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The Rise of Regional-Language OTT Content in India: Opportunities and Challenges for Kannada Media (2024–2025)

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Abstract

The expansion of over-the-top (OTT) streaming platforms has changed how audiovisual content is distributed and accessed in India. Digital services offer regional-language productions additional routes to audiences, but access to a platform does not guarantee visibility or financial sustainability. This article examines opportunities and challenges for Kannada media during 2024–2025 through secondary research and four illustrative web-series cases: Ekam (2024), Ayyana Mane (2025), Shodha (2025) and Maarigallu (2025). Drawing on academic literature, contemporary reviews and official platform information, it considers distribution, audience access, cultural representation, discoverability and monetisation. The cases illustrate contrasting distribution arrangements and different ways of incorporating regional settings, belief systems and cultural references into Kannada storytelling. The article argues that OTT platforms can support the circulation of Kannada narratives, but the benefits depend on distribution arrangements, promotion and audience discovery. Because publicly available audience and financial data are limited, the cases cannot establish industry-wide popularity or commercial success. Sustainable development requires both viable routes to audiences and continued attention to linguistic and cultural specificity.

Keywords: OTT platforms; regional-language content; Kannada web series; digital distribution; cultural representation; India

Introduction

India's media environment is shaped by linguistic and cultural diversity. Kannada, Tamil, Telugu, Malayalam, Bengali and Marathi, alongside Hindi and other languages, support distinctive media industries. Over-the-top (OTT) platforms have changed how audiovisual content is distributed and accessed, allowing viewers to watch through internet-connected devices rather than relying exclusively on conventional television or theatrical exhibition.

For regional-language creators, streaming services offer an additional route through which stories can reach audiences outside their primary linguistic markets. Subtitles and dubbing can make content accessible to viewers who do not speak the original language. Research on Indian new media has highlighted the importance of linguistic and cultural diversity in shaping digital practices (Mehta, 2020; Mohan & Punathambekar, 2019). Streaming also forms part of broader changes in India's film-centred audiovisual culture (Tiwary, 2024).

These developments create opportunities for Kannada web series to present local histories, dialects, social relationships and cultural practices to wider audiences. They also raise questions about access to established platforms, promotional visibility and financial sustainability.

This article examines regional-language OTT content in India, with particular reference to opportunities and challenges for Kannada media between 1 January 2024 and 31 October 2025.

Historical Development of Kannada Web Series and OTT Content

The development of Kannada content on over-the-top (OTT) platforms began with the digital distribution of feature films before gradually expanding towards original web series and regional streaming services. Initially, digital platforms provided an additional avenue for films to reach audiences after their theatrical release. This created opportunities for Kannada cinema to circulate beyond conventional exhibition networks, although access depended on platform acquisition decisions and distribution agreements.

Pawan Kumar's *U-Turn* (2016) is among the early Kannada feature films associated with digital distribution. Its emergence during the initial expansion of streaming demonstrated the potential for Kannada cinema to reach audiences through internet-based services. Subsequently, major platforms such as Amazon Prime Video, Netflix, ZEE5 and Disney+ Hotstar expanded their catalogues of Indian-language films, including Kannada productions. However, the availability of theatrical films on streaming platforms did not automatically lead to comparable opportunities for original Kannada web series.

This distinction is important because acquiring an already released film and commissioning an original series involve different commercial decisions. While a completed film can be evaluated for digital licensing, an original web series may require investment in development and production, along with decisions concerning its intended audience, format and distribution strategy.

Emergence of Kannada Web Series

During the late 2010s, Kannada creators began experimenting with episodic storytelling specifically intended for digital audiences. Productions such as *Loose Connection*, *Dr Pal* and *Hate You Romeo* are associated with this early phase of Kannada web entertainment. These experiments expanded the possibilities of Kannada-language audiovisual storytelling beyond feature films and conventional television serials.

Web series offered creators opportunities to explore contemporary relationships, humour, social experiences and character-driven narratives through multiple episodes. Digital formats also provided scope for experimentation with storytelling styles and audience engagement. Nevertheless, the development of original content was accompanied by uncertainty about distribution, financing and the commercial viability of Kannada-language productions.

The experience of *Honeymoon* illustrates these difficulties. Produced by Shri Muthu Cine Services in association with Sakkath Studio, the series initially reached audiences through a Telugu-dubbed release on *aha* in November 2020. Its Kannada version subsequently premiered on *Voot Select* on 20 May 2022. Contemporary reporting described the difficulties faced by the makers in securing a streaming partner for the original-language version.

The experience demonstrates that producing a web series and obtaining distribution for it are separate stages of the production process. Even when a programme is completed, its release may depend on platform acquisition priorities, language-specific demand and commercial negotiations. The availability of a dubbed version does not necessarily guarantee equivalent distribution opportunities for the original Kannada version.

Regional OTT Initiatives and Independent Production

Alongside national streaming services, regional initiatives sought to create additional opportunities for Kannada-language content. *Katte* emerged as a Kannada-focused OTT initiative around 2021, with an emphasis on regional films and other forms of local audiovisual entertainment. Its stated cultural orientation included Kannada and other regional languages and dialects associated with Karnataka.

Another initiative was Aneka Plus, launched by Maadhyama Aneka in 2022 following its involvement in Kannada web entertainment, including *Super Couple* and its second season. The platform was intended to provide original Kannada and other-language content and create opportunities for creators to present their projects for consideration.

These initiatives are significant because they illustrate attempts to develop distribution channels beyond the acquisition strategies of major national platforms. Regional services may offer opportunities to reach audiences interested in local languages, stories and cultural experiences. However, their long-term contribution depends on factors such as content availability, audience acquisition, operational resources and financial sustainability. The launch of a regional platform alone does not establish its subscriber base or commercial success.

Regional initiatives should therefore be understood as part of a wider search for sustainable distribution models. They demonstrate that the development of Kannada web series has involved not only the creation of original content but also efforts to establish platforms through which such content can reach viewers.

Mainstream OTT Expansion and Kannada Originals

As major streaming services expanded their Indian-language catalogues, Kannada films gained additional opportunities for digital circulation. The availability of commercially successful films on established platforms increased the visibility of Kannada cinema within broader streaming libraries. Nevertheless, the acquisition of films and the commissioning or licensing of original web series remained distinct processes.

The period around 2020–2022 continued to reveal the challenges associated with securing mainstream distribution for Kannada originals. Against this background, the independent release of *Ekam* in July 2024 represented a notable alternative. Produced by Paramvah Studios, the series was released through a dedicated website at a reported access price of ₹149. Its makers stated that they had faced difficulties securing a mainstream OTT partner.

Ekam illustrates how producers may pursue direct digital distribution when conventional acquisition does not materialise. Such an approach can provide greater control over release arrangements and audience access, but it also transfers responsibility for promotion, payment systems, distribution infrastructure and audience development to the producer. Its commercial

viability cannot be established without reliable information about expenditure, paying viewers and revenue.

In 2025, *Ayyana Mane*, *Shodha* and *Maarigallu* appeared on ZEE5, providing further examples of original Kannada-language web series distributed through an established streaming service. The series use different narrative approaches, including family-centred suspense, psychological mystery and folklore-associated storytelling. Their releases illustrate the range of regional narratives entering mainstream OTT catalogues, although they do not establish that distribution opportunities have become equally accessible to all Kannada producers.

Taken together, these developments indicate that Kannada web-series distribution has evolved through several overlapping routes: digital circulation of films, original web production, regional streaming initiatives, independent releases and acquisition by established OTT services. Rather than representing a complete transition from limited access to universal acceptance, this history reflects the continuing coexistence of different distribution models.

Karnataka's Proposed Government-Backed OTT Platform

A further development occurred with the Karnataka government's announcement in its 2025–26 state budget of a proposal for a dedicated Kannada OTT platform. The initiative is intended to provide an additional avenue for Kannada-language audiovisual content and support the circulation of regional productions. Subsequent steps included the constitution of a committee to prepare a framework for the proposed platform.

The initiative is relevant to the historical development of Kannada OTT content because it places regional digital distribution within the broader discussion of cultural support and public policy. A dedicated platform could potentially provide another outlet for Kannada films, web series and other regional productions, including works that may have difficulty securing distribution through established commercial services. However, the announcement of a proposal and the preparation of an implementation framework should not be confused with the launch of an operational platform. Its eventual contribution would depend on the platform's structure, funding, content-acquisition arrangements, technical infrastructure, audience outreach and revenue-sharing policies. Claims concerning guaranteed payments to filmmakers or the platform's operational status would require confirmation from official documentation.

Review of Literature

The relationship between digital platforms, linguistic diversity and regional media has received increasing attention in media and communication research. Existing studies provide useful perspectives on how digital technologies influence regional-language content, audience access, distribution practices and the commercial environment in which audiovisual media operates.

Mehta (2020) examines the linguistic and cultural logics of Indian new media, highlighting the importance of localisation, diversification and heterogeneity in understanding digital media practices. The study provides a useful framework for examining how language and cultural identities influence the production and circulation of digital content in India. It also draws attention to the fact that digital media should not be understood as a culturally uniform space, as regional

differences continue to shape content and media consumption. This perspective is relevant to Kannada OTT content, where language and regional cultural experiences contribute to the distinctiveness of audiovisual narratives.

Mohan and Punathambekar (2019), in their study of YouTube, explore the relationship between digital platforms, language and cultural regions. Their discussion of platform localisation demonstrates how digital media can accommodate linguistic and cultural diversity while connecting regional content with wider audiences. Although YouTube operates differently from subscription-based OTT services, the study offers insights into the possibilities and limitations of digital platforms in facilitating regional-language content circulation. It is particularly relevant to understanding how Kannada-language productions can reach audiences beyond their immediate geographical and linguistic markets.

Tiwary (2024) examines streaming in the context of India's film-centred video culture, drawing attention to linguistic and formal diversity within the changing audiovisual distribution environment. The study helps situate OTT platforms within the broader transformation of film and video circulation in India rather than treating streaming as an entirely separate media phenomenon. Its perspective is useful for understanding how digital platforms supplement theatrical exhibition and other forms of audiovisual distribution while creating additional avenues for regional-language content. It also provides a broader context for examining the position of Kannada productions within India's expanding streaming environment.

Apart from linguistic and cultural considerations, the commercial and regulatory dimensions of OTT platforms are important to understanding their development. Tyagi and Kumar (2024) discuss monetisation models and regulatory concerns associated with the growth of OTT platforms in India. Their work provides a business-oriented perspective on the economic arrangements and regulatory environment influencing streaming services. Similarly, Saravanan and Deshbandhu (2024) examine the regulatory framework governing video-streaming platforms in India, particularly in relation to the Information Technology Rules, 2021. These studies highlight that the development of OTT services is influenced not only by technological availability and content production but also by commercial models and regulatory conditions. Such perspectives are relevant when considering the sustainability and distribution challenges faced by regional-language productions.

Research focusing on Kannada media provides a more specific regional context. Deepak et al. (2020) examine the digital transformation of Kannada newspapers and the utilisation of internet technologies by regional-language media. Although their study focuses on the newspaper industry rather than OTT content, it demonstrates how digital technologies influence the practices and reach of Kannada media organisations. It provides a useful background for understanding the wider digital transformation of regional-language media in Karnataka.

Taken together, these studies establish several important dimensions for understanding regional-language OTT development: linguistic and cultural diversity, digital distribution, changing audiovisual consumption, commercial sustainability and the regulatory environment. While existing research provides insights into these individual dimensions, there remains scope

for examining how they intersect in the development of Kannada web series. The present article builds on this literature by examining documented distribution developments, opportunities for regional storytelling and the challenges of platform access, discoverability and monetisation during 2024–2025, using four selected Kannada web series as illustrative cases.

Objectives

The objectives are:

To examine regional-language OTT developments in India, with particular reference to Kannada media.

To analyse opportunities for Kannada web series in distribution, audience access and cultural representation.

To identify challenges concerning platform access, discoverability, monetisation and competition.

To discuss the implications of these developments for Kannada media.

Research Methodology

The article adopts a qualitative, secondary-research-based approach. Analysis of publications to obtain the conceptual context, while dated news reports, contemporary reviews and official platform listings provide information about the selected series and their release details. The study period is 1st January 2024 to 31 October 2025; earlier scholarship is used where it provides relevant background.

The material is examined thematically in relation to distribution pathways, audience access and discoverability, monetisation, competition, and linguistic and cultural representation. Ekam, Ayyana Mane, Shodha and Maarigallu are illustrative cases rather than a representative sample of Kannada OTT productions. The methodology does not include interviews, surveys, platform analytics or financial records. It therefore cannot measure actual audience reach or establish the commercial performance of individual series.

Opportunities for Kannada Media

Wider Distribution and Audience Reach

OTT platforms provide Kannada web series with opportunities to reach audiences beyond Karnataka. Digital services can make series accessible to Kannada-speaking communities elsewhere in India and overseas, subject to geographical availability and subscription requirements. Subtitles and dubbing may also introduce Kannada storytelling to viewers who do not speak the language.

Regional Storytelling and Cultural Representation

Regional storytelling involves more than language; it can also draw on landscapes, costumes, social relationships, cultural practices and historical memory. The selected series illustrate different approaches to regional representation.

Ekam (2024) released in July 2024, independently via its official website, the series consists of a prologue and 7 main interconnected stories set in the Karavali coastal region of Karnataka. Reviews note its attention to landscapes, dialects, community life and regional belief systems, including *bhootaradhane* and spirit traditions (Kodur, 2024; Pranati, 2024). The coastal

setting shapes the social atmosphere of the stories, while the series' independent release connects its cultural ambitions with questions of distribution access.

Ayyana Mane (2025) released in April 2025, on Zee5 across four languages Kannada, English, Tamil and Telugu as a psychological suspense thriller with six episodes. The series uses an ancestral household in 1990s Chikmagalur as the setting for a suspense narrative. Newly married Jaaji encounters family secrets and mysterious deaths associated with a sacred Kondayya idol. The household, family hierarchy and religious beliefs shape the atmosphere. A contemporary review notes the use of costumes or garments relevant to the plot (Scroll Staff, 2025). These elements invite discussion of superstition, family authority and women's agency, in pockets of Kannada families.

Shodha (2025) released with six episodes in August 2025 on Zee5, approaches regional identity through a contemporary psychological thriller. Rohith, a lawyer from Madikeri in Kodagu, reports his wife missing; when she is found, he insists that she is an impostor. The town and legal investigation establish the setting, while a flashback linked to Kodagu folklore in 1792 introduces a historical strand (Ramnath, 2025). The series uses place and historical reference within a modern mystery narrative.

Maarigallu (2025) released with seven episodes in August 2025 on Zee5 and Airtel Xstream Play connects suspense with traditional performance and historical imagination. Its protagonist, Varadha, performs Bedara Vesha and encounters a Kadamba-era inscription that may lead to hidden treasure (ZEE5, 2025b). The performance tradition, village community and inscription connect the story to regional cultural references. The treasure hunt remains part of the fictional plot.

Together, the series show different forms of regional representation: coastal community life in Ekam, family belief in Ayyana Mane, a Kodagu historical strand in Shodha, and folklore and performance in Maarigallu. These examples illustrate narrative possibilities, not the full range of Kannada OTT content, and reflect the importance of language and cultural identity in Indian digital media (Mehta, 2020; Tiwary, 2024).

Alternative Distribution for Independent Creators

Independent digital distribution can provide an alternative for Kannada web-series creators who cannot secure an agreement with an established OTT platform. Ekam illustrates this route. It was released on 13 July 2024 through a dedicated website, with access reportedly priced at ₹149. Its makers turned to this model after facing difficulties securing distribution through mainstream streaming platforms (Cinema Express, 2024).

This release shows how creators can make Kannada-language content available without relying entirely on established services. However, independent distribution also places responsibility on creators to attract paying viewers, promote the series and manage technical and operational costs. Its financial sustainability depends on audience response, expenditure and revenue, which cannot be established from the release announcement alone.

Challenges for Kannada OTT Content

Platform Access and Discoverability

Securing a distribution agreement can be difficult for producers whose projects do not fit a platform's acquisition priorities or commercial strategy. Completing a series does not guarantee that a major streaming service will acquire it. Even after a title is available, viewers must be able to find it within extensive content libraries. Visibility can depend on recommendations, promotional placement, publicity and platform categorization. Without transparent viewing figures, it is difficult to assess the exposure received by Kannada productions.

Monetisation and Sustainability

OTT distribution does not guarantee financial returns. Revenue may come through licensing, subscription arrangements, direct payments or other commercial models, each involving different costs and risks. As the *Ekam* example illustrates, independent distribution offers an alternative to conventional platform acquisition, but its viability depends on the number of paying viewers and the costs of production, technology and promotion. Publicly available data on licensing fees, budgets and title-level revenue is limited, making reliable comparisons of commercial performance difficult.

Competition and Production Resources

Kannada series compete with content from other Indian-language industries and international markets. Differences in production budgets, promotional resources, established audiences and platform relationships may influence visibility. Smaller production houses may find it difficult to match the marketing capacity of larger projects. Competition can encourage creative experimentation, but it can also make it harder for less-promoted productions to reach viewers. Distribution arrangements and sustained promotion are therefore important alongside production quality.

Cultural Specificity and Wider Appeal

Producers seeking wider audiences may consider subtitles, dubbing and genres that appeal across linguistic boundaries. At the same time, Kannada content derives value from its language, cultural references and distinctive settings. These aims need not conflict: a series can retain its regional identity while becoming more accessible to viewers elsewhere. The challenge is to expand accessibility without flattening the cultural specificity that distinguishes regional storytelling.

Conclusion

The cases illustrate different routes to digital audiences: Ekam was released independently, while Ayyana Mane, Shodha and Maarigallu appeared on ZEE5 in 2025. They do not establish which distribution model is more successful.

The cases also demonstrate that cultural representation can take different forms. Some foreground local landscapes, family traditions and folklore, while others use regional settings within contemporary suspense narratives. The significance of regional OTT content therefore extends beyond language alone to the ways place, culture and narrative are represented. Assessing

whether these productions reach wider audiences or generate sustainable returns would require audience and financial data that are not available in this study. It is suggested to:

1. **Improve distribution opportunities:** Producers and platforms should explore viable arrangements that allow a broader range of Kannada web series, including independent productions, to reach audiences.
2. **Strengthen discoverability:** Clear language categorization, useful metadata and promotional support could help audiences find Kannada series within extensive streaming libraries.
3. **Encourage transparent industry data:** Greater access to information on viewership, licensing and distribution performance would support informed decisions by producers and more reliable research.
4. **Support culturally distinctive storytelling:** Subtitles and dubbing can improve accessibility while preserving the linguistic and cultural characteristics of Kannada productions.

The future of Kannada OTT media will depend on its ability to move beyond digital availability towards sustainable distribution, meaningful audience engagement and economic viability. The presence of Kannada productions on established streaming platforms is important, but it is equally necessary to create opportunities for independent producers, improve content discoverability and develop viable revenue arrangements. At the same time, wider audience access should complement rather than dilute the linguistic and cultural distinctiveness of Kannada storytelling. Therefore, the progress of Kannada OTT media needs to be understood not simply in terms of increased content production or platform presence, but in terms of its capacity to sustain creators, connect with audiences and strengthen regional cultural expression within India's evolving digital media environment. **It still has a long way to go.**

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