



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

A Case Study On Odia Film Industry And Cinema Hall.

Dr.Biswamohan Dash (Associate Professor, MBA Deptt, College of engineering, Bhubaneswar)

Dr.Sanjukta Mishra (Assistant Professor, MBA Deptt, College of engineering, Bhubaneswar)

Barsha Baishali Sahoo (Assistant Professor, MBA Deptt, College of engineering, Bhubaneswar)

Sanjeev Kumar Barik (Assistant Professor, MBA Deptt, Modern Engineering and management studies
balasore odisha)

Abstract:

Theoretical basis: The film industry plays a significant role in the cultural and creative landscape of Eastern India. Odia cinema, popularly known as Ollywood, houses several production studios, post-production facilities, and talent pools that support the regional film ecosystem. Since the 1970s, it has been evolved into a center for film production, with films often reflecting the socio-cultural themes and traditions of Odisha. Government support through film policies, along with the rise of digital media and local film festivals, has further stimulated growth and innovation in the industry.

Research methodology: The information has been collected through secondary source of information from related websites and by interviewing the cinema Hall owner and Actors Physically.

Case overview: This case study is intending to give insight about the down fall of single screen film hall in Odia film industry. Key film institutions like Kalinga Studio, Odisha Film Development Corporation, and FTI Odisha, Odia film industries contribute economically, socially and culturally to the odisha people and their development. People get employment opportunity like Actors, directors, writers, camera operators, technicians, editors, makeup artists, etc. having also Indirect employment like Set designers, costume suppliers, caterers, transport providers, light and sound technicians, and more. It also provides new opportunity like rising demand for OTT content which is creating jobs for young creative like editors, animators, and You Tubers.

Complexity academic level: It is to be deeply understood by the students that the sufferings of film maker due to decline of single-screen cinemas and producers in the Odia (Ollywood) film industry, creating several economic and creative challenges. With the shutdown of many single-screen cinemas, especially in semi-urban and rural Odisha, the number of venues available to release films has decreased sharply.

Key words: Economic issues, Ollywood, semi-urban, rural Odisha, Odisha Film Development Corporation, FTI Odisha, Government support and funds

Introduction

Today's world is characterized by busy schedules in both professional and personal life. People are so much busy in their worlds that they have become literally machine. Hardly have they devote time to think about themselves. Out of these routine schedules, some try to find time to give a break by entertaining themselves along with friends, families, near and dears. People have different perception levels for entertaining themselves and their family. Some people take it as a source of relaxation by moving in parks, going to theatres or multiplexes and some try to improve their living standards by translating into higher needs. Moreover, the most interesting part is entertainment is not at all effected by price rises or decline. This is where the cinemas, theatres (single screen and multi-screen) come to the picture of every busy person who wants to have some relaxation in their life. The huge influence, size, the infrastructure, the money involved and the resources utilized in Indian films are developing systematically. The perception of the customers towards the movies is changing throughout the years. They no more watch movies alone, but it has become a trends and group activity with friends, relatives accompanying them. The advent of multiplexes with shopping, dining have added a new experience.

The Odisha Film Development Corp. Ltd., Cuttack is a promotional agency for the growth and development of film industry in Odisha. The corporation has been functioning since April 1976 and has implemented various schemes under the provision for development of film industry in Odisha. Odia cinema, commonly regarded as Ollywood, encounters numerous obstacles that have impeded its development and acknowledgment, despite a rich heritage that traces back to the inaugural Odia film, Sita Bibaha which was released in 1936. For many years, Odia cinema has faced criticism for its intention to create films which are copied from South Indian and Hindi Bollywood movie. These films commonly adhere to predictable narratives filled with clichéd elements, such as romantic themes characterized by exaggerated performances and outdated dance patterns, failing to connect with contemporary viewers mind. The industry's dependence on imitating other regional cinemas, especially during the early 2000s, resulted in dissatisfaction from audiences, as these films often lacked cultural and regional significance or relevance to Odia society. Although recent cinemas like Daman (2022) and Pratikshya (2022) depict a paradigm shift towards original and socially bent of stories with full of reflection of Odia society and village superstitions and normal lifestyles of villagers. The industry continues to grapple with the challenges of showing consistency in delivering high-quality and innovative and interesting contents. The Odia movie market in Odisha is relatively limited, characterized by insufficient theater and related infrastructure, especially in rural areas. While critically acclaimed films tend to thrive in urban areas, smaller theaters face challenges in maintaining day to day operational cost and maintenance costs.

Background:

The Indian film industry is one of the fastest growing sectors in the country today and has grown from INR 122 billion in 2016 to INR 156 billion in 2017, representing a growth rate of 28%. Over the years, the industry's revenues have grown significantly and the projected size of the industry is estimated to reach INR 204 billion by 2019. The Indian film industry is one of the largest producers of the cinematographic films in the world with an annual certification of 2,336 films during 2015–16. Odia film industry has played an important role in the history of Indian cinema also.

The history of films in Odisha dates back to the production of the first Odia film "Sita Bibaha" in 1936. Over the past 83 years, the industry has come a long way, contributing to economic growth and employment creation. Today, approximately 50 Odia films are being produced annually, and the industry presents enormous potential for further growth. Odisha intends to be a leader in the development of the sector, by creating a favorable ecosystem for production of films in the State. The development of this sector will not only help in the growth of Odisha's economy, but also act as an important medium to boost tourism through promotion of State's rich cultural heritage, history, architecture, tourist destinations and varied customs. The Odisha State Film Policy 2019 aims at facilitating development of the sector through creation of an appropriate framework of policy and infrastructure.

Recent Exhibition scenario in Odisha:

Those days are gone where; single-screen cinemas were the main stream of Indian entertainment. Crowds would gather, clapping, whistling, and even dancing. The first day first show atmosphere was electric, and sometimes even 1,000 seats weren't enough to accommodate the eager viewers. Tickets would sell out, and a "House full" board would soon appear, leaving latecomers at the mercy of ticket scalpers. The decline of single screen cinemas began with the advent of television in Indian households. Satellite TV brought global entertainment to people's living rooms, reducing the need to visit neighborhood cinema houses. The decline of film halls in Bhubaneswar, and Odisha in general, can be regarded to a combination of factors including the rise of multiplexes, the impact of the pandemic, and the growing popularity of streaming services, dwindling footfall, rising operational cost and other forms of entertainment.

- **Rise of Multiplexes:**

Multiplexes offer a more modern, comfortable, and sometimes convenient movie-going experience, which has drawn audiences away from single-screen theaters, especially in urban areas.

- **Impact of the Pandemic:**

The COVID-19 pandemic significantly disrupted the film industry, leading to prolonged closures and a shift in viewing habits, with many people opting for streaming platforms at home.

- **Competition from Streaming Services:**

The availability of a wide range of content on streaming services has made it easier for people to watch movies and TV shows from the comfort of their own homes, reducing the need to go to a theater.

- **Changing Audience Preferences:**

There is a growing preference for other forms of entertainment, such as parks, shopping malls, and social gatherings, especially among younger generations.

- **Financial Strain on Single-Screen Theaters:**

Single-screen theaters have faced financial difficulties due to factors like rising costs, lack of government support, and the challenges of adapting to new technologies and social distancing norms in Odisha.

- **Lack of Quality Odia Cinema:**

Some believe that the lack of high-quality Odia films has also contributed to the decline in attendance at local theaters.

- **Piracy:**

Rampant video piracy has also negatively impacted the film industry and attendance at theaters, especially for local films in Odisha.

- **Internal Disputes:**

In some cases, disputes between theater owners and mall owners have led to the closure of single-screen theaters.

The one and only cinema hall in Sambalpur has closed due to internal issues between the cinema hall owner and mall owner. Where is the fault of the people of Sambalpur and why are they became deprived of watching movies? In the absence of a cinema hall, movie buffs in Sambalpur have to travel 50km to Jharsuguda or Bargarh to watch a movie in a cinema hall. Watching a movie on a 70 mm screen has its own charm, than Small Screen in multiplexes. Before the 1999 Super Cyclone, there were around 300 single-screen cinema halls in Odisha. The devastating cyclone not only claimed lives but also dealt a severe blow to the cinema halls. Many couldn't recover from the damage, and this was just the beginning of their troubles. Currently, just around 50 single-screen theatres exist in the state.

The Odia film industry, which was going through a bad condition, faced lack of Cinema halls, adding to the struggle of film makers to find enough screens for release. Unable to bear the overhead cost, maintenances cost, many cinema hall owners converted the venues to marriage mandaps. With films available on mobile phones, why would people come to Cinema halls?

So it's very difficult for Cinema hall owners to survive, so they convert it into marriage mandaps as said by Ashok Mohapatra owner of Ravi Talkies, which was set up in 1965 in Bhubaneswar.

Statistics about Odia film and Odia film Hall:

The Odia film industry, also known as Ollywood, is based in the Indian state of Odisha. Before 2020, the industry had a modest but culturally rich presence, with a mix of commercial and art-house cinema. Here's an overview of key statistics and trends of the Odia film industry before 2020:

First Odia Film: *Sita Bibaha* (1936) – directed by Mohan Sundar Deb Goswami.

Growth: Slow growth until the 1980s due to financial constraints and lack of infrastructure.

1980s–1990s: Rise in popularity, especially with actors like Uttam Mohanty, Mihir Das, and Bijay Mohanty.

2000s onward: Increased commercialization, with films drawing from Tollywood/Bollywood templates.

Film Output Per Year:

1950s–1980s: 2–10 films per year.

1990s: Gradual increase to 15–25 films annually.

2000–2010: Around 25–30 films per year.

2011–2019: Peaked at around 30–40 films per year.

Budget Range (pre-2020):

- Low-budget: ₹20–30 lakhs.
- Mid-range: ₹40–60 lakhs.
- High-end commercial: ₹1–2 crores.

Average Ticket Prices: Much lower than Bollywood; regional screens mainly.

Top Grossers:

- Balunga Toka (2011) – one of the highest-grossing.
- Something Something, Prem Kumar, and Love Master were also commercial hits.

Awards:

National Film Awards: Several Odia films have won:

- Maya Miriga (1984)
- Bhukha (1989)
- Sala Budha (2012)

Cinema Hall Statistics:

Pre-1999:

- Odisha boasted over 300 single-screen cinema halls, serving as primary venues for film exhibition.

Post-1999 Super Cyclone:

- The devastating cyclone led to the closure of many halls, reducing the number to around 130 by the early 2000s.

2010s Decline:

- By 2013, the count had dwindled to approximately 80 halls.
- Further closures brought the number down to about 52 by 2024, including both single-screen and multiplexes.
- As of 2024, Odisha has approximately 52 operational cinema halls:
 - 30 multiplexes.
 - 22 single-screen theatres.

OTT Platform:

The audience's inclination is now shifting towards innovative or unconventional era. The emergence of OTT platforms has increased access towards global and regional contents and also have shifted audience expectations, Odia cinema has been slow to respond to these changing preferences. The scarcity of suitable cinema halls, particularly in culturally important cities like Puri, where Sita Bibaha made its debut, hampers the distribution of Odia films. The deteriorating condition of historic venues such as Laxmi Talkies and Ravi Talkies reflect the neglect of exhibition facilities and unwillingness of State government to develop theatre infrastructure across main cities of Odisha. Besides, inefficient public exhibition policies and their enforcement further complicate the situation, hindering films from touching broader audiences. The Odia film industry is hindered by insufficient financial resources and a lack of government financial support. Producers encounter challenges in achieving profitability due to the absence of subsidies, where as subsidies are available in other states that support regional cinema. Film policies introduced by the Odisha government, such as those in 2019 and 2025, have frequently proven ineffective due to poor funding and implementation and operational strategies, resulting in a lack of a solid framework for growth Odia film industry. The combination of high production costs and low box-office revenues discourages investment in more ambitious projects, compelling filmmakers to focus on low-budget, risk-averse productions. 49.5% of customers utilize OTT platforms three to four times a week, indicating their popularity.

More than 26.3% of them utilize it every day. It is only used once a month by 19.2% of users.

Regarding the content accessible on OTT platforms, our research makes it abundantly evident that more individuals favor OTT platforms over the multiplexes now.

Different types of OTT services are as follows:

Advertising video on demand (AVOD): is an ad based Business model similar to traditional television services in the way it offers streaming free content to the end user. That the source of income of these providers is the advertisements placed between contents. The classic example of such a category is YouTube. Viewers watch multimedia content without paying fees while the platform earns from the displayed ads the spectators.

Subscription video on demand (SVOD): its subscription-based most commonly used business model in the global streaming industry due to its popularity and success. It is based on the end user "Subscribe" to the services provided by the Platform for a fixed period fixed subscription fee period. It offers recurring revenue streams for the platform with exclusive subscriber benefits. Classic examples in this category are Netflix and Amazon First video.

Transactional video on demand (TVOD): This is a Transaction based Model where customers pay for the separate part of the video Content they see. These services usually try to keep consumers by offering and expecting lucrative prices for certain content Users will turn to the service for their entertainment needs. An example of this category is Apple iTunes.

Premium Model: Platforms are moving towards this type of Monetization model that includes AVOD and SVOD with a customer loyalty strategy with the platform and slowly get those customers to start using premium services Subscribe to the exclusive platform. One of the main platforms of India, Hotstar follows this pattern with the conventional standard TV content is available for free while the latest movies and series famous foreign content like Game of Thrones, Modern Family, etc. only available to paid subscribers

Fostering Talent:

Besides, there is a deficiency of skilled professionals, including directors, writers, and technicians, who are capable of creating films that can compete on a national or international basis. Furthermore, unusual interference from producers in the creative process and a limited exposure to global cinema among filmmakers have been identified as significant psychological barriers for accomplishing high-quality filmmaking. Although institutions such as the Biju Patnaik Film & TV Institute are present, their effectiveness in fostering talent has been relatively minimal when compared to similar organisations in states like Bengal or Kerala. In Odisha, cinema is frequently perceived as a trivial art form by the semi-feudal society and the English-speaking middle-high class, lacking the academic, cultural and social esteem it holds in regions like Bengal or Kerala. This societal perception hinders substantial investment and involvement with the medium. The industry has faced challenges in preserving its ties to Odia cultural identity, with numerous films failing to embody the state's rich literary and artistic legacy, including the works of Gopinath Mohanty, Manoj Das, Hara Prasad Das. Generally, Odia films have perpetuated patriarchal stereotypes, especially in their depiction of women, confining their roles to traditional or submissive figures. This has dissatisfied audiences who are in search of more progressive, modern and innovative storylines. The representation of marginalized communities, including individuals with disabilities, has frequently been inadequate or based on stereotypes, neglecting to address current social and cultural issues with the necessary sensitisation. While early Odia cinema was heavily influenced by epics like Ramayan and literature, the industry has largely shifted away from adapting the state's ample of literary heritage, which could offer engagement and psychological fulfillment.

Literary Adaptations:

Films such as 'Matira Manisha' and 'Malajahna' achieved success through literary adaptations and such instances have become increasingly unusual, partly due to commercial pressures and audience tastes and preferences. Ineffective marketing strategies and distribution channels have hindered the visibility of Odia films, both within Odisha and in other states. Even films that receive critical acclaim often struggle to attract national or international recognition because of these limitations. The industry's dependence on holiday releases for major films further constraints its capacity to maintain a consistency in theaters. The 1970s and 1980s are regarded as the pinnacle of Odia cinema, marked by socially significant films from directors such as Prashanta Nanda and Mohammad Mohsin, which achieved both critical acclaim and commercial success. However, the industry experienced declination in the 1990s and 2000s, primarily due to remade films and a decline in audience trust on odia cinema. Additionally, events like the devastating super cyclone of 1999,

which severely impacted infrastructure, including Kalinga Studio, affecting the holistic and organic growth of Odia film industry.

Post-Covid Scenario:

Nevertheless, there are indications of resurgence in Odia cinema, especially in the post-COVID market scenario. Films such as Daman (2022), Pratikshya (2022), and Pushkara (2023) have stressed on original narratives rooted in Odisha, obtaining both critical appreciation and commercial viability. The evolution of literature-inspired films and increase in professionalism, exemplified by actors auditioning for roles, suggest a transition towards a cinema that prioritizes quality. Discussions on social media indicate an increasing sense of optimism among audiences, highlighting the need to support theaters and promote content and quality-driven films similar to those in Telugu and Tamil cinema. Initiatives such as designating April 28 as Odia Cinema Day are proposed to enhance cultural and social pride, honour and visibility within the Odia industry. To cope with these challenges, the industry could prioritize the implementation of an effective film policy that includes subsidies, infrastructure development, and a dedicated fund, to the extent of Rs 100 crore. Besides, it is essential to strengthen film and related institutes and provide producers and directors with exposure to international cinema. Leveraging Odisha's literary heritage can facilitate in crafting authentic and relatable stories.

Odisha Film Development Corporation:

The Odisha Film Development Corporation (OFDC) is a government-owned organization established to promote and support the growth of the film industry in Odisha, particularly Odia-language films.

- Founded: 1976, under the Companies Act, 1956.
- Headquarters: Bhubaneswar, Odisha.
- Ownership: Wholly owned by the Government of Odisha.
- Objective: To encourage the production and distribution of Odia films and to develop film-related infrastructure across the state.

Core Functions of OFDC:

1. Financial Support for Filmmakers;

- Offers soft loans and subsidies to promote the production of Odia feature films.
- Provides subsidies to films selected for national awards or Indian Panorama.
- Offers funding assistance for low-budget or socially relevant films.

2. Film Production and Distribution;

- Produces its own films to promote Odia culture and language.
- Helps distribute Odia films through its network, especially in rural and remote areas.

3. Infrastructure Management;

- Manages the Kalinga Studio in Bhubaneswar.
- Provides access to shooting floors, equipment, and post-production facilities.
- Plans are underway to revamp Kalinga Studio into a modern film city.

4. Film Promotion and Awards;

- Organizes film festivals and awareness programs.
- Sponsors awards and events that recognize excellence in Odia cinema.

5. Single Window Clearance;

- Works as a nodal agency for facilitating film shootings in Odisha under the Odisha State Film Policy.
- Helps filmmakers get fast-track approvals for filming at government locations.

Challenges Faced by OFDC:

- Under-utilization of infrastructure like Kalinga Studio.
- Bureaucratic delays in implementing policy benefits.
- Lack of marketing and digital strategy to attract filmmakers from outside the state.
- Declining number of cinema halls affecting film distribution.
- Implementation Gaps: Previous policies, like the 2019 film policy, faced criticism for inadequate implementation, particularly concerning the single-window clearance system.
- Infrastructure Decay: Many cinema halls remain non-functional, and efforts to renovate and modernize these facilities are crucial for revitalizing the industry.
- Content Quality: There is a need to focus on original and high-quality content to attract audiences and compete with mainstream cinema.

Current Measures by OFDC:

1. Film Subsidies and Financial Support;

- Production Subsidies: OFDC provides subsidies to producers for the production of Odia films, aiming to encourage local filmmaking and storytelling.
- Incentives for Award-Winning Films: A subsidy of ₹50,000 is granted to films selected for the Indian Panorama or awarded as the best film, promoting high-quality productions.

2. Infrastructure Development;

- Kalinga Studio Revamp: The state government has allocated ₹200 crore for the transformation of Kalinga Studio into a state-of-the-art facility. The upgraded studio will feature modern amenities, including shooting floors, sound recording rooms, dubbing studios, and animation workstations.
- Cinema Hall Renovation: Plans are underway to renovate approximately 40 non-functional cinema halls across Odisha, aiming to revive the traditional movie-watching experience.

3. Policy Initiatives

- Odisha State Film Policy 2019: This policy was introduced to promote quality Odia films and facilitate film tourism. It offered various incentives, including capital investment subsidies, land allotment, and tax exemptions for developing film cities, cinema halls, and multiplexes.
- Single Window Clearance: The policy proposed a single-window approval process for film shootings in Odisha, aiming to streamline permissions and attract filmmakers.

Future Plans and Developments:

The Odisha government is set to introduce a new film policy to replace the 2019 version, which lapsed in March 2022. The forthcoming policy aims to provide financial support to filmmakers and improve cinema infrastructure, particularly in rural areas. The new policy will focus on encouraging the production of films in the Odia language, with subsidies provided to producers creating content with compelling storylines. Plans include establishing single-screen multiplexes in rural regions to increase screen density and accessibility. Steps will be taken to advertise Odia films in villages through the Mission Shakti initiative, aiming to broaden the audience base. Biju Pattanaik Film and Television Institute of Odisha (BPFTIO) Established in 1998, BPFTIO offers diploma courses in cinematography, sound and TV engineering, and film and video editing, contributing to the development of skilled professionals in the industry.



Exhibit 1-Maharaja Hall, Bhubaneswar



Exhibit 2-Keshari Hall, Bhubaneswar



Exhibit 3-BK Hall, Balasore



Exhibit 4-Balasore Hall, Balasore

TEACHING NOTE:

A CASE STUDY ON ODIA FILM INDUSTRY AND CINEMA HALL

Odia cinema was once a prosperous regional industry. From classics like *Sita Bibaha* (1936) to critically acclaimed films in the 1980s–90s, the industry had strong cultural significance. The industry gained momentum in the 1960s–80s with classics like "Matira Manisha" and "Maya Miriga", which even won national awards. Directors like Nitai Palit and actors like Uttam Mohanty, Prashanta Nanda, and Aparajita Mohanty were household names. Government support and regional pride contributed to audience loyalty. In recent decades, however, the industry has faced a steep decline in production quality, audience interest, and financial sustainability also decline in box office performance and audience interest.

Learning objectives: To learn about uses of cinema as a medium to showcase Odia heritage, traditions, folklore, and language to both regional and global audiences. Understand the importance of culturally rooted storytelling and its impact on identity and community pride. Also to learn about Analyze market trends, audience behavior, and monetization avenues (e.g., OTT, digital distribution) to make smart investments. Build a professional and skilled workforce by collaborating with film schools, organizing workshops, and investing in local talent. This case study also highlights about the policies devised by Government aligned with the needs and requirement of film makers and ensuring the physical and mental well being. Understand audience segmentation and global distribution strategies. Leverage government schemes, co-productions, and film festivals to gain visibility and support.

Purpose:

The Primary purpose of this case study is to understand how the closure of traditional cinema halls has affected the distribution, exhibition, and revenue of Odia films. Analyze the shift in audience behavior and its consequences on regional cinema. With the shutdown of many single-screen cinemas, especially in semi-urban and rural Odisha, the number of venues available to release films has decreased sharply. Odia films, which traditionally rely on local audiences, lose significant access to their target demographic. Explore the financial hardships faced by producers and filmmakers due to limited release platforms. TO discuss the creative compromises made to cope with commercial pressures. Bring attention to the unique difficulties faced by the Odia film industry in comparison to mainstream Indian cinema .Advocate for policy attention and support for regional industries. Identify potential strategies for survival and growth, such as OTT platforms, hybrid release models, or government intervention. Propose ways to revive interest in Odia cinema among younger and urban audiences. Purpose to provide a comprehensive understanding of the economic, social, and cultural implications of the decline of single-screen cinemas on the Odia film industry. It seeks to offer insights and recommendations to help sustain and revitalize regional cinema in the face of modern challenges.

Research methods:

The information has been collected through secondary source of information from related websites and by interviewing the cinema Hall owner and Actors Physically. Then searching the information through related websites of government.

Contents:

Odisha, especially Balasore, Berhampur, Bhubaneswar, and Cuttack had a thriving single-screen cinema culture. These theatres were once the primary source of entertainment for all social classes. However, in the last 10-15 years, several factors have led to their downfall. This case study examines those reasons and extracts business insights applicable to management students. Single-screen halls like Sriya, Keshari, and Ravi Talkies dominated until the early 2000s. Ollywood has been a cornerstone of Odisha's cultural landscape, producing films that resonate with the state's traditions and values. As of May 2025, Odisha

houses approximately 248 movie theaters, encompassing both single-screen and multiplex establishments. In 2010, Odisha had around 116 single-screen cinemas, indicating a decline over the years due to various challenges. They offered affordable entertainment, but often lacked modern amenities. Multiplexes like INOX and Cinepolis started entering the market with better infrastructure, food courts, and digital ticketing.

Relevance with MBA/PGDM students:

As the above issues are related to poor services by Government towards film makers and increasing issues of down fall of single screen in Odia film industry, it's the changes and challenges to be faced by government and producers as well as actors and government schemes and film hall owners. Students can learn about Single-screens failed to meet the expectations of the modern consumer (comfort, cleanliness, food, sound quality). Understand changing customer preferences, brand repositioning, and how to use consumer insights for service innovation. Lack of long-term vision and failure to compete with multiplex chains. Students can find Importance of competitive strategy, business model innovation, and adaptation to market changes. Students can learn service quality frameworks (SERVQUAL, lean operations), tech integration in service delivery to manage Poor infrastructure, manual ticketing, no digital integration. This case study has Scope for entrepreneurial innovation—e.g., turning old theatres into co-working spaces, cultural hubs, or community cinemas. To solve the problem of no creative business ideas to repurpose or revive the space. Learn about cost management, ROI analysis, and alternative financing. This case study can be related to subjects like service marketing, marketing management and business strategy and policy, business ethics, human resource management and financial management.

Discussion Questions:

- How has the decline of single-screen theatres reshaped the Odia film industry's production and distribution strategies?
- To what extent has the dominance of multiplexes and OTT platforms marginalized regional films like those in Ollywood?
- What are the specific financial risks faced by Odia filmmakers due to the reduced number of release platforms?
- Can Odia films remain profitable without a strong theatrical distribution network? If so, how?
- How does the current crisis affect the quality, themes, and diversity of Odia films being produced?
- What role should Odia cinema play in preserving language, folklore, and regional identity in the face of globalization?
- What policies or incentives could the Odisha government introduce to support the revival of regional cinema and theatre infrastructure?
 - Could community-driven initiatives (like local film festivals or open-air screenings) help rebuild the audience base for Odia films?
 - Is the future of Odia cinema more promising on digital platforms, or should efforts be made to revive theatrical releases?

Time Duration to be devoted in discussion of the case:

Precise- 10 min

Student question-10 min

Discussion question-50 min

Strategy making-45 min

Debrief-15 min

Epilogue-10 min