A STUDY ABOUT CUSTOMER PERCEPTIONS ON OTT PLATFORMS

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Submitted by

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CERTIFICATE

This is to certify that the dissertation entitled **"A STUDY ABOUT CUSTOMER PRECEPTIONS ON OTT PLATFORMS"** is a bonafide record of the project work carried out by **Ms. JAYASHREE (Reg No: SM20PGDM013)** final year students of **PGDM - Business Analytics** under my supervision and guidance during the academic year 2020-2022. The project report represents the work of the candidate and is hereby approved for submission.

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DECLARATION

I hereby declare that the project work entitled **"A STUDY ABOUT CUSTOMER PERCEPTIONS ON OTT PLATFORMS"** submitted to the St. Teresa's College (Autonomous), Ernakulam, is a record of an original work done by me under the guidance of **Dr. Asha P. S., Asst.Professor, St. Teresa's College**, **Ernakulam**, and this project work is submitted in the partial fulfilment of the requirement for the award of the degree of PGDM **- Business Analytics**. The results embodied in this project report have not been submitted to any other University or Institute for the award of any degree or diploma.

JAYASHREE

Place: Ernakulam
Date:

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EXECUTIVE SUMMARY

Over-the-Top (OTT) video platforms, once considered a luxury is today a commodity. In India, there is an increasingly growing number of consumers adapting to it. Many factors, such as new technologies, a drop in data charges, improved Internet speeds both at home and on the Internet. Mobiles, tablets, laptops, and Smart TVs are now to be made for entertainment and made it easy for the consumption of content provided by the OTT providers. There is a dramatic change in the online video streaming, as far as the concept of watching movies and entertainment is concerned. There are so many platforms where people watch online movies like Netflix, Amazon prime, Hotstar, Airtel Xtreme, ZEE5 etc. With increase in subscriptions day by day these have become very popular all over the world. They touched on all aspects of shopping from e-commerce to online movie streaming. It gives consumers the accessibility for their favorite movie or music by tapping the app on their mobile phone or compatible devices. Consumers want it very simple. Earlier it was very difficult to search for their favorite movie or music, but now thanks to the apps it’s just a click away. These new activities are transforming the Indian entertainment industries in many ways. The main aim of this study is to find out what is the perception of people of Kochi city towards OTT applications. The study analyzes teen content viewing habits and seeks to find changes in television and cinema watching youth fashion. Research shows that Hotstar, Netflix and Amazon prime are the major players in the Indian OTT service market. Most viewers view content through these programs for up to two hours to four hours each day. The most preferred content for the over-the-top web application are webseries and movies. Entertainment is the main reason for the OTT. This change in viewing experience created by OTT has a greatest fear for cinema hall owners. This study also tries to analyse the impact of these new trends, especially increasing OTT video streaming platforms viewership in lockdown, to assess the future of collective watching experience among the respondents. Pandemic situation is like a booming period for the OTT services. This research analyses the willingness of the people to continue with the OTT services in future also.

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CHAPTER 1

INTRODUCTION

1.1 OVERVIEW

OTT (over-the-top) is a means of providing television and film content over the internet at the request and to suit the requirements of the individual consumer. The term itself stands for "over-the-top", which implies that a content provider is going over the top of existing internet services. The world has seen drastic changes in the way it consumes content over the past few decades. One of the more recent is the content shift from television to OTT platforms. Over the Top platforms (OTT) like Netflix, Amazon Prime, Disney+, Hotstar, etc. are becoming more popular by each passing day and increasing its subscriber base. OTT refers to film and television content provided via a high speed Internet connection rather than a cable or satellite provider. An OTT platform has a large repository of movies and TV serials from across the globe which can be accessed through different devices like phones, laptops, Android Televisions, etc. These platforms even produce their original shows and gives their users a different experience altogether. It is basically a media streaming service which is available for the users through internet connectivity.

With the introduction of the Internet, the entire planet was engulfed in an all-encompassing tsunami of knowledge, and the world was reduced to a village, where everything was easily accessible. Without a doubt, the Internet is the invention that has shrunk and connected the world the most. Nothing was immune to the power of the Internet, which consumed the world and unleashed a torrent of information never seen before. It revolutionised the way we communicated, mixed or socialised, our economics, polities, and civilizations. Because the internet has transformed audience consumption patterns, producers have had to come up with innovative programmes and content distribution methods. Because of the Internet's impact on audience consumption patterns, producers have been inspired to create innovative programming and content delivery systems that were previously unheard of. OTT platforms were one such invention that enabled the direct-to-consumer chain. And Coming to the growth of OTT platforms has changed the wider advertising and entertainment market. And this growth has changed the way of content creation consumption and delivery on the OTT Platforms and the emergence of OTT technology marked a significant change in India's trends in media consumption from a few years ago. We saw an acceleration of OTT Platform companies deliver a wide range of products and the user experience is immersive and interactive, and the Customer conduct has changed drastically.

Entertainment Due to the frantic nature of contemporary life, many forms of entertainment media assist people in reducing their stress levels. Consumers now have access to a variety of diverse entertainment sources such as cinema, theatre, live performances, festival carnivals, art and exhibitions, the internet, and so on, thanks to technological advancements. This study discusses the many forms of entertainment available to customers. It analyses how customers' interests are shifting away from conventional entertainment medium and toward contemporary entertainment media. In addition, the writers assessed the numerous factors for shifting consumer patterns in the entertainment business. The way people consume media has changed as a result of globalisation. The emergence of new OTT media, which provides services to viewers directly over the internet, has been fuelled by an increase in the number of internet connections, improved networks, technical advancements, and the availability of smart gadgets. India is expected to become the second-largest OTT market (after the United States) by the end of fiscal 2023, with a market value of 138 billion. Given the Federation of Indian Chambers of Commerce and Industry's (FICCI, 2019) projection of 30–35 million OTT users in India by 2021, there appears to be a strong likelihood that OTT services will soon supplant conventional services. The internet channels minimise the reliance on theatrical screenings and television viewership of television shows. In terms of risk, digital platforms represent no threat to manufacturers due to their low cost and minimal needs. The introduction of 4G/5G and large-display smartphones has increased the possibility for film and television creators to monetise their material.

People's favourite way to avoid boredom is to watch web shows, and the platforms are guaranteeing that the audience is spoiled for choice. It not only increased OTT viewership, but it also changed viewers' viewing habits. OTT is a change that introduced the viewers to a larger universe by allowing them simple access to it. Customers must be informed that the OTT platform is a viable alternative to watching television because it allows them to see exactly what they want and pay only for what they see. In the future, this process may result in less television viewing but more successful OTT channel viewing in terms of a consumer's entertainment expenditures. Service to Customers Customer happiness is now widely recognised as the most essential significant driver. The OTT players do not require any business or technical requirements from network operators in order to provide such services, and they are commonly referred to as "Over-the-Top" players (OTT).

1.2 STATEMENT OF THE PROBLEM

Customer preferences let you better understand your clients' demands. Netflix, Amazon Prime, Disney Hot Star, YouTube Premium, and other OTT platforms have grown in popularity. It's vital to understand customer preferences because of the deceit of OTT platform consumers. The most downloaded app category now includes OTT apps, which have eclipsed social networking and e-commerce apps. One of the most common ways to watch videos is through over-the-top (OTT) video streaming services. The OTT platform's pricing plan for Indian users is much higher. In India, there has been a significant increase in media consumption. OTT technology signalled a significant shift in India's media consumption tendencies a few years ago. OTT platform companies provide a wide range of products with a unique and dynamic user experience. This has proven to be a threat to the traditional cinema industry. The general citizens are preferring to stick to OTT service providers only. New age audiences are increasingly looking for fresh, relatable and engaging content and are willing to shed an extra penny to seek a completely transformative experience. OTT is the change which explore the audience to the bigger world providing easy access to it. It is a platform where consumption of audio or video content is done using internet directly. OTT is the game of subscriptions, the platform with higher subscription leads the way. It has been found that there is a significant difference between the mean ratings given by the respondents for their preferred OTT applications. That means the satisfaction towards these OTT apps varies significantly.

1.3 LITEREATURE-REVIEW

Sundaravel, E. & Elangovan, N. (2020) in their paper explores the emergence, advantage, and future of streaming service in India through analytical research. They also present the various OTT services, their growth factors, technology background, audience characteristics, content, censorship, and future developments expected in the industry. Video streaming has become one of the most successful avenues in the content consumption space in India. Dr.SomabhusanaJanakiballav Mishra, Debasish Rout etc. (2021) investigates the perception of people of Bhubaneswar about the online movies and web series, especially during the pandemic situation in which all the movie halls were closed due to lockdown. Analyses teen content viewing habits and seek to find changes in television and cinema watching youth fashion. Dr. Gajendra Awasya &Manoj Kumar Patel (2020) depends on the research question 'OTT viewership only due to lock down or is the change being felt much earlier?' .This study explores new trends that emerged as Online video content and it also explores the effect of collective movie-watching habits in the cinema hall with friends and family. The objective of this paper is to analyse the factors of viewership during the lockdown in India and will it affect future cinema halls. It will be considered that “Over the Top” video streaming services is the technology of the future and make a huge impact on our collective watching habits and as well as the future footfalls of the cinema hall. Nagendra Mani Tripathi Symbiosis Institute of Management Studies (SIMS) Symbiosis International (Deemed University) (SIU), Pune, India (2020) discusses the trends in entertainment. Industries dependent on supply chains functioning on a global scale have seen a sharp fall in margins of their profit. Quarantine and self-isolation have resulted in a surge in the consumption of media. One cannot forget the provision of access early to blockbuster films along with the nostalgia which comes with the big theatre experience. The future will see a harmonious balance being struck between the two mediums.Navsangeet Saini Assistant Professor University Institute of Media Studies, Chandigarh University, Punjab, India (2020) explores the rise of OTT platforms during the lockdown. OTT platforms such as Netflix, Voot, Amazon Prime Video, etc. have given a catalytic impetus to the shrinking of the globe into a village. The study finds that the use of OTT content platforms has seen a rise especially among the younger age cohorts of the population. The main reasons for OTT popularity are the availability of cross-cultural content, a subscription to virtually unlimited content, accessibility of informative content. The world as we know it will have changed, mostly for the better hopefully, but how the media scenario pans out will, besides consumer attitudes, be largely dependent on the economic situation post lockdown. Veer P Gang war, Vinay Sai Sudhagoni, Natraj Adept, Sai Teja Bellamkonda (2020), conducted study with aim to understand the user profiles from an Indian perspective. The pricing strategy of the OTT platform in India is far higher for Indian consumers. In India, media consumption has been enormous. OTT technology marked a significant change in India’s trends in media consumption from a few years ago. OTT platform companies deliver a wide range of products and the user experience is immersive and interactive.

1.4 SIGNIFICANCE OF THE STUDY

The importance of OTT platforms in customer preferences is crucial since they provide content and allow customers to watch what they want, when they want. The goal of this study is to look at consumer preferences for OTT platforms and the extent to which they are used by individuals. It will assist us in comprehending the recent spike in OTT during the epidemic. India is a potential market for the growth of OTT platform across the globe. The acceptance of the platforms was remarkable signifying a greater change over in the near future. In this age of digital transformation it is necessary to constantly upgrade your content and availability with cost effectiveness to reach a wider audience and stay in the hunt. OTT video streaming services become one of the preferred ways for viewing video content. The study concludes that maybe viewers have an equal way of thinking about the future footfalls of cinema hall but those who do not prefer to watch movies in the cinema hall will affect the future footfalls cinema hall. The major role played in this by those viewers who are still in dilemma to take a decision and also the future services offered by the cinema halls. This in turn is feared to lead to major job cuts and erosion of margins of profit once content dries up in the day and age wherein content is touted to be the "king". The proliferation of the over-the-top platforms has tended to evoke massive apprehension amongst the filmmakers. In today’s digital world, consumers are streaming towards OTT videos on demand service delivery platforms rather than traditional cable TV providers or telecommunication networks. Cable TV and online streaming services is considered as an important medium of mass communication. This study helps in understanding the cultural differences by looking at changing perceptions of the audiences and helps in understanding the various factors influencing them to opt for the online video streaming services.

1.5 SCOPE OF THE STUDY

The study will be conducted within the Kochi, Kerala with intension to know the changing consumer behaviour in entertainment- OTT and customer preferences. They collected data from 121 respondents to determine the customer preference of OTT. It was conducted from May 2021 to November 2021. An innovative attempt to analyse the acceptance of the new emergent digital superpower media among the respondents is made in this study. The respondents were all aware of OTT platforms and used them as a substitute for cable broadcast and DTH. To compete with other digital media or streaming platforms, OTT platforms should look for new ways to acquire a competitive advantage while maintaining cheap rates and equivalent quality. The great technological advancements that contribute to the OTT providers bringing high-quality content to our near screens through the internet. OTT platforms will be very bright and video consumption will be more and more increasing. The scope of the study enables the consumers to choose the online video streaming services and also to identify the attitude towards the change in the way of delivery of mass media. The current Covid-19 pandemic and the across the nation lockdown has not only slowed down the growth of the enterprises and financial outcome, yet has additionally prompted change in the behavioural pattern of the individuals towards consumption of products and services, including that of digital based consumption.

1.6 OBJECTIVES

- To understand the consumption habits of the audience.
- To understand the subscription behaviour and content preference.
- To understand the future of OTT platforms.

1.7 METHODOLOGY

There are two types of research-Qualitative and Quantitative. Qualitative research refers to research which focuses on collecting and analysing words (written or spoken) and textual data, whereas quantitative research focuses on measurement and testing using numerical data. This study is qualitative in nature.

1.7.1 DATA COLLECTION

The process of gathering data from all relevant sources in order to identify a solution to the study challenge is known as data collection. It allows us to assess the problem's outcome. A person can deduce a response to the relevant inquiry using the data collection methods. The majority of business rely on data collection methods to generate predictions about future probabilities and trends. The data collecting method is classified into two groups based on the type of data: primary data collection methods and secondary data collection methods. Primary data, also known as raw data, is information gathered from first-hand sources such as trials, surveys, or observations. Someone other than the actual user collects secondary data. It signifies that the data has already been collected and is being analysed. Magazines, newspapers, books, journals, and other secondary sources were used. It could be either published or unpublished information.

Here a qualitative approach is used to collect primary data from customers. The data is collected using self-administered questionnaire consisting of nominal, interval, and ratio scale type questions focusing on determining and ascertaining qualitative responses with respect to the changing customer behaviour in entertainment-OTT. Secondary data was used to collect information about the industry profile.

1.7.2 TOOL USED FOR DATA COLLECTION

The questionnaire is carefully designed to meet the requirements of the research. The questionnaire consists of two parts. The first part is focused on the various factors influencing consumer preparation and the second part focuses on the demographic aspects of the respondents. Most of the questions within the boundaries of the questionnaire is constructed using the Likert scale ranging between- 1. Strongly agree 2. Agree 3. Neutral 4. Disagree 5. Strongly Disagree, a rating scale has been formed to rate the attributes of our established variables, which will help us analyse the changing consumer behaviour in Entertainment and consumer perception.

1.7.3 DATA ANALYSIS TECHNIQUE

The entire data has been analysed using SPSS software package.

SPSS'S statistical program provides a plethora of basic statistical functions, some of which includes frequencies, cross tabulation, and bivariate statistics. Its text analytics for surveys program helps survey administrators uncover powerful insights from responses to open ended survey questions.

There are a handful of statistical methods that can be leveraged in SPSS, including:

- Descriptive statistics, including methodologies such as frequencies, cross tabulation, and descriptive ratio statistics.
- Bivariate statistics, including methodologies such as analysis of variance(ANOVA), means, correlation, and nonparametric tests
- Numerical outcome prediction such as linear regression
- Prediction for identifying groups , including methodologies such as cluster analysis and factor analysis

SPSS is an extremely powerful tool for manipulating and deciphering survey data. Exporting survey data to SPSS's proprietary .SAV format makes the process of pulling, manipulating, and analysing data clean and easy. Using the .SAV format, SPSS automatically sets up and imports the designated variable names, variable types, titles and value labels, making the process much easier on researchers.

The tool used for analysis in SPSS for this research as follows: -

I. Cross tabulation

II. Independent Sample T-test

III. Chi-square Test

1.8 LIMITATIONS OF THE STUDY

Research is a never-ending process; every research is having limitations this research is also having some limitations. The limitations of this study are as follows;

- Data collection is restricted to people living in Kochi.
- Time constraint was also an issue as this study was done alongside academic activities.
- Some respondents were reluctant to fill the questionnaire.
- There are many other OTT platforms are available but, in this study, it is limited to certain platforms say Netflix, Amazon prime, Hotstar and Youtube Premium.

CHAPTER 2

INDUSTRY PROFILE

2.1 MEDIA AND ENTERTAINMENT INDUSTRY

The Indian Media and Entertainment (M&E) industry is a sunrise sector for the economy and is making significant strides. Proving its resilience to the world, Indian M&E industry is on the cusp of a strong phase of growth, backed by rising consumer demand and improving advertising revenue. According to a FICCI-EY report, the advertising to GDP ratio is expected to reach 0.4% by 2025 from 0.38% in 2019.

2.1.1 MARKET DYNAMICS

According to the FICCI-EY report 2021, the media and entertainment business is estimated to grow 25% to reach INR 1.73 trillion (US$ 23.29 billion) in 2021.

According to an EY report, the Indian media and entertainment (M&E) sector stood at Rs. 1.38 trillion (~US$ 19 billion) in 2020 and is estimated at Rs. 1.73 trillion (~US$ 23.7 billion) in 2021. Further, it is projected to grow to Rs. 2.23 trillion (~US$ 30.6 billion) by 2023 due to acceleration of digital adoption among users across geographies.

Television would account for 40% of the Indian media market in 2024, followed by print media (13%), digital advertising (12%), cinema (9%), and the OTT and gaming industries (8%).

The market is projected to increase at a CAGR of 17% between 2020 and 2023.

In FY20, digital and online added revenue stood at Rs. 26 billion in the M&E sector and their contribution to the sector increased to 23% in 2020 from 16% in 2019.

Within the M&E sector, Animation, Visual Effects, Gaming and Comic (AVGC) sector is growing at a rate of ~29%, while the audio-visual sector and services is rising at the rate ~25%; is recognised as of one of the champion sectors by the Government of India**.**

According to 'India: Online Video Trends and Omdia Consumer Research Highlights' report published by Omdia (published in 2021), the Indian SVOD market, with OTT video subscriptions, reached ~62 million in 2020 from ~32 million in 2019. According to EY-Parthenon, India's publishing industry is likely to reach Rs. 80,000 crore (US$ 10.74 billion) by 2024.Key growth drivers included rising demand for content among users and affordable subscription packages.

According to the FICCI-EY media and entertainment industry survey, those who watch online videos through bundled packages (online video services bundled with mobile and broadband connections) will account for half of all online video viewers (399 million) by 2023, up from 284 million in 2020.

As of 2020, India registered ~803 million online video viewers, including streaming services and videos on free platforms such as YouTube. Mobile video viewers stood at 356 million in 2020, driven by rising number of users preferring video content over the last few years.

OTT video services market (video-on-demand and live) in India is likely to post a CAGR of 29.52% to reach US$ 5.12 billion by FY26, driven by rapid developments in online platforms and increased demand for quality content among users.

2.1.2 RECENT DEVELOPMENT/INVESTMENTS

•Mr Sachin Tendulkar, a former Indian cricketer, has invested $2 million in Jet Synthesis, a digital entertainment technology start-up.

•In July 2021, WinZO, a leading gaming and entertainment platform, secured US$ 6 million in a Series C investment round that was headed by Griffin Gaming Partners of California, bringing the company's total capital raised to US$ 90 million.

•In July 2021, the Maharashtra Film, Stage and Cultural Development Corporation (MFSCDC), also known as the Dadasaheb Phalke Chitranagari or Film City in Mumbai's Goregaon, issued an invitation for expressions of interest (EoI) to develop infrastructure on its premises.

•In June 2021, Netflix announced its plan to open its first live-action, post-production facility in Mumbai. The facility—with 40 offline editing rooms that will be used by show runners, directors, editors and sound designers—will become fully operational by June 202.

•In May 2021, Media brands launched Media brands Content Studio (MBCS) in India. The company integrated its content division with MBCS India to cater to clients more efficiently.

•In May 2021, MBCS signed a production partnership with VICE Media, to strengthen its capabilities and position in India.

•In May 2021, Amazon India launched miniTV, a new video streaming service for its users to further strengthen its position in the country.

•In May 2021, HOTOTT Entertainment announced its plan to launch ‘HOTOTT’, a streaming service app, by mid-June 2021 to expand in the country.

•In April 2021, Zee Entertainment signed a deal with Tokyo Broadcasting System Television (TBS) in Japan to produce diverse content for India and Japan and the global market.

2.1.3 GOVERNMENT INTIATIVES

The Telecom Regulatory Authority of India (TRAI) is set to approach the Ministry of Information and Broadcasting, Government of India, with a request to Fastrack the recommendations on broadcasting, in an attempt to boost reforms in the broadcasting sector. The Government of India has agreed to set up National Centre of Excellence for Animation, Gaming, Visual Effects and Comics industry in Mumbai. The Indian and Canadian Government have signed an audio-visual co-production deal to enable producers from both the countries exchange and explore their culture and creativity, respectively.

In June 2021, the Union Ministry of Information and Broadcasting notified the Cable Television Network (Amendment) Rules, 2021, which aims to establish a three-layer statutory mechanism for citizens to raise grievances with respect to broadcasted content.

As part of the expansion to include all digital platforms and digital (OTT) players under a single roof, in May 2021, the Indian Broadcasting Foundation (IBF) announced the move to be renamed as the Indian Broadcasting and Digital Foundation (IBDF).

As per the Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules, 2021, IBDF would also form a self-regulatory body (SRB) soon.

On February 25, 2021, the government outlined the Information Technology (Intermediary Guidelines and Digital Media Ethics Code) Rules 2021 to establish a progressive institutional mechanism and a three-tier grievance redressal framework for news publishers and OTT platforms on the digital media.

2.2 OTT SERVICES IN INDIA

- **AMAZON PRIME**

Amazon Prime Video, or simply Prime Video, is a subscription video on-demand over-the-top streaming and rental service of Amazon.com, Inc., offered as a standalone service or as part of Amazon's Prime subscription. The service primarily distributes films and television series produced by Amazon Studios or licensed to Amazon, as Amazon Originals, with the service also hosting content from other providers, content add-ons, live sporting events, and video rental and purchasing services**.** Operating worldwide, the service may require a full Prime subscription to be accessed. In countries such as the United States, United Kingdom, and Germany, the service can be accessed without a full Prime subscription, whereas in Australia, Canada, France, India, Turkey and Italy, it can only be accessed through a dedicated website.

- **NETFLIX**

Netflix, Inc. is a pay television over-the-top media service and American production company that offers subscription-based video on demand from a library of films and television series, 40% of which is original programming produced in-house. As of October 2021, Netflix has over 214 million subscribers, including 74 million in the United States and Canada, 70 million in Europe, the Middle East and Africa, 39 million in Latin America, and 30 million in Asia-Pacific. Netflix can be accessed via internet browser on computers, or via application software installed on smart TVs, set-top boxes connected to televisions, tablet computers, smartphones, digital media players, Blu-ray Disc players, video game consoles, and virtual reality headsets on the list of Netflix-compatible devices.

- **DISNEY HOTSTAR**

Hotstar (also known as Disney+ Hot star) is an Indian brand of subscription video on-demand over-the-top streaming service owned by Star India and operated by Disney Media and

Entertainment Distribution, both a division of The Walt Disney Company. The brand was first introduced as Hotstar, for a streaming service carrying content from Star India's local networks, including films, television series, live sports, and original programming, as well as featuring content licensed from third-parties such as HBO and Showtime among others. Amid the significant growth of mobile broadband in India, Hotstar quickly became the dominant streaming service in the country.

- **YOUTUBE PREMIUM**

Premium

YouTube Premium (formerly YouTube Red) is a subscription service offered by the video platform YouTube. The service provides ad-free access to content across the service, as well as access to premium YouTube Originals programming produced in collaboration with the site's creators, downloading videos and background playback of videos on mobile devices, and access to the YouTube Music streaming service.

2.3 INDIA'S OTT MARKET

With enhanced networks, stronger internet connectivity and multimedia service-capable mobiles, the presence of Indian subscribers on over-the-top (OTT) platforms is increasing day by day. This boost in the OTT consumption in India can be attributed to the addition of new subscribers emerging from Tier I and from Tier II cities; is also drawing attention of all media and entertainment houses. With the rising demand, many media and entertainment channels have launched their own platforms or are trying to collaborate with other platforms to stream their content. In the next five years, the OTT industry is expected to escalate in India.

In India, at present the OTT user-base is dominated by Disney+ Hotstar, Amazon Prime Video and Netflix. However, there are several production house-backed local OTT players, such as Sony LIV, Voot, Zee5, Eros Now and AL Balaji, which are competing with these global players and trying to make a mark in the market. The COVID-19 pandemic and the resulting lockdown has caused people to stay at home, which has led to this rise in subscribers for these OTT platforms. In addition, as the coronavirus-led lockdown impeded the theatrical experience, filmmakers are taking new releases to OTT platforms.

2.3.1 THE BIG OTT MARKET

The OTT sector in India witnessed a 30% rise in the number of paid subscribers, from 22.2 million to 29.0 million between March and July 2020.As per a recent study, most Indian viewers prefer watching regional language content, especially in Hindi, on the OTT platforms. Hindi language content accounted for >50% of the overall streaming in April–July 2020.

Overall, the top five metro cities accounted for 46% of the total OTT video platform users, while Tier I cities accounted for another 35% users in July 2020.Another study revealed that ~90% consumers prefer watching video content in regional languages, and that only 7% of the total time spent on OTT platforms in India is on English content.

As the coronavirus-led lockdown affected the consumer theatre experience, moviemakers are adding new releases to the OTT platforms. According to a report, the Indian OTT market is set to reach Rs 237.86 billion (US$3.22 billion) by FY25, from Rs 42.50 billion (US$576.73 million) in FY19.India will have 500+ million online video subscribers by FY23 and this number is likely to grow with increased smartphone and internet penetration. Going by the current trends, a diversified content portfolio and various pricing plans would help OTT players gain more paid subscribers.

2.3.2 BUSINESS MODEL AND STRATEGIES

The OTT market is segmented into advertising video on demand (AVOD), subscription video on demand (SVOD) and freemium & transactional video on demand (TVOD).

The market remains highly focussed on ad-based model (AVOD), where advertisements drive revenues; however, subscription-based market (SVOD) continues to grow significantly

In order to create engaging experiences for viewers, OTT players are experimenting with various forms of in-app interactive activities such as contests or games that can be parallelly played while watching live video content. For example, Disney+ Hotstar introduced the ‘Watch N Play’ social feed during the 2019 IPL season, wherein a viewer could predict scores and win prizes during a live match.

2.3.3 GROWTH AND FACTS

In the coming years, as the internet penetration and digital maturity will rise, a major proportion of the OTT subscribers will be from Tier II+ cities. The OTT landscape is expected to get hyper competitive in next 4–5 years and the OTT service providers will strive to emerge as the preferred platform among consumers.

It will be interesting to observe the different business strategies that will be adopted by the OTT service providers to attract more customers. These platforms will also need to ensure diversity in the content as consumers in Tier II+ markets prefer TV soaps, reality shows, and local language movies and mainstream Bollywood movies.

2.4 MARKET GROWTH

According to the SES S. A Telecommunication Company, the report says that in the Asia-Pacific region, OTT market growth is rising rapidly, with the region's OTT revenue expected to eclipse of North America by 2021.There are many factors driving OTT growth in the region, perhaps the biggest is growing online video consumption-as consumers spend nearly as much time (1.6 hours daily) watching online video as they do broadcast television (2 hours daily). As competition for the region's growing consumer base becomes more heated in the years to come, E&M organisations will need to satisfy the preferences that are driving OTT adoption. These consumer preferences include the growing desire for mobile content, better user experience and personalization, high-quality localized content and more competitive pricing.

The majority of Indian households have a single TV per household. However, as part of the Digital India plan, the government has been investing in high-speed broadband enterprises to amplify broadband coverage and adoption which is crucial for OTT video success. Therefore, the availability of affordable data has created an alternate medium where consumers can tap into any content, any time, at any place on a device of their choice as per their convenience. With the necessary infrastructure being put in place. It is obvious the sector will grow at this pace.

The pandemic response aside, most industry research and studies on this recent viewership trend have found convenience and privacy to be the foremost causes of this shift in content consumption patterns.

CHAPTER 3

DATA ANALYSIS AND INTERPRETATION

3.1 DESCRIPTIVE ANALYSIS

PREFERRED OTT PLATFORMS

The table 3.1 shows the preferred OTT platforms among the respondents;

OTT PLATFORMS	FREQUENCY	PERCENTAGE
Amazon Prime	48	39.7
Netflix	49	40.5
Disney Hot-star	13	10.7
You-tube Premium	11	9.1
Total	121	100.0

Table 3.1

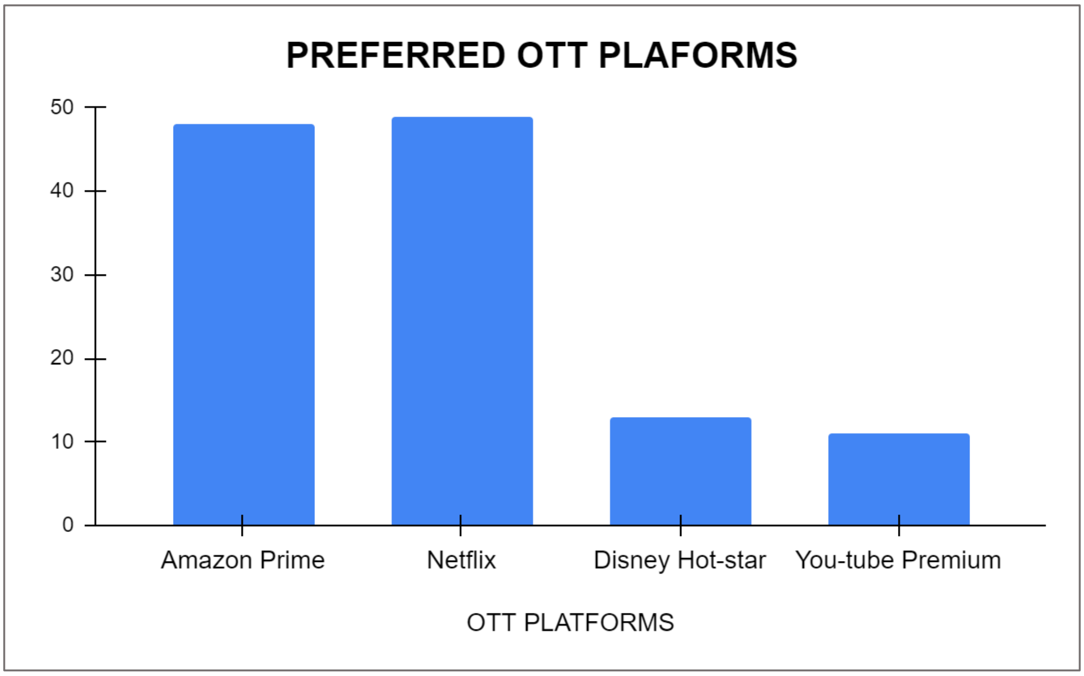

Fig 3.1

INTERPRETATION:

The Fig 3.1 shows the most preferred OTT platforms among the respondents, Majority go with both the Netflix and Amazon prime of around 40.5% and 39.7% respectively.

DAYS PREFERRED FOR USING OTT PLATFORMS

The table 3.2 given below shows the days preferred for using OTT platforms;

DAYS	FREQUENCY	PERCENTAGE
Week Days	37	30.6
Weekend Days	84	69.4
Total	121	100.0

Table 3.2

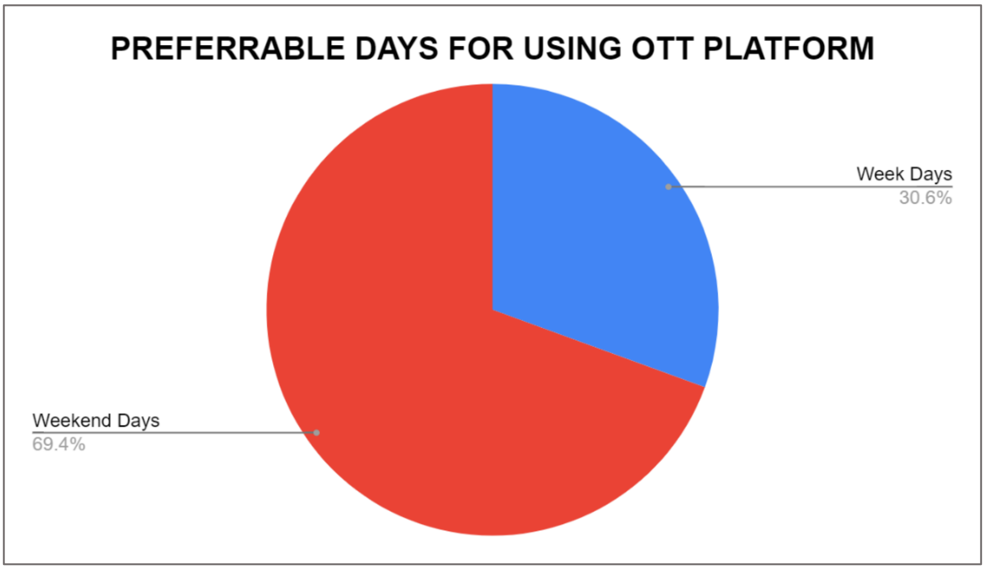

Fig 3.2

INTERPRETATION:

From the fig 3.2, it is clear that weekend days are the most preferable days for using OTT platform among respondents. Almost 69.4% of the respondents prefers watching their OTT contents on weekend days.

DEVICES USED TO CONSUME OTT PLATFORMS

The table below shows the mostly used devices to consume OTT platforms;

DEVICES	FREQUENCY	PERCENTAGE
Mobile & Tablet	85	70.2
Laptop	16	13.2
Smart TV	19	15.7
Others	1	0.8
Total	121	100

Table 3.3

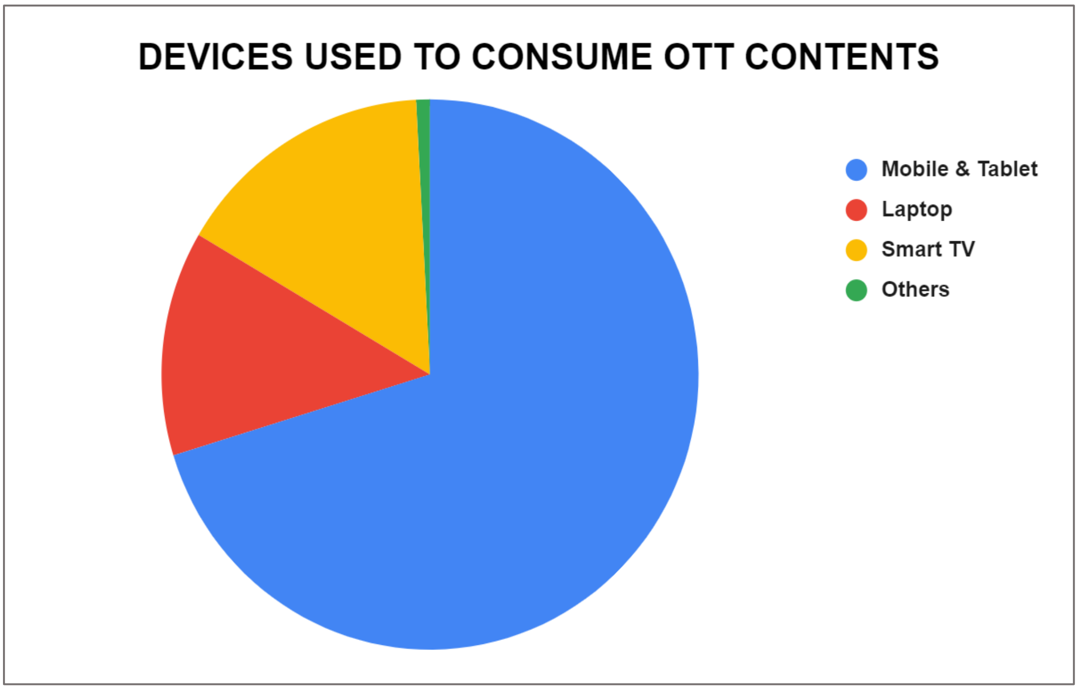

Fig 3.3

INTERPRETATION:

The data analysis about devices used to consume OTT contents is presented in the fig 3.3, Mobile & Tablets (70.2%) are the most commonly used device for consuming OTT platforms. Majority of the respondents desire to watch their favourite contents in Mobile &Tablets.

NEW OTT PLATFORM SUBSCRIPTION DURING LOCKDOWN

The table 3.4 shows the new OTT platform subscription during lockdown;

RESPONSES	FREQUENCY	PERCENTAGE
Yes	82	67.8
No	39	32.2
Total	121	100

Table 3.4

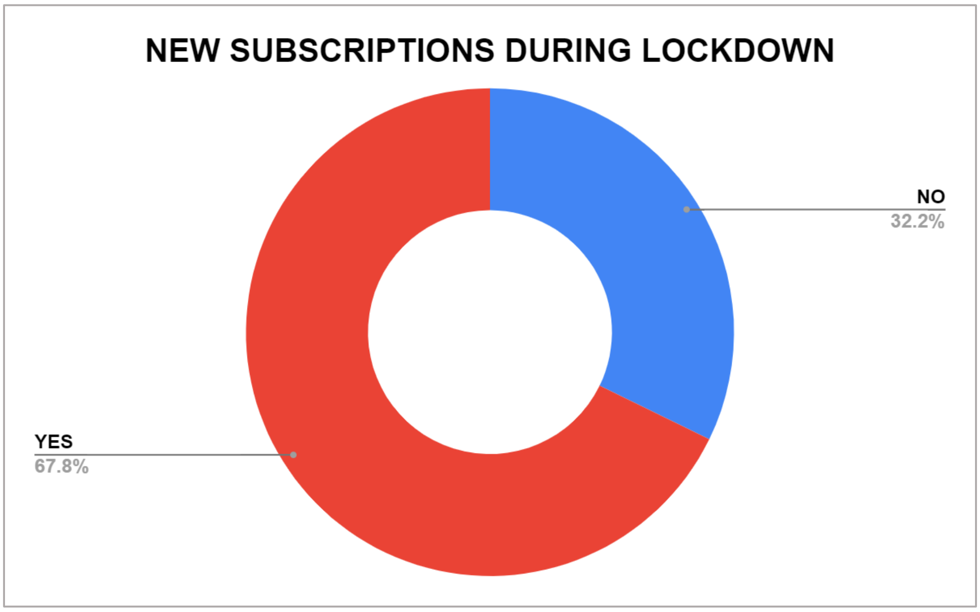

Fig 3.4

INTERPRETATION:

From the analysis of new subscription of OTT platforms during lockdown, it is clear that majority of the respondents started OTT subscription during lockdown. During the lockdown period, there was a rapid increase in the number of OTT users and OTT viewing habits.

TECHNOLOGICAL REASONS FOR PENETRATION OF OTT SERVICES

The table 3.5 shows the technological reasons for penetration of OTT services;

TECHNOLOGICAL REASONS	FREQUENCY	PERCENT
Affordable	61	50.4
Compatibility of services with other devices	34	28.1
Penetration of Mobiles	25	20.7
Others	1	.8
Total	121	100.0

Table 3.5

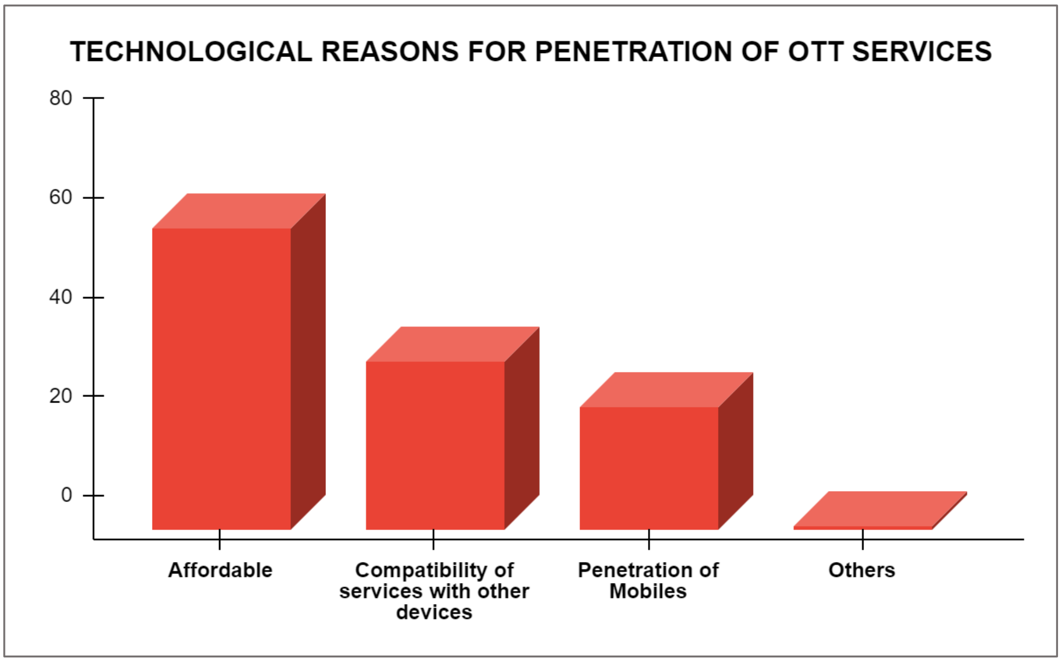

Fig 3.5

INTERPRETATION:

From fig 3.5, it is clear that affordability is the major reason for penetration of OTT services among the respondents. Around 50.4% of the respondents considers affordability as the major reason for penetration of OTT services.

DIFFERENT ENTERTAINMENTS PREFER TO WATCH ON OTT PLATFORMS

The table 3.6 shows the preferences of entertainment among the respondents on OTT platforms;

ENTERTAINMENT	FREQUENCY	PERCENTAGE
Movies	56	46.3
Web series	47	38.8
TV serials	12	9.9
Sports	6	5.0
Total	121	100.0

Table 3.6

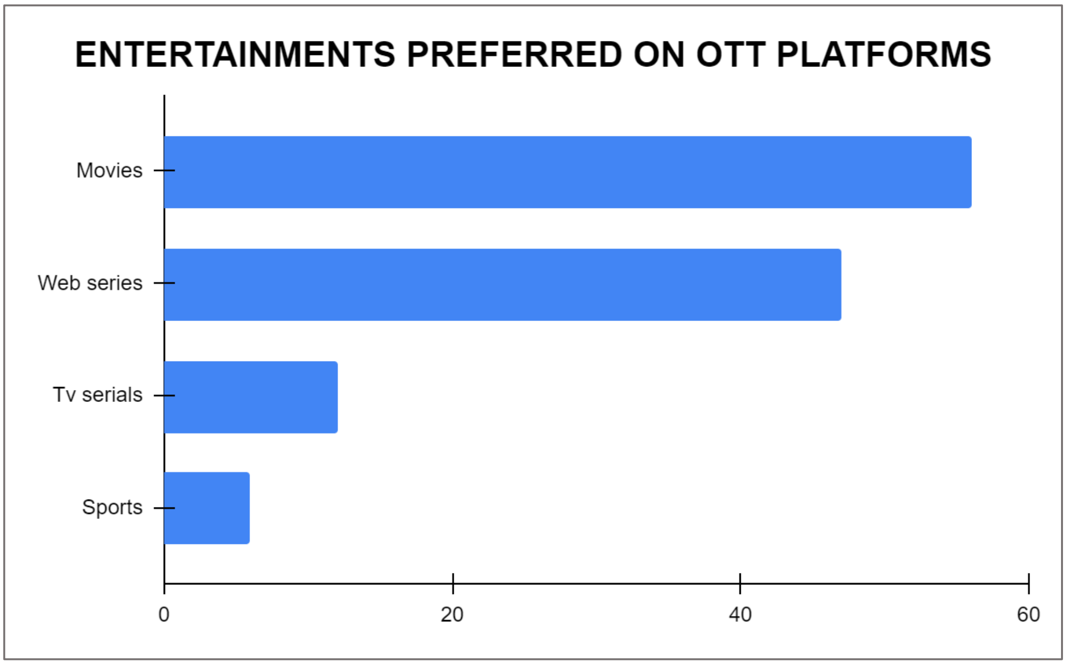

Fig 3.6

INTERPRETATION:

The data analysis from the questionnaire which is presented in the above chart, movies (46.3%) are the most commonly used entertainment on OTT platforms. Majority of the respondents are watching movies on OTT platforms.

PREFERRED LANGUAGES ON OTT PLATFORMS

The table 3.7 shows the preferred languages on OTT platforms among the respondents;

LANGUAGE	FREQUENCY	PERCENTAGE
Hindi	3	2.5
English	66	54.5
Tamil	2	1.7
Malayalam	43	35.5
Other	7	5.8
Total	121	100

Table 3.7

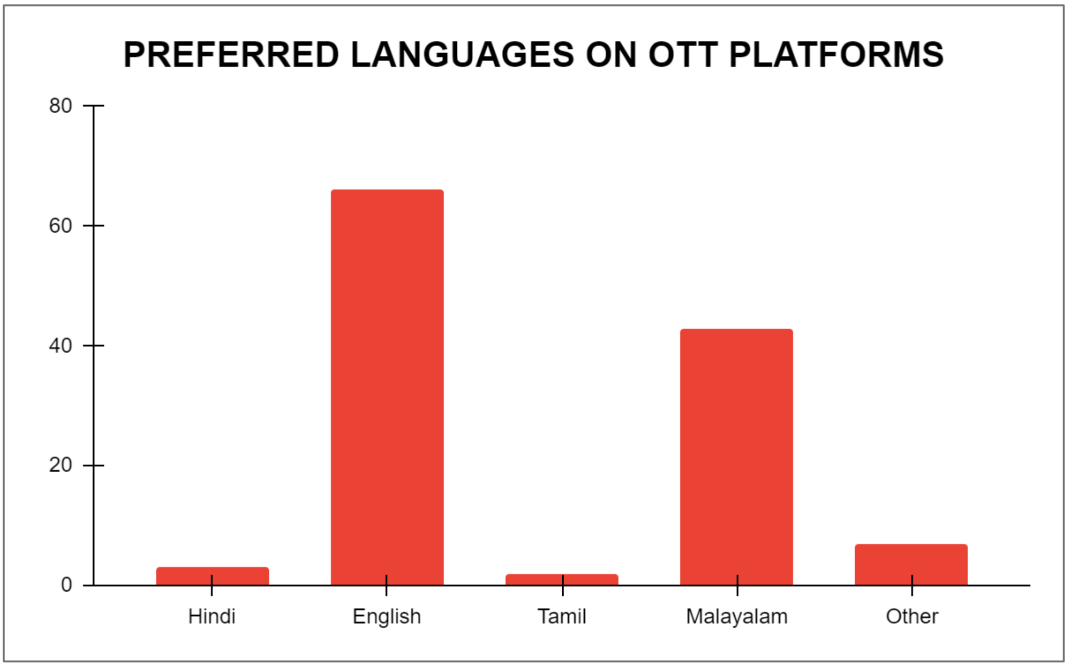

Fig 3.7

INTERPRETATION:

The preferred languages on OTT platforms among the respondents is shown in fig 3.7 , majority of the respondents (54.5%) prefer English language to watch contents.

CROSS TABULATION BETWEEN GENDER AND THE GROWTH OF OTT PLATFORMS CAUSE A CHANGE IN TELEVISION VIEWING HABITS

The table 3.8 shows the cross tabulation of male and female respondents towards growth of OTT platforms cause a change in television viewing habits;

GENDER	THE GROWTH OF OTT PLATFORMS CAUSE A CHANGE IN TELEVISION VIEWING HABITS					TOTAL
	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Male	3	4	18	27	10	62
Female	4	2	14	28	11	59
Total	7	6	32	55	21	121

Table 3.8

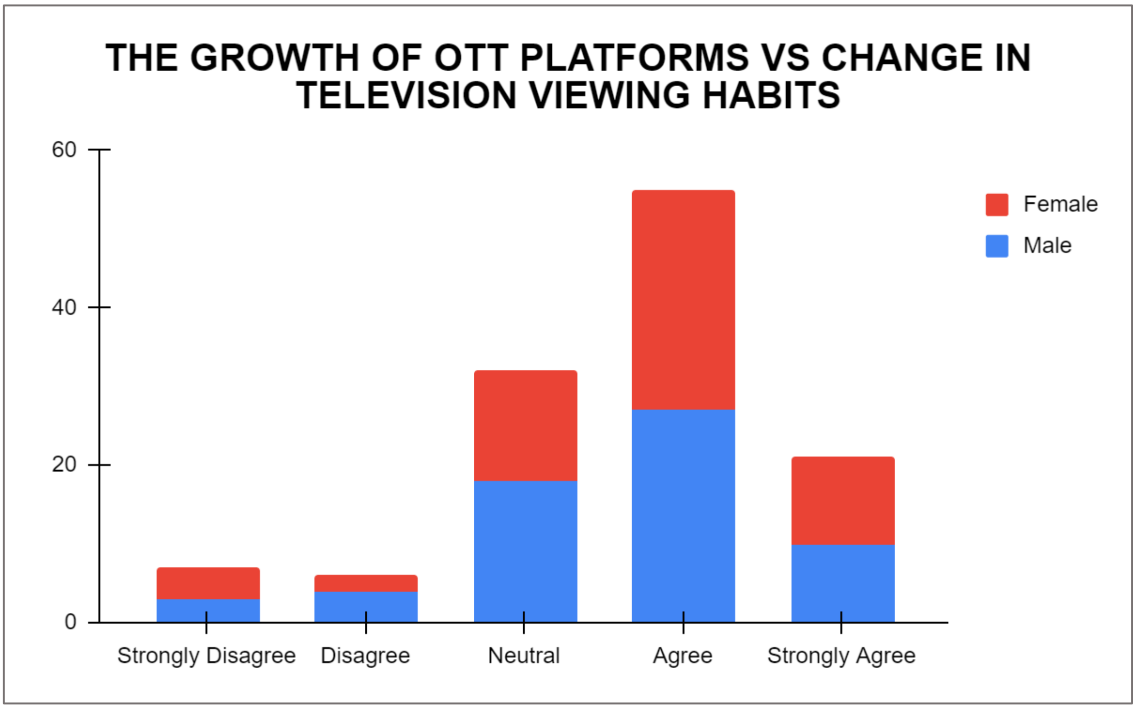

Fig 3.8

INTERPRETATION:

The response of the respondents towards growth of OTT platforms cause a change in Television viewing habits is shown in fig 3.8, majority of male and female respondents agreed that there will be a change in television viewing habits due to the growth of OTT platforms.

REASON BEHIND PEOPLE STILL NOT ADOPTING OTT SERVICES

The table 3.9 shows the reason behind people still not adopting OTT services from the opinions of the respondents;

REASONS	FREQUENCY	PERCENTAGE
Content Openness	15	12.4
Lack of awareness	43	35.5
Lack of infrastructure	30	24.8
Lack of knowledge	30	24.8
Others	3	2.5
Total	121	100

Table 3.9

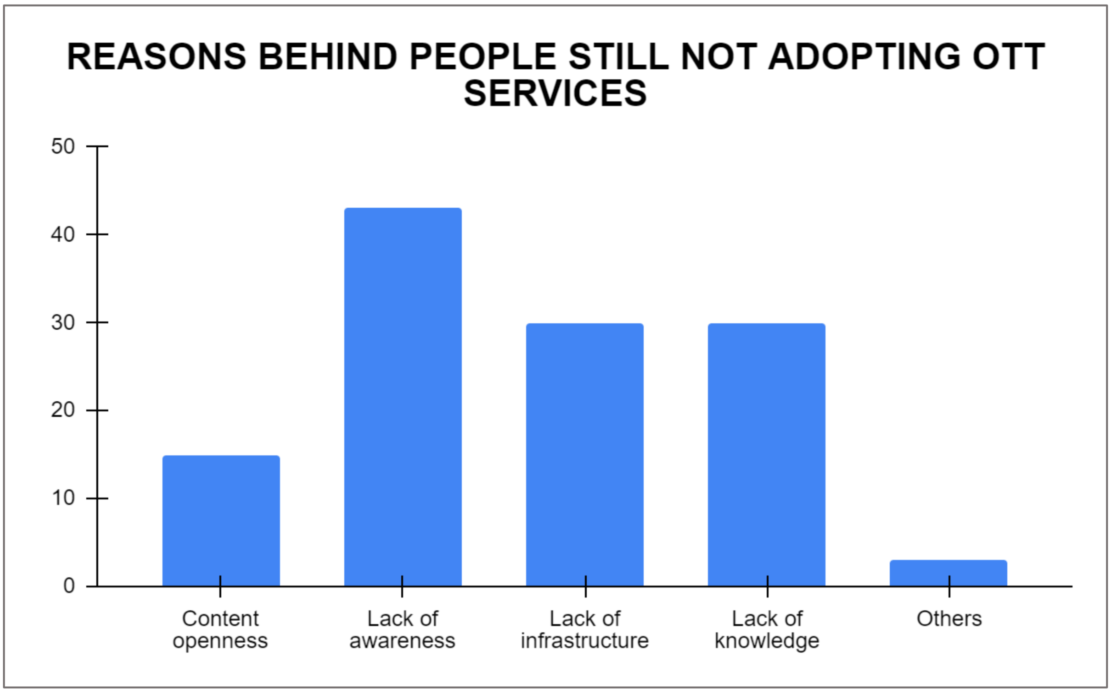

Fig 3.9

INTERPRETATION:

From the above chart 3.9, it is clear that lack of awareness is one of the major reasons behind people still not adopting OTT services. Also lack of infrastructure and lack of knowledge were also pointed by equal number of responses.

CROSS TABULATION BETWEEN GENDER AND INCREASE IN CONSUMPTION OF OTT PLATFORMS IN FUTURE

The table 3.10 shows the cross tabulation of male and female respondents towards the increase in consumption of OTT platforms in future;

GENDER	**CONSUMPTION OF OTT PLATFORMS INCREASE IN FUTURE**					**TOTAL**
	Strongly disagree	Disagree	Neutral	Agree	Strongly agree	
Male	1	0	12	29	20	62
Female	1	1	5	29	23	59
Total	2	1	17	58	43	121

Table 3.10

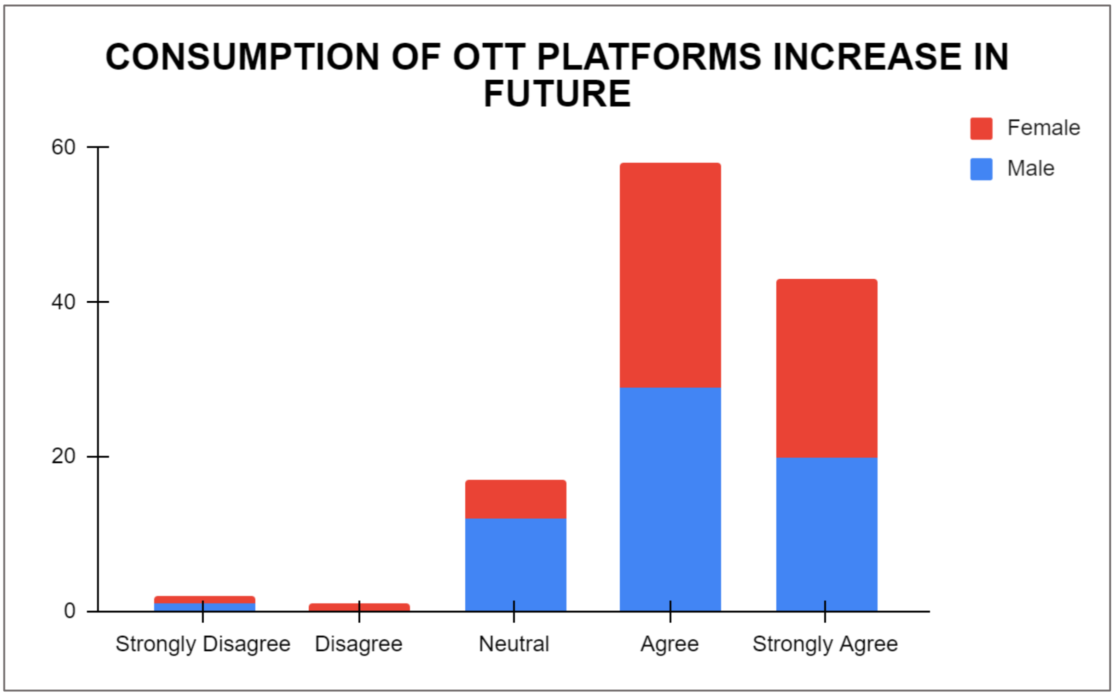

Fig 3.10

INTERPRETATION:

From the data analysis of the question will the consumption of OTT increase in future, majority of both male and females shows a positive response that the consumption of OTT will increase in future. Majority of respondents has a viewpoint that the consumption will increase in future.

3.2 HYPOTHESIS TESTING

USAGE OF OTT PLATFORMS

The table 3.11 shows the usage of OTT platforms among the respondents;

		Age group				Total
		18-23	24-29	30-35	Above35	
Daily	Count	12	10	11	5	38
	Expected	9.7	13.2	8.2	6.9	38.0
Twice a week	Count	5	14	4	1	24
	Expected	6.1	8.3	5.2	4.4	24.0
Weekly	Count	8	12	10	9	39
	Expected	10.0	13.5	8.4	7.1	39.0
Monthly	Count	6	6	1	7	20
	Expected	5.1	6.9	4.3	3.6	20.0
Total		31	42	26	22	121

Table 3.11

Chi square test: Usage of OTT platforms and Age Groups

H_0: There is no relationship between usage of OTT platforms and age groups

H_1: There is relationship between usage of OTT platforms and age groups

	Value	**df**	**P-Value**
Pearson Chi-Square	17.053	9	0.048

Table 3.12

INTERPRETATION:

Here the p-value 0.048 is less than α value 0.05, so we reject the null hypothesis. So we conclude that there is a relationship between usage of OTT and the age groups.

DAILY SPENDING HOURS ON OTT PLATFORMS

The table 3.13 shows the daily spending hours on OTT platforms;

DAILY SPENDING HOURS ON OTT PLATFORMS		GENDER		TOTAL
		MALE	FEMALE	
0-2 Hours	Count	25	25	50
	Expected Count	25.6	24.4	
2-4 Hours	Count	33	27	60
	Expected Count	30.7	29.3	
More Than4 Hours	Count	4	7	11
	Expected Count	5.6	5.4	
Total		62	59	121

Table 3.13

Chi square test: Daily spending hours on OTT platforms and Gender

H_0: There is no relationship between daily spending hours on OTT platforms and Gender

H_1: There is a relationship between daily spending hours on OTT platforms and Gender

	Value	df	P-Value
Pearson Chi-Square	1.527	3	0.676

Table 3.14

INTERPRETATION:

The result indicates that the calculated p-value is 0 .676 which is greater than 0.05, so there is no reason to reject the null hypothesis. Therefore, the null hypothesis was accepted there is no significant relationship between gender and how many hours do you spend daily on the OTT platforms.

WILLINGNESS TO CONTINUE WITH OTT SERVICES IN FUTURE

The table 3.15 shows the willingness of the respondents to continue with OTT services in future;

WILLINGNESS		AGE GROUP				TOTAL
		18-23	24-29	30-35	Above35	
Yes	Count	22	31	18	11	82
	Expected	20.3	28.5	17.6	15.6	82.0
No	Count	0	1	0	0	1
	Expected	.2	.3	.2	.2	1.0
Maybe	Count	8	10	8	12	38
	Expected	9.4	13.2	8.2	7.2	38.0
Total	Count	30	42	26	23	121

Table 3.15

Chi square test: Willingness to continue with OTT services in future and Age groups

H_0: There is no relationship between willingness to continue with OTT services in future and age groups.

H_1: There is a relationship between willingness to continue with OTT services in future and age groups.

	Value	**df**	**P-Value**
Pearson Chi-Square	7.751	6	0.257

Table 3.16

INTERPRETATION:

The result indicates that the calculated p-value is 0 .257 which is greater than 0.05, so there is no reason to reject the null hypothesis. Therefore, the null hypothesis was accepted there is no significant relationship between age groups and willingness of the respondents to continue with OTT services in future. Most of the respondents are willing to continue with OTT services in future.

OPINION OF THE RESPONDENTS ABOUT OTT PLATFORMS MIGHT END UP CHANGING COLLECTIVE MOVIE WATCHING HABIT

The table 3.17 shows the opinion of the respondents towards OTT platforms might end up changing the collective movie watching habit;

		GENDER		
		Male	Female	**Total**
Yes	Count	30	17	47
	Expected	24.1	22.9	47.0
No	Count	12	18	30
	Expected	15.4	14.6	30.0
May be	Count	20	24	44
	Expected	22.5	21.5	44.0
Total	Count	62	59	121.0

Table 3.17

Chi square test: OTT platforms might end up in changing collective movie watching habit and Gender

H_0: There is no relationship between the opinion of the respondents about OTT platforms might end up changing collective movie watching habit and gender

H_1: There is a relationship between the opinion of the respondents about OTT platforms might end up changing collective movie watching habit and gender

	Value	**df**	**P-Value**
Pearson Chi-Square	7.751	6	0.257

Table 3.18

INTERPRETATION:

The result indicates that the calculated p-value is 0 .079 which is greater than 0.05, so there is no reason to reject the null hypothesis. Therefore, the null hypothesis was accepted there is no significant relationship between gender and opinion of the respondents about OTT platforms might end up changing collective movie watching habit.

INDEPENDENT SAMPLE T TEST BETWEEN GENDER AND FACTORS INFLUENCING DECISION OF SUBSCRIPTION

The table 3.19 shows the results of independent sample t test between gender and factors influencing decision of subscription;

H_0: There is no relationship between gender and the factors influencing the decision of subscription

H_1: There is relationship between gender and the factors influencing the decision of subscription.

INDEPENDENT SAMPLE T TEST			
Factors influencing decision of subscription	**F-value**	**df**	**P-value**
Equal variance assumed	0.333	119	0.772
Equal variance assumed		118.913	0.771

Table 3.19

INTERPRETATION:

Here the P-value 0.772 is greater than the α value 0.05, there is no reason to reject the null hypothesis. So we accept the null hypothesis. We conclude that there is no relationship between gender and factors influencing the decision of subscription.

3.7 INDEPENDENT SAMPLE T TEST BETWEEN GENDER AND FACTORS ATTRACTS TOWARDS ONLINE STREAMING SERVICES

The table 3.20 shows the results of independent sample t test between gender and factors attracts towards online streaming services;

H_0: There is no relationship between gender and factors attracts towards online streaming services

H_1: There is relationship between gender and factors attracts towards online streaming services

INDEPENDENT SAMPLE T TEST			
Factors attracts towards online streaming services	**F-value**	**df**	**P-value**
Equal variances assumed	0.410	119	0.549
Equal variances not assumed		118.729	0.548

Table 3.20

INTERPRETATION:

Here the p-value 0.549 is greater than the alpha value 0.05, there is no reason to reject the null hypothesis. So we accept the null hypothesis. We conclude that there is no relationship between gender and factors attracts towards online streaming services. These factors are independent the gender.

CHAPTER 4

FINDINGS, SUGGESTIONS AND CONCLUSIONS

4.1 FINDINGS

- In reference to the question of most preferred OTT platforms among the respondents, Majority go with both the Netflix and Amazon prime of around 40.5% and 39.7% respectively. Amazon prime is cheaper compared to Netflix. Amazon prime monthly subscription at INR 199 whereas of Netflix subscription price ranges from INR 199-INR 799. Amazon prime also provides way cheaper student subscription. That might be the reason for more preference towards amazon prime.
- There is a relationship between usage of OTT platforms and the age groups. Daily viewers of the OTT platforms were in the age group under 35.
- It is clear that weekend days are the most preferable days for using OTT platform among respondents. Almost 69.4% of the respondents prefers watching their OTT contents on weekend days. Most of the respondents considers watching contents on OTT platforms as a means of their entertainment and as a relief from their daily busy life.
- There is no significant relationship between gender and hours spend daily on the OTT platforms. Most of the respondents spend 2-4 hours on OTT platforms inspite of the gender.
- Mobile & Tablets (70.2%) are the most commonly used device for consuming OTT platforms. Majority of the respondents desire to watch their favourite contents in Mobile & Tablets. There is a huge penetration of mobile phones in the present era. As the use of the internet and mobile devices is growing at an exponential rate, the future of OTT platforms appears bright.
- There is no relationship between gender and factors attracts towards online streaming services. These factors are independent of the gender. Convenience is one of the most important factor that attracts the respondents most to the OTT services inspite of gender. OTT platforms have allowed users , at their own convenience , to access a spread of content at low expense.
- In reference to the question is there any new subscription of OTT platforms during lockdown, majority of the respondents started OTT subscription during lockdown. During the lockdown period, there was a rapid increase in the number of OTT users

and OTT viewing habits. With the extended lockdowns and the current state of the economy, OTT seems to be the next normal for the world of entertainment.

- There is no relationship between gender and factors influencing the decision of subscription. We find that technology is constantly evolving in today's modern age, and with that comes its challenges, especially for older generations who have not grown up using much of these new options for streaming. The older generation is more likely to accept a new application that is ease to use rather than difficult. There is no dependence between gender and factors influencing the decision of subscription.
- It is clear that affordability is the major reason for penetration of OTT services among the respondents. Around 50.4% of the respondents considers affordability as the major reason for penetration of OTT services.
- The data analysis from the questionnaire, movies (46.3%) are the most commonly used entertainment on OTT platforms. Majority of the respondents are watching movies on OTT platforms.
- In reference to the question preferred languages on OTT platforms, majority of the respondents (54.5%) prefer English language to watch contents. A part of the respondents also prefer other languages like Korean, Chinese etc.
- In reference to the question growth of OTT platforms cause a change in Television viewing habits, majority of Male and female respondents agreed that there will be a change in television viewing habits due to the growth of OTT platforms. There has been a lot of investment in OTT platforms it is very hard to say that OTT platforms will replace traditional TV systems.
- It is clear that lack of awareness is one of the major reasons behind people still not adopting OTT services. Also lack of infrastructure and lack of knowledge were also pointed by equal number of responses.
- From the data analysis of the question will the consumption of OTT increase in future, majority of both male and females shows a positive response that the consumption of OTT will increase in future. Majority of respondents has a viewpoint that the consumption will increase in future. The future of OTT platforms will be very bright and video consumption will be more and increasing internet and mobile penetration every day.

- There is no significant relationship between age groups and willingness of the respondents to continue with OTT services in future. Most of the respondents are willing to continue with OTT services in future.
- There is no significant relationship between gender and opinion of the respondents about OTT platforms might end up changing collective movie watching habit.

4.2 SUGGESTIONS

- To compete against other digital media or streaming platforms, OTT platforms should look for other possibilities through which they can gain a competitive edged by maintaining low prices and comparable quality.
- The quality of streaming experience, it has to be further improved still it requires the following. Improving the quality with the help of latest technology, improving content and other promotional tools are used which should influence the customer more.
- The OTT platforms can even think of introducing regional content section for attracting and reaching wider geographic area, in order to get more customers and give their existing customers more content variety to keep them active
- Since the pandemic and due to shutdown of theatre, streaming service need to work on their opportunities and challenges must ensure that they get timely and same variety and to bring new initiative and strategies to be on tracks and meetings users need.

4.3 CONCLUSION

The future of OTT platforms will be very bright and video consumption will be more and increasing internet and mobile penetration every day. This study was a novel attempt to analyse the acceptance of the new emerging digital super power media among the respondents. This new media platform is a growing rapidly and is gaining momentum as the day passes. The millennial are attracted towards the OTT platform services due to foreign content and video on demand. The new generation has moved on from the traditional broadcasting system to the mobile gadgets. The emergence of Reliance JIO and cheaper data with uninterrupted 4G services has helped the OTT platforms grow immensely. The media & entertainment industry has now found a new home. An average consumer spends 2 to 4 hours of his daily time on OTT platforms. As the digital media market expands, OTT platforms have and will gain more importance with time. Covid-19 has been beneficial for the OTT platforms. Many consumers have subscribed to OTT platforms to spend their time during lockdown period. OTT platforms have benefited the telecommunications industry as the consumers were spending most of their internet data on these platforms.

The survey was conducted among the respondents in Kochi city and the data gathered was segregated, refined and classified and tabulated for analysis.

All the respondents in the study were aware of the OTT platforms and using it as an alternative to cable broadcast and DTH. The acceptance of the platforms are remarkable signifying a greater change over in the near future. Most of the respondents participated in this study has a vision that the rise in OTT platforms does not affect cinema hall footballs in future. They like watching movies on the big screen, sitting in a quality theatre with technology and watching them in detail and listening to great audio. Most of the respondents believes that’s the OTT platforms will co-exist with cinema hall footballs.

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