstream cinema. For example, the success of films like *"Moonlight"* (2016), which received the Academy Award for Best Picture, highlights the growing visibility and importance of independent films within the greater cinematic landscape (Baumgarten, 2017).

Independent films play an important role in current society, providing a platform for diverse voices and narratives that might otherwise be excluded in mainstream media. They frequently address urgent societal issues, offering

audiences a lens through which to study and comprehend complex topics. For example, independent films like "Boyhood" (2014) and "Parasite" (2019) explore themes of identity, class conflict, and cultural conventions, challenging viewers to think critically about these problems (Kuhn, 2020). Independent films are noted for their unique narrative approaches and willingness to experiment with form and substance. This creative freedom enables filmmakers to push the boundaries of conventional filmmaking, producing distinctive and thought-provoking works. The Dogme 95 movement, launched by Danish directors Lars von Trier and Thomas Vinterberg, shows how independent films may question standard filmmaking processes and stimulate new artistic trends (Scheper-Lern, 2005). Furthermore, indie films play an important role in encouraging cultural diversity and intercultural understanding. Films like "Crouching Tiger, Hidden Dragon" (2000) and "The Lunchbox" (2013) have introduced non-Western stories to global audiences, promoting a wider awareness for diverse cultures and views. Consider the production of "The Lunchbox" (2013), an Indian independent film directed by Ritesh Batra. Produced on a limited budget, the filmmakers had various problems, including acquiring money and handling production constraints (Berry, 2018). Sundance and Cannes film festivals are significant forums for showing indie films, helping them reach wider audiences and gain critical acclaim (Turan, 2003). In the United States and France, independent films have played an important role in shaping national cinema movements. The American indie film renaissance of the 1990s, with directors like Quentin Tarantino and Richard Linklater, revived the industry with fresh, creative content (Holmlund, 2005). Similarly, the French New Wave of the 1960s, led by directors such as Jean-Luc Godard and François Truffaut, altered cinematic conventions and affected global filmmaking (Neupert, 2002).

1.1 Research Objectives

This research focuses on following research objectives;

- To find the role of technology in the recent emergence of independent films.
- To gauge the impact of independent films on society.

1.2 Research Questions

- How technology facilitates the emergence of independent films?
- What is the impact of independent films on society?

2. Literature Review

Filmmaking began in the 1890s, with "the cinema of the attractions". During that era, short films were used for entertainment at fairgrounds and shows. By the 1920s, technological advancements transformed the watching experience. Films were longer, featured sound, and were presented in theaters and nickelodeons. During the "Studio Era," the "Majors" (Warner Brothers, Twentieth Century Fox, Disney, Paramount, and MGM) produced 400-700 films annually, accounting for 70% of global releases. After the First World War, Hollywood began to challenge France's dominance in global cinema production (Lovell & Sergi, 2005). Hollywood has a long history of producing commercially successful films. These films have large budgets, resulting in great production qualities and the ability to hire established actors. Academy Awards recognition elevates the profile of films, directors, and actors involved (King, 2009). Hollywood blockbusters are promoted globally through extensive advertising and marketing. Mainstream films typically feature a linear, easy-to-follow narrative, a high-profile location (e.g. New York, London, Paris), stereotypical depictions of society and social issues, and a safe genre to appeal to a broad audience (Buckland, 2009). One example of a typical Hollywood film is 'He's Just Not That Into You', released in 2009. The film has a linear narrative framework of normalcy, crisis, and resolution. The plot follows a typical pattern of a boy meeting a girl, falling in love, breaking up, and then reconciling. It also presents a traditional image of modern relationships and sexuality. The plot follows a typical pattern of a boy meeting a girl, falling in love, breaking up, and then reconciling. It also presents a traditional image of modern relationships and sexuality. Jennifer Anniston, known for her roles in mainstream blockbusters and rom-coms, is unlikely to appear in an indie film (Brodwell, 2006).

In the late 1990s, independent cinema gained popularity and became known as 'Indiewood'. Independent filmmakers produced these films, rather than the 'Major Six' (Warner Brothers, Twentieth Century Fox, Disney, Paramount, Universal, and Columbia Pictures) (King, 2009). In 1994-1995, there was a noticeable increase in independent cinema and significant changes in the studio system. The majors saw the potential of the indie cinema

business and established divisions to focus on it. Fox Searchlight was established in 1995, followed by Paramount Classics in 1998. Other studios quickly followed suit. Making indie-style films offered them more power over the film market, gaining access to new audiences and film festivals like Sundance(Schatz, 2013). Independent filmmakers with little finances now have access to financial support from studios. They were also able to hire the studios' stars. This benefitted both studios and independent filmmakers. Studios were able to provide a larger range of roles to its contractual actors, while indie filmmakers' films earned a higher profile due to the presence of well-known actors(Tzioumakis, 2009). However, not all indie-style films are produced by the majors. Independent filmmakers continue to create low-budget films. Independent cinema stands out due to its unique elements and minimal budget. Filmed in low-key locations, with a unique soundtrack that does not rely on well-known composers and musicians.Using unknown performers is another distinguishing element. These films promote themselves at film festivals, including Sundance and local ones. Independent films, unlike mainstream Hollywood and indie-style films made by the Majors, are typically shown at smaller art house cinemas. These cinemas are frequented by a specific social class who value complex narratives and have an understanding of cinema(King, 2009).

Many 'indie' films tackle contentious issues that question societal and cultural standards. Quentin Tarantino's 1994 film 'Pulp Fiction', a Black Comedy/Crime picture, is an example of independent cinema. This film's narrative structure is unconventional in that it is non-linear. The prologue, which opens the movie, also serves as the epilogue. The plot, however, does not follow a chronological order throughout the whole movie. The segments consist of a succession of past occurrences and flashbacks. Tarantino divides the movie into five sections, each of which is introduced by a black screen, illustrating his use of a convoluted narrative structure and an ambiguous plot.(The Bonnie Situation, Vincent Vega, Marcellus Wallace's wife, and the epilogue) In addition to using flashbacks connected to the characters' tales to break down the events of the movie from their points of view, the director also lets the audience put together the plot from their perspective. The audience can create their own interpretation of the plot thanks to the usage of an unusual narrative framework. The director used this technique, for instance, in the flashback sequence of "Prologue to the Gold Watch" (1994) in which the audience is informed of the watch's significance and Butch's deep attachment to it. This clarifies what transpires later on and the reason Butch can't survive without this watch(Harvey, 2009).

The most recent wave of independent cinema in American history, which peaked in the mid-1980s and continued to grow into the 1990s and mid-2000s. Independent production businesses flourished during this time, as did independent film festivals. Many of these films were released in mainstream theaters and went on to win important accolades like Academy Awards. Even though the independent cinema industry has been severely impacted by the Great Recession since roughly 2007, and there have been many dubious claims that the industry has sold out to Hollywood, the movement still maintains a lot of artistic and political clout(Ortner, 2010). The idea that space is everywhere, that visual storytelling can help with marginalized identities, political crises, and the handling of violence are all becoming increasingly accepted. Emerging spaces of representation are being created by shifting gender stereotypes, the economic growth, and changing demography of Asian cities. This portrayal aims to stray from a traditionalist approach by fostering a free-flowing conversation about subjects that were previously deemed too taboo or vulgar for mainstream movies. The materiality of daily life is often framed by the liminal zones that are created on screen(Athique & Douglas, 2013).

These visual frames, which show the struggles of marginalized identities like Dalits and LGBTQ communities, cut across spaces of the urban political atmosphere. On another level, post-neoliberal independent cinema is attempting to address sensitive subjects by portraying shifting gender norms, extrajudicial violence, and exposing economic aberrations. Some of the most challenging subjects that independent films are addressing these days include the deft portrayal of societal concerns when identities are in danger as well as the portrayal of political or judicial abuses. These movies are recognizing stories that have hitherto had difficulty becoming a part of the public discourse. Recent motion pictures have sparked and are still generating new discussions about regional segregation as it is reflected in the xenophobic machinery operating in Indian cities. These movies also skillfully address the current controversy surrounding violence on the subcontinent and gender injustice. It's clear that independent film is no longer afraid to depict deteriorating social standards, which were once viewed as profane subjects(Lim & Chee, 2015). Periods of social-political turmoil have given rise to intolerance toward certain cultures and religions, which has sparked a resurgence of violence that is both militaristic and civil in nature. These instances of conflict between different ethnic and religious groups give rise to a parallel story that questions the nationalist leanings of the Hindi film industry and the government's support for it over time. These are a few of the important subjects that

independent filmmakers are addressing while expressing the angry but rebellious problems that are seen in Indian society. Not only is their manner of representation unorthodox, but it also employs a brazen vocabulary of assertion (Schaefer & Karan, 2013).

Chee and Lim (2015) provide a contribution to the discussion by outlining the significance of newly developing cinematic approaches and simultaneously altering cultural and societal structures. The contributions tackle themes of shifting labor conditions, the economy, conflicts, and the process of globalization while delving further into the creation and production of films rooted in Asian cultures. The writers trace changes that have led to a new texture of cinema that is intrinsic to Asian countries but also global in nature by examining other changing aspects of urban and non-urban communities through flows of capitalism and by challenging issues of mobility, migration, and cultural appropriation. Since 2010, India has created independent cinema, which challenges the reflexive and mimetic nature of film in previous decades by utilizing a new language of representation that occasionally employs realism in documentary form. Inter-subjectivities that emerge from these settings provide a window into the city itself. Asian cinema is significantly shaped by the politics of displacement, ideas of belonging, justice, lack of freedom, and the division between urban and rural areas. This facet of independent cinema deals directly with identities that reside on the edges of restricted spaces and are perceived as belonging to diaspora populations, being dispossessed and estranged from a socio-political environment, or struggling with processes of alienation (Devasundaram, 2016).

Space and identity movements reveal innovative techniques and a strong thematic interest in today's independent cinema. The exploration of visual space and narrative style relates the interior journey of characters, at times following emotional as well as intellectual progress within the plot. Nonetheless, the international foundation of independent film creates new avenues for interpretation; it intercuts many narrative forms and deals with overlapping issues. Numerous indie films tackle subjects that appear local at first appearance, yet ultimately link the problems of human communities around the globe. Independent films from all over the world depict poverty, ongoing violence, and state politics that are out of line (Jyotika, 2004). These movies mostly allude to fringe politics that aren't afraid to try new things when it comes to extremely delicate subjects. Independent films frequently depict urban areas and tense situations, where the physical environment combines discursive and performative elements to create a montage of urban and rural landscapes. The yearly count of films falling under the 'Independent' film category is on the rise. Their experimental narrative style, subjective subject matter, and spatial texture are some of the main elements that can be combined to define what is generally referred to as independent cinema (Gopal, 2011).

Scholarly research on independent cinema has been examining how new independent films are staking out new territory in terms of both political and artistic assertion in recent years. Three significant studios from the 1930s—New Theatres in Kolkata, Bombay Talkies in Bombay, and Prabhat in Pune—addressed social issues of the day, focusing in particular on caste prejudice and untouchability. Utilizing the radical realism of the day, assisted in using social cinema to further reformist aspirations. The political climate of the time and these movies had a significant impact on how Indian filmmaking movements developed later on (Sengupta, 2015). Similar signs may also be found in Ahmed's book, where he discusses how independent projects give Indian political cinema a platform. He uses Hazaar Khwaishein's (2003) example, which discusses the Naxalite movement and insurgencies carried out by the state. This movie is significant for assessing the function of alternative films and their politics, which openly explore delicate political subjects. Ahmed raises an important point regarding regional cinema when he says that the Tamil film business has organized itself independently of the Bollywood film industry's dominant dominance. Tamil filmmaker Mani Ratnam departs from simple plot lines in his trilogy *Dil Se* (1998), *Roja* (1992), and *Bombay* (1995). The stories of these movies center on themes of terrorism and discord among communities, illustrating actual events like the Bombay bombing or interfaith unions in India. They undoubtedly add to Mani Ratnam's Parallel Cinema aesthetic (Ahmed, 2015).

Bollywood is promoting an almost fundamentalist Hindu concept of nationalism in a highly majoritarian environment. Films such as *Harud* (2010) and *I am* (2010) challenge these dominant narrative frameworks by putting out a different visual space that allows for the representation of a particular socio-political group (Banerjee, 2011). It shows the predicament of a Dalit child who is exploited and his family in a community where religious codes still reinforce patriarchy, even after India gained freedom 70 years ago. Sengupta presents comparable arguments to those found in Kannada cinema, where discussions on the minority Muslim community have already been incorporated into independent Kasaravalli films. One such film where the auteur delves into the lives of those living on the periphery is *Gulabi Talkies* released in 2008 (Athique & Douglas, 2013).

3. Methodology

This research uses qualitative method for research. Interviews were conducted by the researchers using a carefully prepared open-ended questionnaire. A sample of 16 experts were drawn using purposive sampling technique. Sample comprised of film directors and producers (both traditional cinema and indie cinema). Later on, the collected data of interviews were analyzed on the basis of different themes and sub-themes.

Table 1:

Themes	Sub-themes
Emergence of digital streaming platforms	Cost effective Free marketing Opportunity for indie films No burden of commercialization
Access to masses through internet	Global users Assessable for global viewers Not confined to geographical boundaries No cultural barriers
Marginalization in traditional cinema	Policy based cinema Entertainment is the key goal Bias towards certain subjects/individuals/groups Made for commercial gains
Subject base bias	Certain subjects remain untouched Certain agenda is promoted Traditional themes are considered No censorship
Awareness about unconventional themes	Unconventional subjects go missing Minorities/gender/class clash etc. Certain social movements
Social acceptance and rejection	Overwhelming response Appreciation Rejection Initiating social debate

4. Results and Discussion

4.1 Emergence of Digital Streaming Platforms

Though the very existence of independent films is not new, its mass production has witnessed increase in recent years. Experts, sampled for study, attribute number of factors with this changing phenomenon. They opined that the entire filmmaking process has been revolutionized by technology, which has improved every facet from production to dissemination. With the introduction of digital cameras, cinematography techniques have advanced significantly, giving filmmakers more freedom and cost-effectiveness while capturing high-quality footage. With the support of streaming platforms, filmmakers may distribute their work online and reach a worldwide audience without requiring physical media. Independent filmmakers are now able to exhibit their work to a larger audience thanks to the democratization of distribution methods, which promotes varied narratives and artistic expression. In today's ever-changing film business, independent cinema is gaining popularity at a rapid pace. With the advancement of digital technology and the democratization of filmmaking tools, independent filmmakers now have more options to tell their unique stories on the big screen. However, these new prospects bring with them problems that must be overcome in order to succeed in the competitive world of cinema. Independent cinema encourages filmmakers to experiment with alternative storytelling techniques, push limits, and address social issues and different tales that may not be represented in popular films (Gear, 2023).

4.2 Access to Masses through Internet

Netflix, Amazon Prime, and Disney+ are just a few examples of the streaming services that have revolutionized

movie viewing. We can access a vast movie library with only a few clicks from the comfort of our homes. Cinematographers and viewers now have an entirely new range of possibilities because of this accessibility. The democratization of content is one of the biggest implications of streaming platforms on the film industry. A film's journey to the big screen used to be a laborious and costly process. But thanks to streaming services, independent filmmakers no longer need to rely on conventional distribution channels to show their work to a global audience (Mogul, 2023). Experts of the study also agree to the notion that such productions do not have big budgets to be commercialized at mass level like traditional cinema. However, they have the magic of internet with them. Such films cross all barriers to reach audience even with no cultural or geographical connection with the target audience. Independent filmmakers with little finances now have access to financial support from studios. They were also able to hire the studios' stars. This benefitted both studios and independent filmmakers. Studios were able to provide a larger range of roles to its contractual actors, while indie filmmakers' films earned a higher profile due to the presence of well-known actors (Tzioumakis, 2009).

4.3 Marginalization in Traditional Cinema

The space and identity trends in today's independent cinema demonstrate creative techniques and a compelling thematic focus. Characters' inner journeys are related through the investigation of visual space and narrative style, which occasionally tracks both intellectual and emotional development inside the story. However, the global base of independent film opens up new ways of seeing; it crosses multiple story strands and addresses related topics. Many independent films address issues that initially seem localized but ultimately connect to global human community issues. Global independent films portray destitution, persistent violence, and inappropriate state politics (Jyotika, 2004). Participants of the study believe that there is often found a visible marginalization in traditional films in terms of subjects. On the other hand, there is always a certain agenda or policy behind every production. For example, Bollywood is promoting an almost fundamentalist Hindu concept of nationalism in a highly majoritarian environment. And independent films are challenging such bias and over suppressive policies. Athique & Douglas, (2013) found that where discussions on the minority Muslim community have already been incorporated into independent Kasaravalli films. One such film where the auteur delves into the lives of those living on the periphery is *Gulabi Talkies* released in 2008. Unlike studio films, which typically receive a mainstream theatrical release, independent production companies enter their pictures into local, national, and worldwide film festivals to get exposure with distributors, who may then buy the distribution rights. Similarly, the experts opine that independent films further look into the development and production of films with Asian cultural roots, tackling topics such as changing labor conditions, the economy, conflicts, and the process of globalization. Through challenging issues of mobility, migration, and cultural appropriation, as well as by examining other changing aspects of urban and non-urban communities through flows of capitalism, the writers trace changes that have led to a new texture of cinema that is intrinsic to Asian countries but also global in nature.

4.4 Subject Base Bias

Since 2010, India has created independent cinema, which challenges the reflexive and mimetic nature of film in previous decades by utilizing a new language of representation that occasionally employs realism in documentary form. Inter-subjectivities that emerge from these settings provide a window into the city itself. Asian cinema is significantly shaped by the politics of displacement, ideas of belonging, justice, lack of freedom, and the division between urban and rural areas. This facet of independent cinema deals directly with identities that reside on the edges of restricted spaces and are perceived as belonging to diaspora populations, being dispossessed and estranged from a socio-political environment, or struggling with processes of alienation (Devasundaram, 2016). Respondents of the study believe that not every independent film is made by a major studio. Low-budget movies are still being made by independent filmmakers. Independent film is distinguished by its distinctive features and low production costs. Shot in quiet settings and features a distinctive soundtrack that doesn't rely on well-known artists and composers. Using unidentified performers is yet another unique feature. These movies advertise themselves at local and national film festivals, such as Sundance, Netflix. Smaller art house theaters usually screen independent films, as opposed to major motion pictures produced in Hollywood and in the indie style. People from a particular socioeconomic class who appreciate intricate stories and are familiar with film go to these theaters. They use unique themes and subjects. Therefore, unique aspects are appreciated as response to bias in traditional cinema.

4.5 Awareness about Unconventional Themes

According to the opinion of the experts of the study one of the most significant qualities of independent film is its ability to challenge conventional storylines and extend storytelling tropes. Independent filmmakers frequently experiment with unconventional story structures, forbidden subjects, and underrepresented points of view. By doing this, they challenge social norms, encourage dialogue, and offer fresh perspectives on age-old problems. There has been a boom in genre-bending independent films that defy classification and blur established genre lines in modern indie cinema. These movies frequently blend aspects from other genres, giving them new angles and creative narrative devices. These movies give a unique perspective on genre standards and audience expectations. A singular viewing experience that is difficult to categorize. Independent films that transcend genres are distinguished by their inventive storylines, unorthodox compositions, and an openness to experimenting with various tone and style combinations. These movies mostly allude to fringe politics that aren't afraid to try new things when it comes to extremely delicate subjects. Independent films frequently depict urban areas and tense situations, where the physical environment combines discursive and performative elements to create a montage of urban and rural landscapes with relatively unique themes and subjects. The yearly count of films falling under the 'Independent' film category is on the rise. Their experimental narrative style, subjective subject matter, and spatial texture are some of the main elements that can be combined to define what is generally referred to as independent cinema (Gopal, 2011).

4.6 Social Acceptance and Rejection

The respondents related that investigation has just begun to scrape the surface of the immense creativity and limitless potential that exist in this constantly changing world of contemporary independent film. Filmmakers, storytellers, and visionaries in their thousands continue to push the envelope, question accepted wisdom, and reinvent the cinematic experience. A vibrant ecosystem, the indie film scene is fed by the enthusiasm and commitment of filmmakers who don't follow the rules set by the private sector. It is an environment where; taking chances, embracing nonconformist viewpoints, and elevating distinctive voices are all valued. Within this dynamic community, fresh abilities surface, seeking comfort and encouragement from a group of others who share similar values. There is often a mix level of response by the viewers of such films. In most of the cases the efforts are highly appreciated while on the other hand there is also some sort of criticism when the certain social norms and social standards are misrepresented. However, the overall impact is of great potential in terms of social change and social voicing.

5. Conclusion

The influence of contemporary independent film transcends the arts. They possess the power to shape public opinion, incite social change, and provide marginalized populations a voice. Because of their commitment to authenticity and creative freedom, independent filmmakers have the ability to disrupt the conventional power dynamics of the film industry and give voice to a variety of views that might not otherwise be heard. When we look back on our journey, we are reminded that independent films are a medium that inspires change, provokes discussion, and starts conversations in addition to being a source of entertainment. These movies have the ability to alter our viewpoints, highlight marginalized perspectives, and give voiceless people a forum. They act as a catalyst for social change, inspiring us to challenge the existing quo and work toward a more just and inclusive society.

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