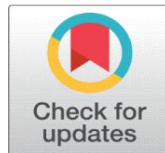


CINEMATIC EVOLUTION: TRENDS IN FILM PRODUCTION AND CONSUMPTION (2000-2019)

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ABSTRACT

The film industry has long been an influential cultural force, shaping not only entertainment but also social narratives, economic markets, and technological developments across the globe. From its humble beginnings in the late 19th century to the technological and globalized industry we see today, cinema has continually adapted to the changing dynamics of society. Between 2000 and 2019, the global film industry experienced a series of unprecedented transformations, driven by a complex interplay of factors such as technological advancements, globalization, changing economic landscapes, and shifting audience behaviors. These developments have reshaped the production, distribution, and consumption of films in ways that are still reverberating today.



1. INTRODUCTION

The film industry has long been an influential cultural force, shaping not only entertainment but also social narratives, economic markets, and technological developments across the globe. From its humble beginnings in the late 19th century to the technological and globalized industry we see today, cinema has continually adapted to the changing dynamics of society. Between 2000 and 2019, the global film industry experienced a series of unprecedented transformations, driven by a complex interplay of factors such as technological advancements, globalization, changing economic landscapes, and shifting audience behaviors. These developments have reshaped the production, distribution, and consumption of films in ways that are still reverberating today.

This research paper examines the evolution of film production and consumption trends from 2000 to 2019, with a particular focus on the Indian and international film markets. The early part of the 21st century witnessed the convergence of several global shifts that not only redefined the business and craft of filmmaking but also democratized access to films for audiences worldwide. Key influences during this period included the proliferation of digital technologies, the rise of streaming platforms, and increasing globalization of entertainment. These changes were not

only technological in nature but also cultural, as filmmakers sought to tell stories that resonated with a globalized audience while reflecting their local roots.

In India, the film industry, traditionally dominated by Bollywood, underwent a remarkable transformation during this time. The Indian film market, already one of the largest in the world in terms of number of films produced, began experiencing profound shifts in both production patterns and consumption behavior. While Bollywood remained the commercial heart of Indian cinema, there was a significant rise in regional film industries, such as Tamil, Telugu, Malayalam, and Bengali cinema. These regional industries, once relegated to domestic consumption, began to find international audiences, in part due to the growth of digital media and the Indian diaspora spread across the globe. Furthermore, the rise of multiplex theaters in urban centers across India and the increasing purchasing power of the middle class allowed filmmakers to cater to more diverse audiences, introducing new genres and modern storytelling styles. The films produced during this period, such as *Dil Chahta Hai* (2001) and *Kabhi Alvida Naa Kehna* (2006), began to reflect a shift toward more contemporary, urban narratives that spoke to a younger, more cosmopolitan demographic.

Internationally, the early 2000s marked a period of increasing digitalization, which reduced production costs and opened new avenues for content distribution. The widespread adoption of digital projection in cinemas, alongside the introduction of digital film production, created opportunities for independent filmmakers to reach global audiences. In particular, the rise of digital platforms such as Netflix, Amazon Prime Video, and Hulu revolutionized how films were consumed worldwide, offering audiences unprecedented access to content from different countries and cultures. The global nature of these platforms allowed for an easier flow of content across borders, making it easier for non-English films to reach audiences in distant markets. The shift from physical media to online streaming marked a major turning point in the film industry, challenging traditional distribution models and raising new questions about the economic viability of theatrical releases in a digital-first world.

In addition to technological advances, the influence of Hollywood remained a key driver in shaping global cinematic trends. Hollywood's dominance during this period was largely fueled by the rise of mega-franchises, most notably the *Marvel Cinematic Universe* (MCU) and the *Harry Potter* series, which not only brought in large international revenues but also set the standard for blockbuster filmmaking. The scale of these franchises, their global appeal, and their extensive marketing strategies demonstrated the power of film franchises in the modern era. As Hollywood sought to reach international audiences, films became more culturally and linguistically diverse, incorporating elements from different regions, including India, to better resonate with emerging markets such as China, Russia, and India itself. This cross-pollination of ideas signified a larger trend in which international film industries, including Bollywood and regional cinemas, began to influence the global cinematic language, resulting in more interconnected and multicultural films.

The period also witnessed the rise of streaming platforms as central players in both the production and distribution of films. By the mid-2010s, companies like Netflix and Amazon had fundamentally altered not just how people consumed films but also how they were produced. These platforms introduced new business models, shifting the focus from theatrical runs to direct-to-streaming releases. This was particularly relevant for filmmakers in India, where platforms like Netflix and Amazon Prime Video began investing in original content tailored to Indian audiences, such as *Sacred Games* (2018) and *Mirzapur* (2018), which garnered substantial international attention. These platforms provided a wider array of films, from commercial blockbusters to independent films, further fragmenting the traditional cinema-going experience and expanding the possibilities for film consumption.

On a broader level, the global film industry witnessed increasing cross-border collaborations between filmmakers, studios, and talent from different countries. The cooperation between Indian and international filmmakers grew stronger, with Indian actors and directors increasingly participating in Hollywood projects and vice versa. Films like *Slumdog Millionaire* (2008), which was a collaboration between British and Indian filmmakers, and *Life of Pi* (2012), a joint production between Hollywood and Bollywood, epitomized how international co-productions could bring together the strengths of multiple film industries. These films not only gained international recognition but also underscored the growing interdependence between Indian and Western cinema, providing a glimpse into a future where global cinema becomes increasingly collaborative and transnational.

At the core of these shifts was a fundamental change in audience behavior. As the digital revolution took hold, audiences began to demand more convenience and access to content, driving the rise of on-demand viewing. This shift toward digital content consumption, especially among the younger, tech-savvy populations, transformed the way films were marketed, distributed, and consumed. In India, this trend was accelerated by the growth of mobile internet access, which allowed audiences to stream films on their smartphones, making it easier to access both local and international

content. This shift in consumption patterns has had a profound impact on the economics of film production, distribution, and exhibition, leading to a reevaluation of the traditional cinematic experience and the role of theaters in the digital age.

This paper aims to provide a comprehensive analysis of these trends, offering a comparative examination of how the Indian and international film markets evolved during the 2000-2019 period. By exploring how production patterns, distribution channels, technological advancements, and audience behaviors changed, this study seeks to provide a nuanced understanding of the forces that shaped the film industry over two decades. Furthermore, by considering the dynamics between India and the global film market, this paper will highlight the ways in which the Indian film industry, once primarily focused on regional narratives, began to engage with global trends, transforming into an increasingly influential global cinema powerhouse. Ultimately, this paper will argue that the period between 2000 and 2019 was not only a time of dramatic change for the film industry but also a pivotal moment that set the stage for the future of cinema in an increasingly interconnected and digital world.

2. GLOBALIZATION AND THE IMPACT ON FILM PRODUCTION

One of the most significant developments in the global film industry during the 2000-2019 period was the influence of globalization. The global film market became increasingly interconnected as both Indian and international film industries began to engage in cross-cultural exchanges and international co-productions. This trend was catalyzed by the increasing ease with which films could be distributed and accessed globally due to digital technologies.

In India, Bollywood, historically the heart of Indian cinema, maintained its dominance while simultaneously encountering shifts in production patterns. The growing influence of regional cinema, including Tamil, Telugu, Bengali, and Malayalam films, emerged as a direct response to a globalized audience seeking content that reflected localized narratives. Regional film industries not only found substantial domestic markets but also began to gain international traction. For example, Tamil cinema saw remarkable successes with films like *Enthiran* (2010), which found audiences beyond India's borders, particularly in regions with significant Tamil diaspora populations (Tharakan, 2012). This diversification of content indicated a larger global trend toward regional storytelling gaining prominence in international markets.

Internationally, globalization saw the rise of collaborations between filmmakers across borders. The increasingly global nature of cinema manifested itself in co-productions between Hollywood and Bollywood, as exemplified by films such as *Life of Pi* (2012), a joint effort between Indian and international filmmakers (Dube, 2013). The film's success at the global box office demonstrated the increasing acceptance of Indian narratives and talents in global film culture. Moreover, films like *Slumdog Millionaire* (2008), although a British production, highlighted the influence of Indian cinema, being set in India and featuring Indian actors, which garnered substantial international recognition.

3. TECHNOLOGICAL ADVANCEMENTS AND CHANGING PRODUCTION PRACTICES

The period from 2000 to 2019 was also marked by transformative technological advancements that reshaped film production. The transition from analog to digital technologies in filmmaking allowed for greater efficiency, reduced production costs, and broader creative possibilities. The rise of digital cameras and digital projection systems revolutionized how films were produced and distributed. By the mid-2000s, the cost of producing high-quality films decreased, making it possible for independent filmmakers to participate in the global market (Caldwell, 2009).

Hollywood, in particular, embraced digital technologies with the rise of films that combined high-budget spectacle with groundbreaking visual effects. Major Hollywood franchises like *The Lord of the Rings* (2001-2003), *Avatar* (2009), and the *Marvel Cinematic Universe* (MCU), which began with *Iron Man* (2008), incorporated cutting-edge CGI and 3D technologies to deliver immersive experiences. These films not only became cultural touchstones but also demonstrated the potential of technology in attracting global audiences. As Hollywood's visual effects-driven blockbusters gained international success, they set new standards for global cinematic storytelling and audience expectations (Vernallis, 2013).

In India, while Bollywood films continued to dominate, the adoption of digital technologies helped regional cinema to flourish as well. The rise of digital filmmaking reduced barriers to entry for regional filmmakers, enabling them to produce films that could compete on both local and international stages. The adoption of digital formats also provided

greater access to distribution channels like satellite television and streaming services, which allowed regional films to reach broader audiences than ever before.

4. THE RISE OF STREAMING PLATFORMS AND SHIFTING CONSUMPTION PATTERNS

The growing dominance of digital platforms was another key trend that reshaped both Indian and international film consumption from 2000 to 2019. By the mid-2010s, streaming services like Netflix, Amazon Prime Video, and later Disney+ had fundamentally altered how audiences consumed films. This period saw the demise of the traditional viewing model, where audiences were confined to cinemas or physical media, as streaming allowed viewers to watch films at their convenience (Havens et al., 2013).

Streaming services had a dual effect on both the Indian and international film markets. In India, the proliferation of mobile phones and internet access, particularly among younger, urban audiences, led to the rapid adoption of digital content consumption. As more Indians embraced streaming services, the demand for localized, regional content surged. Regional cinema, which had often struggled for visibility on national platforms, gained unprecedented reach through digital platforms, contributing to the democratization of cinema (Sinha, 2016). Similarly, Bollywood, once confined primarily to traditional cinema viewing, found a new audience through these platforms. Netflix's global expansion in India and the availability of films like *Sacred Games* (2018) reflected the platform's commitment to providing content that catered to Indian audiences while appealing to global viewers.

Internationally, streaming services not only made films more accessible but also enabled smaller, independent films to find audiences beyond traditional cinema chains. The success of films like *Roma* (2018), which bypassed theatrical releases in favor of a direct-to-streaming model, demonstrated how streaming services were transforming the production and distribution landscape (Gordon, 2018). Additionally, the global nature of these platforms led to a rise in multicultural storytelling, further bridging the gap between international and Indian markets.

5. CHANGING CONSUMPTION BEHAVIOR AND AUDIENCE DYNAMICS

Audience behavior underwent significant changes from 2000 to 2019, driven by evolving technological and economic factors. The growth of the middle class, particularly in emerging economies like India, created a new consumer demographic with a taste for more diverse and sophisticated content. In India, the rise of multiplex cinemas played a crucial role in catering to this new, affluent, and urban audience. Films such as *Dil Chahta Hai* (2001) and *Kabhi Alvida Naa Kehna* (2006) marked a shift in Bollywood filmmaking toward urban narratives that resonated with the younger, middle-class audience (Chakravarty, 2013).

Similarly, in international markets, the success of franchise films like the *Marvel Cinematic Universe* (MCU) demonstrated a growing demand for large-scale, high-budget, and visually captivating films. These films targeted a global audience, featuring diverse casting and international storylines, which resonated with emerging markets in Asia and Latin America. The use of visual effects, coupled with internationally recognizable stars, helped establish these films as global blockbusters (Hill, 2018).

In terms of consumption behavior, the rise of streaming services led to the dominance of binge-watching culture, where audiences consumed entire seasons or film franchises in one sitting. This shift fundamentally altered how films were marketed and consumed. The traditional model of weekly cinema releases gave way to a 24/7, on-demand viewing experience, which reshaped how filmmakers approached pacing, storytelling, and audience engagement.

6. CONCLUSION

The period between 2000 and 2019 saw the global film industry, and particularly the Indian cinema landscape, undergo sweeping changes that were driven by an amalgamation of technological advancements, globalization, economic factors, and shifting audience preferences. These changes did not just alter the mechanics of film production and distribution, but they also transformed the ways in which audiences engaged with cinema, creating a more interconnected, diverse, and accessible global film ecosystem.

One of the most significant outcomes of these transformations was the increasing interdependence of the Indian and international film markets. As Bollywood expanded its reach and diversified in terms of genres, narratives, and

production values, it began to make a more considerable impact on global cinema. Concurrently, regional cinemas in India, such as Tamil, Telugu, Bengali, and Malayalam cinema, gained prominence, offering authentic, localized narratives that resonated deeply with both domestic audiences and the global Indian diaspora. This rise of regional cinema in India is a critical development, as it not only brought a richer diversity of stories but also symbolized the growing importance of cultural authenticity in an increasingly globalized world. Films like *Enthiran* (2010) or *Kahaani* (2012) exemplified how regional cinema could be successful on both local and international stages, contributing to a more multi-dimensional view of Indian cinema worldwide.

In the global context, the rise of Hollywood blockbusters dominated by technological advancements such as CGI, 3D, and immersive visual effects redefined expectations for cinematic spectacle. The success of films like *Avatar* (2009) and the ever-expanding Marvel Cinematic Universe (MCU) was a testament to the growing importance of global appeal in film production. These films, while initially tailored for Western audiences, became global cultural phenomena, influencing not only the nature of blockbuster filmmaking but also the ways in which films were marketed, produced, and consumed worldwide. The interconnectedness of global markets, particularly the rapid growth of audiences in emerging markets like China and India, forced filmmakers to reconsider casting choices, narrative structures, and distribution strategies to ensure that films could cater to the diverse tastes of these vast, varied audiences.

However, while Hollywood blockbusters dominated the global scene, the 2000s and 2010s also saw the flourishing of a more decentralized, independent film market. Digital technologies, lower production costs, and the rise of digital distribution platforms provided unprecedented opportunities for independent filmmakers from all over the world, including India, to reach international audiences. Platforms such as Netflix, Amazon Prime Video, and other streaming services revolutionized global film consumption by offering vast libraries of content from different parts of the world, often bypassing traditional cinema chains. The emergence of these platforms shifted the role of theaters from being the sole distribution channel to just one of many, making films more accessible to audiences at their convenience and on their own terms. The rise of binge-watching culture, wherein entire seasons or film franchises are consumed in a single sitting, exemplifies the changing way audiences interact with film content in the digital age.

The rise of streaming platforms also helped to diversify global content. Indian filmmakers, for instance, rapidly adapted to the digital shift, offering content that appealed not only to domestic audiences but also to a broader global viewership. Films like *Sacred Games* (2018), a Netflix series, demonstrated how Indian cinema could thrive on global platforms, providing both a window into Indian culture and the globalized appeal of complex narratives that transcended national boundaries. This development further redefined the role of film festivals, which traditionally showcased select national cinema to international audiences. Now, digital platforms themselves acted as global distributors, offering a more immediate and direct path for diverse cinematic voices to reach wider audiences.

Moreover, the economic landscape of both the Indian and global film markets underwent a transformation during this period. India's rapidly growing middle class, which became increasingly mobile-savvy and more economically affluent, played a key role in changing consumption patterns. The rise of multiplex cinemas in major Indian cities and the increasing affordability of internet services led to a significant shift toward more sophisticated, urban-oriented content, appealing to younger, more globalized consumers. This demographic, with access to digital devices and platforms, gradually embraced on-demand viewing, contributing to the dominance of digital content consumption. This shift was not just an economic phenomenon but also a cultural one, as it reflected a changing social landscape where the traditional, often family-centric viewing model was replaced by more individualized and on-demand consumption.

At the same time, the economic model of filmmaking underwent significant changes due to the rise of piracy and the increasing ease of accessing films through illegal channels. Piracy, which remained a persistent issue for Indian filmmakers, became more pronounced with the rise of online streaming platforms, presenting new challenges for producers and distributors. As streaming services gained prominence, questions about the future of theatrical releases and traditional distribution models arose. With major films bypassing theaters for direct-to-streaming releases, the question of how to balance between maintaining a traditional cinema presence and adapting to the digital landscape became a central concern for filmmakers, distributors, and studios alike.

In light of these seismic shifts, it is clear that both the Indian and global film markets entered a new phase during this period—one marked by the increasingly global nature of cinema, the diversification of content, and the transformative effects of digital technologies. The increasing flow of cross-cultural ideas, reflected in both Indian and international cinema, underscored the ongoing convergence of global cinema, a trend that seems poised to continue. The cultural exchange between the Indian film industry and global cinema was more pronounced than ever before, and the

ability of regional Indian films to find a place in international markets, as well as the global recognition of Indian talent in Hollywood, attests to the evolving nature of global cinema.

Looking ahead, the evolution of the film industry promises to be shaped by further technological innovations, such as virtual reality (VR) and artificial intelligence (AI), that will further redefine the ways films are produced and consumed. Streaming platforms, which played a pivotal role in this period, are likely to continue their dominance, with the potential for even greater interactivity, personalization, and globalization of content. The growing importance of global audiences, particularly in rapidly developing regions like Africa, Southeast Asia, and Latin America, may lead to new partnerships and content collaborations between Indian filmmakers and international studios, further cementing India's place in the global film landscape.

In conclusion, the period from 2000 to 2019 represents a transformative era in global cinema, characterized by technological disruption, the rise of streaming platforms, and the growing significance of regional content in both India and internationally. As the global film industry continues to evolve, these shifts will likely be at the forefront of shaping the future of cinema, offering new opportunities for filmmakers and audiences alike. With increasing collaboration, cultural exchange, and a greater diversity of stories being told, the world of film has never been more interconnected, setting the stage for even greater innovations and transformations in the years to come.

7. SCOPE FOR FUTURE RESEARCH

The period between 2000 and 2019 marks a transformative era in both Indian and global cinema, characterized by rapid technological advancements, shifts in consumption patterns, and the increasing globalization of the film industry. While this research paper has focused on analyzing the trends and dynamics within this time frame, it opens up several avenues for further exploration, offering rich opportunities for future research in multiple dimensions of the evolving film industry. Below are some potential areas where future research could deepen the understanding of the trends identified in this study:

1. Impact of Emerging Technologies on Film Production and Consumption

One of the most significant factors shaping the film industry from 2000 to 2019 was the widespread adoption of digital technologies, which revolutionized both film production and distribution. However, the technological landscape is rapidly evolving, with emerging technologies such as Virtual Reality (VR), Augmented Reality (AR), and Artificial Intelligence (AI) poised to further transform the film industry. Future research could explore how these technologies are influencing new forms of storytelling, cinematic experiences, and audience engagement. For example:

- **Virtual Reality and Immersive Cinema:** How are filmmakers integrating VR and AR technologies to create more immersive cinematic experiences, and how will this shift traditional viewing experiences in theaters and home viewing?
- **AI and Film Production:** Research could also examine how AI tools are being employed in various aspects of film production, such as scriptwriting, editing, and special effects, and how these tools might reduce costs and increase efficiency while also influencing creative choices.
- **The Future of Streaming Technologies:** As streaming platforms continue to evolve, there could be further investigation into how technologies like 4K, HDR, and adaptive streaming impact the viewing experience and the economic models for film distribution.

2. Evolution of Film Genres and Hybrid Forms in a Globalized Context

The globalization of cinema has fostered greater intercultural exchange and blending of genres, resulting in hybrid forms of filmmaking that draw on multiple cultural traditions and narrative structures. Future research could investigate how globalized influences are reshaping traditional film genres across different cultures, particularly in terms of:

- **Hybridization of Film Genres:** As global audiences demand a more diverse range of content, filmmakers increasingly blend elements from various genres and cultural traditions. Research could analyze how hybrid genres emerge, how they impact global film consumption, and whether certain regional genres are adapting for international appeal.
- **Global Film Influences on Bollywood and Regional Cinemas:** Indian filmmakers, particularly those in Bollywood and regional cinemas, have integrated global storytelling conventions, aesthetics, and genres into

their films. Future research could examine how this cross-pollination is impacting the authenticity and local identity of Indian cinema, as well as how Indian films are shaping global cinematic trends.

3. Audience Behavior and the Role of Digital Platforms in Shaping Film Consumption

While this study highlights the role of digital platforms like Netflix, Amazon Prime, and others, the impact of these platforms is still evolving. Future research could explore in greater depth the long-term behavioral changes in audiences due to the rise of on-demand streaming and digital content:

- **Binge-Watching Culture:** What are the psychological, social, and cultural implications of binge-watching on the viewer's relationship with film and television? How are filmmakers adjusting their storytelling strategies in response to this behavior?
- **Digital Distribution and Piracy:** As streaming platforms grow, piracy continues to be a major issue. Research could focus on the economic and cultural implications of piracy in developing markets like India, where illegal streaming often competes with legitimate digital services. Future studies could also examine potential solutions, such as the introduction of more accessible pricing models and the legal implications for international copyright laws.
- **Global Audience Segmentation and Preferences:** With streaming platforms targeting global markets, research could delve into how audience preferences vary across different regions and how global streaming services personalize content to cater to local tastes. Future studies could analyze how these platforms are influencing the cultural consumption patterns of films across different demographic segments (age, gender, income, etc.).

4. The Role of Film Festivals and Cross-Cultural Collaborations

Film festivals have played a pivotal role in introducing non-Western films to the global market, facilitating cross-cultural collaborations, and providing a platform for international co-productions. Future research could examine:

- **The Changing Role of Film Festivals in a Digital World:** As more films bypass theatrical releases and head directly to streaming services, the role of traditional film festivals (e.g., Cannes, Toronto, Venice) in launching films into the global market may be undergoing a transformation. Research could investigate how these festivals adapt to the rise of digital-first content, and how they continue to serve as key sites for international collaboration.
- **Cross-Cultural Collaborations in Filmmaking:** Future studies could focus on the increasing trend of cross-cultural collaborations between filmmakers from different parts of the world, particularly between Bollywood and Hollywood. This could involve exploring how joint productions shape creative decisions, influence local cinematic traditions, and contribute to the development of new narrative structures that blend cultures and styles.

5. Economic Models in the Global Film Industry

The economic dynamics of the film industry have been profoundly affected by digital distribution, piracy, and changing audience behavior. Future research could focus on the sustainability and profitability of various economic models, including:

- **The Financial Viability of Streaming Platforms:** Given that streaming platforms like Netflix and Amazon Prime have become dominant forces in film distribution, future studies could explore the profitability and financial sustainability of these platforms, particularly in emerging markets like India. Research could investigate the economics of producing original content for digital platforms, including the costs, revenue generation, and long-term viability of these business models.
- **Impact of Film Distribution on Traditional Cinemas:** The growth of streaming services, coupled with the rise of piracy, has impacted traditional cinema chains. Future research could focus on how traditional theaters are evolving, exploring potential new revenue models, such as premium ticket sales for exclusive screenings or interactive experiences, and how they are responding to competition from digital-first platforms.
- **Economic Implications for Regional Cinemas:** In markets like India, where both Bollywood and regional cinemas coexist, further research could explore the economic challenges and opportunities facing regional filmmakers. This research could also investigate how regional cinema is positioned within the larger,

globalized film industry and whether it can maintain a sustainable model amidst increasing competition from both national and international markets.

6. Representation and Diversity in Global Cinema

As global cinema becomes more interconnected, questions around representation and diversity continue to gain significance. Future research could examine:

- Diversity in Global Film Narratives: With the increasing collaboration between film industries from different countries, how are narratives of race, class, gender, and nationality being handled in global cinema? Research could explore whether the rise of cross-cultural collaborations fosters more inclusive and diverse representations or reinforces stereotypes.
- Representation of Indian Cinema on Global Platforms: How is Indian cinema (both Bollywood and regional films) represented on global platforms, and how do global audiences perceive Indian films in comparison to Hollywood or other national cinemas? Future studies could investigate how cultural representations in Indian films evolve as they cater to more international audiences.

7. The Future of Film and Television: Convergence or Divergence?

Lastly, the ongoing convergence of film and television, particularly with the rise of high-budget, cinematic-quality television series on platforms like Netflix, raises questions about the future of these two mediums. Future research could explore whether film and television will continue to evolve along separate paths or whether they will further converge, with filmmakers working across both mediums in new and innovative ways. This could also include examining how the rise of "limited series" or "event television" may alter traditional film narratives and cinematic experiences.

CONFLICT OF INTERESTS

None.

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None.

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