

A STUDY ON “IS OTT INDUSTRY A DISRUPTION TO MOVIE THEATRE INDUSTRY”

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Submitted by

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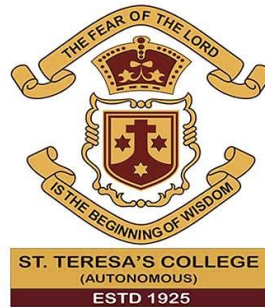
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CERTIFICATE

This is to certify that the dissertation entitled “**A STUDY ON IS OTT INDUSTRY A DISRUPTION TO MOVIE THEATRE INDUSTRY**” is a bonafide record of the project work carried out by **APARNA PS** (Reg: SM21PGDM004) final year student of **PGDM - Business Analytics** under my supervision and guidance during the academic year 2021-2023. 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 entitled “**A STUDY ON IS OTT INDUSTRY A DISRUPTION TO MOVIE THEATRE INDUSTRY**” submitted to St. Teresa’s College (Autonomous), Ernakulam, is a record of an original work done by me under the guidance of **Ms Parvathy P S, St. Teresa’s College, Ernakulam**, and this project work is submitted in the partial fulfilment of the requirement of the award of the Degree of **PGDM-Business Analytics**. The result embodied in this project report has not been submitted to any other University or Institute for the award of any Degree or Diploma.

APARNA P S

Place: Ernakulam

Date:

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CHAPTER 1
INTRODUCTION

1.1 Overview

Over the last 3 years a rapid growth in Over-the-Top streaming platforms can be observed. Audiences use different technologies to watch films, documentaries and web series on their mobile devices. There has been a tremendous transformation in the Indian film industry, from small streets with rolling photo frames to compact town and community cinemas, to single projector cinemas and finally to large multiplex channels. With a GDP scale of 6-7 per cent, per capita consumption growth of about 9 per cent, and the third largest economy by Purchasing Power Parity in leisure & entertainment, India is one of the most active marketplaces in the world. Spending on leisure and entertainment is increasing, driven by favourable demographic trends and rising disposable income that is outpacing economic growth. The rise of the internet continues to cast doubt on the film industry's future, which continues with the technological developments that have brought the industry to its current location. During the pandemic, the majority of the people used to spend their leisure time in front of OTT Platforms, because the Movie theatre industry was shut down. There was a boom in the subscription rates on OTT Platforms at that time. Due to the low cost, convenience and user-friendly approach of OTT, many people are using OTT after the pandemic also. So, this study is conducted to know whether OTT had caused any disruption to the Movie theatre Industry after the Pandemic, to analyse the relevance the OTT industry has to the Movie theatre industry after a pandemic and to explore the consumer preferences of OTT Platforms. The scope of study aims to shed light on the extent of OTT systems and the level of consumer usage and it also helps us understand how OTT systems eventually displaced traditional movie theatre business models. It will help us understand how OTT has organically grown and gradually incorporated other forms of entertainment. Additionally makes it possible to understand how customers feel about OTT experiences compared to theatrical ones. For the study, a structured questionnaire was constructed consisting of 28 questions that include both demographics and Likert scale questions were made. These questions were aimed at deriving themes related to the consumer perceptions about OTT consumption, and their personal relevance to participants. The questionnaire was digitally recorded and transcribed. Subsequent analysis was facilitated using IBM SPSS data software. The sampling method used is convenience sampling selecting a population who uses OTT Platforms and secondary data such as Subscription rates and attendees rate in OTT and Theatre were also collected for analysis. Factor analysis was conducted to know the influencing factors that attract people to OTT. Most people depend on OTT because of factor Convenience. And also, we find out that there is relationship between

Occupation and how many hours do they spend on OTT daily by doing Chi-Square test. After the Pandemic also, people will prefer to watch movies in both Theatre and OTT. Since Blockbusters are 1st releasing in Theatres and people like to enjoy watching movies because of their big screen, sound effects etc. After some days, it will also get released on OTT Platforms and consumers can watch movies according to their convenience. After a detailed study, it was clear that OTT was not a disruption to the Movie theatre industry. Consumers always prefer to watch movies and sports without any Ads. When it comes to DTH, there is a chance of losing some of those factors. So, we can conclude that later OTT may cause disruption to DTH Channels. The limitation of this study is limited to 227 respondents of which are youth. So, the findings and suggestions given based on the study cannot be extrapolated to the entire population.

Table 1.1 Popular Over the Top (OTT) Platforms in India

SL.NO	OTT Platforms	Year of Streaming	Owner	Languages Offered
1	Big Flix	2012	Reliance Entertainment	Hindi, Telegu, Tamil & others
2	Sony LIV	2013	Sony Pictures Network India	Hindi, English, Telugu & others
3	Netflix	2015	Reed Hastings	English, Hindi, Telugu & others
4	Disney + Hotstar	2015	Star India Private Limited	Hindi, English, Malayalam & others
5	Amazon Prime Video	2016	Amazon.com	Hindi, English & others
6	VOOT	2016	Viacom 18	English, Hindi, Telugu & others
7	Zee5	2018	Zee Entertainment Enterprises	Marathi, Hindi, Telugu & others

Due to the rise in internet usage, the media and entertainment industry has seen substantial growth over time. Faster internet connections, less expensive smartphones, more screens, aggressive data plans, and increased bandwidth capacity are the driving forces behind this transformation. Due to the COVID-19 pandemic and the increased use of OTT platforms by people fleeing their homes, OTT platforms have seen a significant increase in viewing. The availability of a space to watch with family, free time to use OTT platforms, high-quality content available there, and the preference of OTT platforms over traditional television have all contributed to an increase in customer satisfaction. Due to these reasons, streaming services are expected to have spent more money greater than Rs 500 crores (\$700 million) in India during the last year of 2020, according to data from Media Partners Asia. Because of these considerations, streaming services are expected to have spent more than Rs 5 hundred crores (\$seven hundred million) in India by the end of 2020, according to data from Media Partners Asia. The goal of this project is to determine whether the OTT industry has affected the movie theatre sector in any way since the pandemic, as well as to determine whether theatregoers are becoming more inclined to use OTT platforms.

1.2 Statement of Problem

This project aims to examine OTT in the cinema industry more closely. The main purpose of this analysis is to examine whether the emergence of OTT platforms like Amazon, Netflix, Hotstar, etc. has affected the cinema industry and what impact they are having on consumers after the pandemic.

1.3 Literature Review

Over the past few decades, the manner that the world consumes content has undergone a significant transformation. The transition of material from TV to OTT platforms is one of the most recent. The number of subscribers to over-the-top (OTT) services like Netflix, Amazon Prime, Disney+ Hotstar, and others is increasing daily. The term "OTT" refers to the delivery of movie and television material via a high-speed internet connection as opposed to a cable or satellite provider. A vast library of movies and TV shows from across the world are available on an OTT platform and can be watched on a variety of devices, including Android phones, laptops, TVs, etc. These platforms even create their own original content and provide a unique user experience completely. Essentially, it is a streaming media service that consumers can access online. (Tarafdar & Chopdar, 2021). Similar to the smartphone market, local and foreign

buyers are competing in the country's OTT market. With the rate at which new competitors are entering the market, India currently has almost 40 VoD providers, and by 2023, that number is anticipated to reach 100. (Sundaraval & N, 2020) Global platforms like Netflix and Amazon Prime have progressively increased their market share while domestic firms like Hotstar and Jio Cinema have strengthened their position in the market. There are about 273.3 million OTT users. Mobile device users make up a staggering 92 percent of all unique visitors. The age range of 15 to 24 has the most unique visitors (Kini, Rozia, Shah, & Bastain, 2018). The amount of time spent using video streaming apps increased by 140% globally between 2016 and 2018. Australia, India, Indonesia, South Korea, and Thailand are just a few of the countries where this surge was observed. It exemplifies how customer preferences are shifting away from desktop and television and toward mobile. Viewership on OTT platforms has undoubtedly increased during the lockdown, especially in cities and smaller urban regions, according to industry and web search data (Kini, Rozia, Shah, Hilda, & Bastain, 2019).

Paid memberships in OTT apps have grown to 29 million by July 2020 (Bastain, Shah, Harmony, & Stanly, 2021). According to the Global Web Index report, the Indian streaming market is one of the largest and fastest growing in the world like Voot, AltBalaji, Zee5 and MX Player. The country's video market is valued at over US\$700 million and is projected to grow to US\$2.4 billion by 2023, with the OTT industry expected to see the largest growth. (Patel, Khaida, & Awasya, 2020). With an estimated growth of 45%, India is poised to become the second largest OTT market (after the US), reaching a value of Rs 138 billion by the end of FY2023 (Gupta & Singharia, 2021). In 2020, 29 million OTT subscribers paid for 53 million video subscriptions (excluding subscriptions included in data plans), which is expected to increase from 39 million subscribers to 71 million subscriptions in 2021 (mint.com, 2021).

Theatre, talkie, cinema, multiplex or big screen, whatever the term or name, this nomenclature has always been at the centre of entertainment. More than entertainment platforms, these centres reflected much of social and cultural life. In 2020, people were forced to stay indoors due to the Covid-19 global pandemic. Social distancing rules and people isolating themselves have increased digital consumption at home, driving demand for subscription-based streaming services. (Gupta & Singharia, 2021). Theatre, talkie, cinema, multiplex or big screen, whatever the term or name, this nomenclature has always been at the centre of entertainment. More than entertainment platforms, these centres reflected much of social and cultural life. In 2020, people were forced to stay indoors due to the Covid-19 global pandemic. Social distancing rules and people isolating themselves have increased digital consumption at home, driving demand for subscription-based streaming services. (Bhirani, 2020). The funding aspect of films

is also undergoing a radical transformation (Banerjee, 2019) and this transformation will negatively impact the film industry in the pandemic era, leading to strong competition from OTT platforms. (Mohan, Datta, Viswananth, & Thomas, 2021).

Subscription-primarily based totally systems assist moreover the OTT carrier systems, which, also are called Subscription Video-On-Demand (SVOD). OTT systems have helped purchasers to enhance and grow their desire for content material on numerous systems in keeping with their preferences. Today, OTT systems are gambling a large function in accelerating the call for their visitors via the variety, fine and different capabilities supplied via way of means of them. (Jain, Behare, & Mahajan, 2021). Also, we have been in a position to expose that the kind of content material to be had on a platform becomes a crucial aspect which drove human beings to it, implying that the modern-day target is tons extra aware of the way and what it receives to view as content material. The tier 2 and tier three towns' children in India have more often than not been attracted to those systems because of fascinating, exciting, ambitious and uncensored content material in English and nearby languages. The content material streamed may affect the way of life modifications of younger people who watch the content material (Parmar, 2021). Due to the propensity to undertake, young adults and children are using extra of those OTT apps (Doorsanchar, 2015) The pandemic has additionally substantially inspired the viewership of the OTT systems. (Kumar, Rahman, & Sowmya, 2021). Other elements like ease of use, extra purchases, media alternatives and social developments have additionally an effect on the selection to undertake online streaming. (Lee, Nagpal, Ruane, & Lim, 2018). Access to original, fresh, fine content material this is advertisement-loose has modified TV viewing habits, main to the binge-looking phenomenon (Schouw, 2018). Binge-looking refers to purchasers looking at a couple of episodes of a sequence at once (Jenner, 2016). Consumers select to binge-watch because it isn't viable to devour content material throughout weekdays and workplace hours. Instead, they select weekends and after hours, as that is the maximum time to be had to devour TV content material. Consumers are stated to binge-watch to trap up on packages for relaxation, entertainment, get away from the truth, and enhance their viewing revel. Binge watchers experience that binge-looking is extra exciting than awaiting a scheduled episode/program (Pittman, 2015). Furthermore, they experience extra engagement with the TV characters and for that reason immerse themselves withinside the storyline's characters (Daniels, 2017). TV purchasers additionally revel in looking at their package without interruptions, and that is visible as important via way of means of Millennials who need to binge-watch at their leisure (Schouw, 2018). In South Africa, DStv purchasers generally tend to binge-watch the use of DStv Now,

a value-upload utility for its customers. During the countrywide lockdown in South Africa, it became pronounced via way of means M-CSA that there has been a spike in streaming offerings at the DStv Now and Showmax systems (Udoakpan, 2020). Voyeurism is one manner of having an experience of pride or leisure via way of means of intruding into others' privacy. Most cutting-edge OTT systems have extra practical content material than conventional linear television, characters are extra sexually attractive, and occasions are extra colourful (Z. Papacharissi, 2007), of their examination of truth television, recognized voyeurism as one of the reasons in the back of truth TV viewing. Sexually specific content material creates an interest amongst visitors to look at. The comfort of OTT systems permits the person to look at the content material on their cell telephone personally. This voyeuristic trend, coupled with a convenient visual experience, convinces users to subscribe to and maintain OTT systems. Some recent studies (M. Pandit, 2020) observed that sexually specific content material affects visitors' buy and continuation intentions of streaming television.

Subscription intent refers to the likelihood that a consumer will purchase a particular product or service (W.B. Dodds, 1991) during a period specified by the manufacturer or service provider. After the specified period of time, consumers must re-subscribe or activate the service by paying the specified subscription fees. Subscription intent often depends on consumer satisfaction prior to purchase (Y.H. Chen, 2010). As far as streaming platforms go, few offer free subscriptions while few charge a subscription fee. Some allow the user to "try it out" for a limited period of time. For example, popular streaming platforms in India such as Netflix, Amazon Prime, Disney+ Hotstar and Zee5 offer users a 30-day free trial option (Express, 2020). Similarly, some of these platforms have partnered with internet and mobile providers and offer a free subscription for a limited period (Kundu, 2020). This free use and the perks received for a limited period often led to a subscription intent.

Video streaming platforms also have their own limitations. The main disadvantage is that you cannot enjoy a live stream or a new release without an internet connection. Few OTTs can pose a threat to subscribers' online security by spying on sensitive information of their subscription details. There is no age limit to operate these streaming video platforms which can be harmful for underage users when accessing uncensored content. OTT users may experience a loss of control over their online behaviour when usage increases due to the motivation generated by the satisfaction of online behaviour (Song, 2004). It has been reported that adolescents tend to proactively embrace new technologies and replace old ones, and may develop more habitual use problems than adults (Kwon, 2013). Since these OTT platforms can only be accessed via the internet, a correlation can be made with internet usage and usage patterns of OTT platforms,

which rank internet addiction. OTT networks offer unprecedented versatility. Despite their versatility, breadth, accessibility, and other advantages, these systems face several obstacles. The most difficult hurdle for OTT platforms is distribution. In order to use these platforms on TV, for example, you have to convert your TV to a smart TV. However, we have seen with the younger generation that people are willing to pay the price, no matter how big or how small it is for them. Many aspects influence a customer's purchasing decision, including performance, style and appearance, quality and durability, brand image, comfort/appearance/specs, safety, price, feedback, and customer service. (Soni & Rane, 2022).

1.4 SIGNIFICANCE OF STUDY

Nearly all industries have been significantly impacted by the COVID-19 epidemic in a variety of ways. Not just young people, but all age groups have increased their use of OTT buildings during the hours that movie theatres were closed. As a result, the OTT business grew quickly. Through those mechanisms that helped the OTT gain more acceptability, the simplicity of accessing overseas entertainment is made happy. Theatre owners are worried that virtual systems will unavoidably change the familiar enjoyment of watching films, leading to a drop in audiences returning as soon as the monitors open again. During the Pandemic, theatres were closed down and movie releases were suspended in the middle of the national shutdown. The greatest possible moment to research how people will approach the link between OTT systems and movie theatres will therefore be at some point during the lockdown and put-up lockdown.

1.5 SCOPE OF STUDY

This study aims to shed light on the extent of OTT systems and the level of consumer usage. This study will help us understand how OTT systems eventually displaced traditional movie theatre business models. It will help us understand how OTT has organically grown and gradually incorporated other forms of entertainment. Additionally makes it possible to understand how customers feel about OTT experiences compared to theatrical ones.

1.6 OBJECTIVES OF THE STUDY

- To analyse the Movie theatre industry and OTT industry in India.
- To analyse what relevance the OTT industry has for the Movie theatre industry after a pandemic.
- To explore the consumer preferences of OTT Platforms.

1.7 Research Methodology

During pandemic, theatres were shut and film release were suspended. So, people began to spend their leisure time in front of OTT platforms. This study aims to examine the relevance of OTT over theatre industry and to analyse whether the OTT Platforms cause disruption to Movie theatre industry. Along with the study, consumer perception is also analysed.

This Paper is based on a combination of research methods that include: Observation, Survey, and Descriptive Analysis. Observation of trends and reports available online is carefully conducted to discern important data. The data was collected using a questionnaire with multiple response formats. The study involved a structured questionnaire with the consumers using OTT Platforms in Kerala. This questionnaire offered several justifications for using the OTT Platform market as an appropriate research site for this study. During the Pandemic, it was reported that most of the people spend their time in front of OTT Platforms, where theatres were shutdown (Patel, Khaida, & Awasya, 2020). It was a boom for the OTT industry at that time. Many movies, web series etc were released in OTT. People preferred OTT due to its convenience, content and low subscription rates. The share market of OTT had increased. Participants for the study were recruited via personal and professional networks, and referrals. The study involved 151 people; ages ranged from 17 onwards. A structured questionnaire consisting of 28 questions that includes both demographics and Likert scale questions was made.

These questions were aimed at deriving themes related to the consumer perceptions about OTT consumption, and their personal relevance to participants. The questionnaire was digitally recorded and transcribed. Subsequent analysis was facilitated using IBM SPSS data software. Data sources can include data that are already collected and data that will be collected during the study. They are primary sources of data and secondary sources of data.

Primary data means first-hand information collected by an investigator. It is collected for the first time. It is original and more reliable.

The secondary data are those which have already been collected by someone else and which have already been passed through the statistical process. The methods of collecting secondary data are published data or unpublished data

The study is based on Primary Data.

Data is collected through a set of questionnaires. It was a self-designed questionnaire which consists of 41 questions. It consists of 18 demographic questions that give details about the consumers and their OTT usage and 10 Likert scale questions on a 1 – 5 scale used to measure the consumer perception towards OTT Platforms. The responses were collected through google form.

1.8 STATISTICAL PACAKGES

SPSS SOFTWARE

SPSS is a widely used program for statistical analysis in social science. It is also used by market researchers, health researchers, survey companies, government, education researchers, marketing organizations, data miners, and others. In addition to statistical analysis, data management (case selection, file reshaping, creating derived data) and data documentation (a metadata dictionary is stored in the datafile) are features of the base software. SPSS datasets have a two-dimensional table structure, where the rows typically represent cases (such as individuals or households) and the columns represent measurements (such as age, sex, or household income). The graphical user interface has two views which can be toggled by clicking on one of the two tabs in the bottom left of the SPSS Statistics window. The 'Data View' shows a spreadsheet view of the cases (rows) and variables (columns). The 'Variable View' displays the metadata dictionary where each row represents a variable and shows the variable name, variable label, value label(s), print width, measurement type, and a variety of other characteristics. Cells in both views can be manually edited, defining the file structure and allowing data entry without using command syntax. This may be sufficient for small datasets. Larger datasets such as statistical surveys are more often created in data entry software, or entered during computer-assisted personal interviewing, by scanning and using optical

character recognition and optical mark recognition software, or by direct capture from online questionnaires. These datasets are then read into SPSS.

1.9 LIMITATIONS

The study is subjected to some limitations. The study has been in Kerala. Findings of the survey are based on the assumption that the 151 respondents have given correct information. Some of the respondents were reluctant to answer. Time was another constraint. As the sample size is small, statistical tests would not be able to identify significant relationships within data set.

CHAPTER-2
INDUSTRY AND COMPANY PROFILE

2.2INDUSTRY PROFILE

The Indian film business has seen a significant shift, moving from narrow streets with moving photo frames to small town and community theatres, then theatres with just one projector, and eventually to expansive multiplex channels. With a GDP scale of 6-7 per cent, per capita consumption growth of about 9 per cent, and the third largest economy by Purchasing Power Parity in leisure & entertainment, India is one of the most active marketplaces in the world. Spending on leisure and entertainment is increasing, driven by favourable demographic trends and rising disposable income that is outpacing economic growth. The future of the film business is still in doubt due to the internet's growth, which is consistent with the technological advancements that have led to the industry's current state. The internet has the potential to increase efficiency and lower prices even though it has already contributed to the more effective production of (digital) goods and services. Other potential consumer options could be created as a result, which could put capacity at risk. And one of the disruptive innovations in the movie business is OTT platforms.

A digital video platform similar to a cable, radio, or satellite channel that distributes content directly to customers over the Internet—rather than through Internet-based cable, radio, or satellite channels—is referred to as an over-the-top (OTT) media platform. The first Indian OTT service was BIGFlix, which Reliance Entertainment introduced to the Indian entertainment industry in 2008. In 2010, Digivive provided India's first over-the-top (OTT) programme, known as nexGTV. It offered access to in-room TVs and on-demand programming material for clothing. For the time of 2013 and 2014, nexGTV was the first to stream and follow the action of Indian Premier League (IPL) matches on mobile devices. Due to the simultaneous launch of Sony Liv and Ditto TV (Zee), OTT gained significant traction in India in 2013. Ditto TV eventually included references to all media channels, including Sony, Star, Viacom, Colors, Zee, and so on.

The well-known OTT service in India, Hotstar (now Disney+Hotstar), was acquired by Star India as of July 2020. There are over 300 million dynamic viewers. Furthermore, 350 million people have downloaded it. Hotstar started spending 120 crores in 2019 to create original content like "Hotstar Specials," for instance. Dramatic, film, and sporting events-related material accounts for 80% of Hotstar subscribers.

Despite being mostly American, Netflix joined India's entertainment industry in January 2016. In April 2017, it was officially registered as a limited liability partnership. In the 2018 fiscal

year, Netflix earned 580 million dollars. Netflix has 6,000,000 active customers in 2018, according to data, of which 5–6% were paid affiliates.

Among India's OTT providers, Eros Now, distributed by Eros International, has the most noteworthy selection of online content. It is a hub for 12,000 movies, 100,000 music albums and audio recordings, and 100 TV recommendations. As of September 2020, it had 36.2 million paid members and 5 million registered users.

Hoichoi is the first dedicated regional language OTT service in India. It has obtained close to one hundred Bengali films and sent forth 30 new proposals and 12 original ones. Additionally, it promotes content in Hindi, English, and Arabic that has been dubbed.

Sun TV Network's Sun NXT local OTT carrier was made available in Telugu, Tamil, Malayalam, Bengali, and Kannada in June 2017.

Due to the rise in internet usage, the media and entertainment industry has seen substantial growth over time. Faster internet connections, less expensive smartphones, more screens, aggressive data plans, and increased bandwidth capacity are the driving forces behind this transformation. Due to the COVID-19 pandemic and the increased use of OTT platforms by people fleeing their homes, OTT platforms have seen a significant increase in viewing. The availability of a space to watch with family, free time to use OTT platforms, high-quality content available there, and the preference of OTT platforms over traditional television have all contributed to an increase in customer satisfaction. Due to these reasons, streaming services are expected to have spent more money greater than Rs 500 crores (\$700 million) in India during the last year of 2020, according to data from Media Partners Asia. Because of these considerations, streaming services are expected to have spent more than Rs 5 hundred crores (\$seven hundred million) in India by the end of 2020, according to data from Media Partners Asia. The goal of this project is to determine whether the OTT industry has affected the movie theatre sector in any way since the pandemic, as well as to determine whether theatregoers are becoming more inclined to use OTT platforms.

"India: the largest developing OTT enterprise in the world," According to PricewaterhouseCoopers or PwC reports, India's OTT business is now growing at the fastest rate in the world and is expected to rank sixth by 2024. Over the next four years, the market is expected to grow at a CAGR of 28.6% and reach sales of \$2.9 billion. As a few film studios choose quick-song new releases for domestic video systems, OTT is set to enjoy the closure of theatres. The five southern states, which account for a sizable portion of domestic sales of

container workplace series, are also catching up to the trend of virtual first releases. The elements of the spontaneous boom are:

- Urbanization and Westernization of the population
- Access to virtual devices
- Improved infrastructure
- Convenience

2.2 COMPANY PROFILE

NETFLIX



Netflix entered India in January 2016. Their Unique Selling Proposition is the abundance of original movies and television shows it offers. As they initially lacked many India-oriented or localized content, Netflix has made its highest investment ever in India to produce more original content. Netflix comes with three different subscription plans with various benefits. The Basic subscription starts at Rs. 500 and does not support HD streaming. The Standard subscription costs Rs. 650 per month and supports HD streaming. The Premium subscription costs Rs. 800 per month and supports ultra-HD streaming and allows up to four devices to stream simultaneously. Netflix is a lot costlier than all of its competitors. So additionally, they launched a low-cost, mobile-only version of its service exclusively in India. The plan costs Rs. 199, and it is aiming to bring a unique personalized experience to the Smartphone users in India.

It is an American over-the-top content platform and production company headquartered in Los Gatos, California. Netflix was founded in 1997. The company's primary business is a subscription-based streaming service offering online streaming from a library of films and television series. In October 20, 2022, Netflix reached 223.09 million subscribers.

AMAZON PRIME VIDEO



Amazon Prime Video, also known simply as Prime Video, is an American subscription video on-demand over-the-top streaming and rental service of Amazon 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 and MGM Holdings or licensed to Amazon, as Amazon Originals, with the service also hosting content from other providers, content additions, live sporting events, and video rental and purchasing services.

In India, the Prime Video hosts over 2,000 movies and 400 television shows. The subscription costs around Rs. 129 per month or Rs. 999 per year. With over 10 million subscribers, India is the biggest market in the world for Prime Video. In an annual letter to shareholders, Jeff Bezos, Founder and CEO of Amazon, stated that India is the company's most valuable market outside America. Prime Video Mobile Edition, for which Amazon has partnered with Indian telecom network Airtel, will feature 28-day mobile-only, single-user, standard definition (SD) access to customers in India for Rs 89 (\$1.22). This tier will include 6GB of mobile data that customers can consume during the subscription period. There's also a slightly expensive plan for Prime Video Mobile Edition that will charge customers Rs 299 but will offer 1.5GB mobile data for each day of the subscription. To anyone who subscribes to Prime Video Mobile Edition, Amazon says it will pick the tab for the first month. In September 3, 2022, Amazon Prime reached 200 million subscribers.

DISNEY+ HOTSTAR



Disney+ Hotstar (also known as **Hotstar**^[b]) is an Indian brand of subscription video on-demand over-the-top streaming service owned by Novi Digital Entertainment of Disney Star and operated by Disney Media and Entertainment Distribution, both divisions of The Walt Disney Company.

The brand was first introduced as Hotstar for a streaming service carrying content from Disney Star'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.

The users can create an account and view the content for free with advertisements between. Whereas, a Hotstar Premium subscription offers ad-free access to exclusive international movies and TV shows for a price of Rs. 299 per month or Rs.1,499 per year. There's also a monthly Premium subscription plan which costs Rs 299 per month. Premium members will also get exclusive access to the latest Hindi and regional movies. Since its official launch in India, Disney Plus Hotstar has accumulated over 28 million paid subscribers. Overall, Hotstar has more than 300 million monthly active users, making it the biggest streaming platform in India. Disney Plus alone has over 94 million subscribers worldwide, about 29% of which are from India.

SONYLIV



SonyLIV is the first Indian over-the-top media service platform to produce music content for a Hollywood feature film – producing music for the Hindi version of the blockbuster titled Passengers, starring Chris Pratt and Jennifer Lawrence. The singers for the original soundtrack titled Aadat included Jubin Nautiyal, Shirley Setia and Raftaar.

SonyLiv is an OTT platform with streaming service operated by Sony Pictures Networks. It has more than 40,000 hours of content from a wide variety of genres. SonyLiv had a higher growth rate in non-metropolitan cities like Lucknow, Indore, Patna and Jaipur, as compared to the metropolitan cities. Similar to Hotstar, it is available as a freemium service with content which viewers can see without signing-up or subscribing. The platform recorded 70 million viewers during the FIFA World Cup in 2018.

It has access to 18 years of content from channels that are part of the Sony Entertainment Network, that translates to more than 700 movies and 40,000+ hours of television show coverage in Hindi, English, Telugu and Tamil.

Sony Liv has reached about 32.7 million views on a monthly basis on its website, app and YouTube channel. SonyLIV's technology is mostly based on a distributed microservices architecture, to make sure there is no single point of failure to manage multiple locations. The regional programmes boost the popularity of SonyLIV.

ZEE5



ZEE5 is the OTT platform run by the Essel Group via its subsidiary Zee Entertainment Enterprises. It was launched in India on 14 February 2018 with content in 12 languages. The ZEE5 mobile app is available on Web, Android, iOS, Smart TVs, among other devices. ZEE5 claimed 56 million monthly active users in December 2019. ZEE5 was a late entrant to the group of OTT platforms but has made its own impact.

Launched 18 months ago, Zee5 India boasts 70 million+ downloads and has an active subscriber base around the 0.5 million marks. Most of the content, if not all, is paid and restricted to only ZEE5's premium users. The ZEE5 'All Access' subscription price in India starts at Rs 99/ month and goes up to Rs 999 for a year. It also supports five screens at a time and offline viewing. ZEE5 premium subscription is available for free to prepaid Airtel and Vodafone Idea users with select prepaid packs that also include unlimited voice calling, data, SMSs and other benefits.

The nationwide lockdown brought about a change in content consumption patterns, which accelerated ZEE5's growth & a report released earlier this year by Sensor Tower stated that ZEE5 is the sixth-most downloaded app on Google Play Store among streaming platforms.

CHAPTER-3

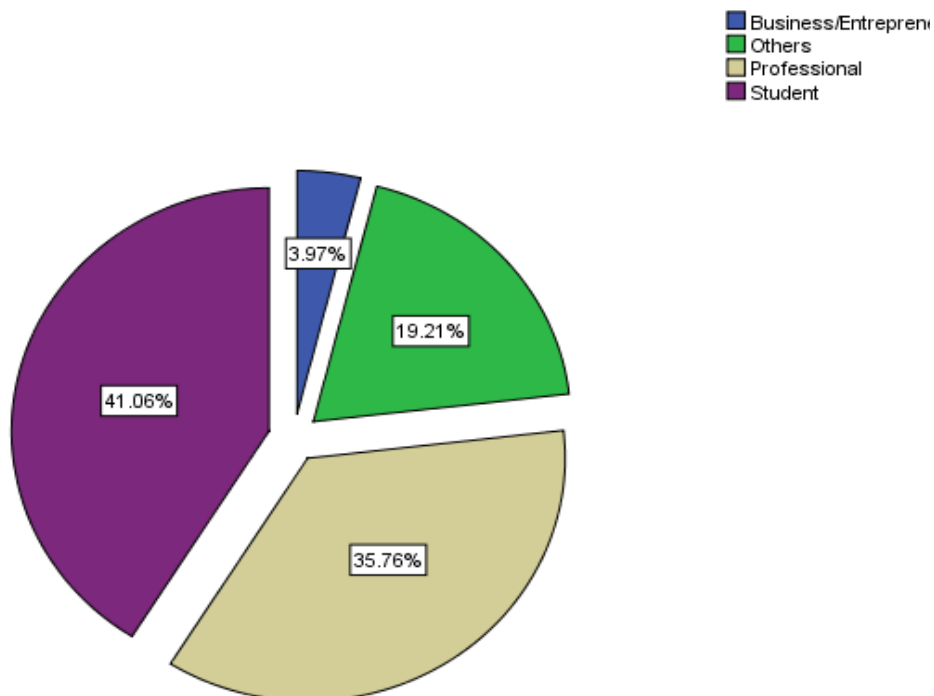
DATA ANALYSIS AND INTERPRETATION

DESCRIPTIVE ANALYSIS

3.1 OCCUPATION

Table 3.1.1 Occupation

	Frequency	Percent	Valid Percent	Cumulative Percent
Business/Entrepreneur	6	4.0	4.0	4.0
Professional	54	35.8	35.8	58.9
Student	62	41.1	41.1	100.0
Others	29	19.2	19.2	23.2

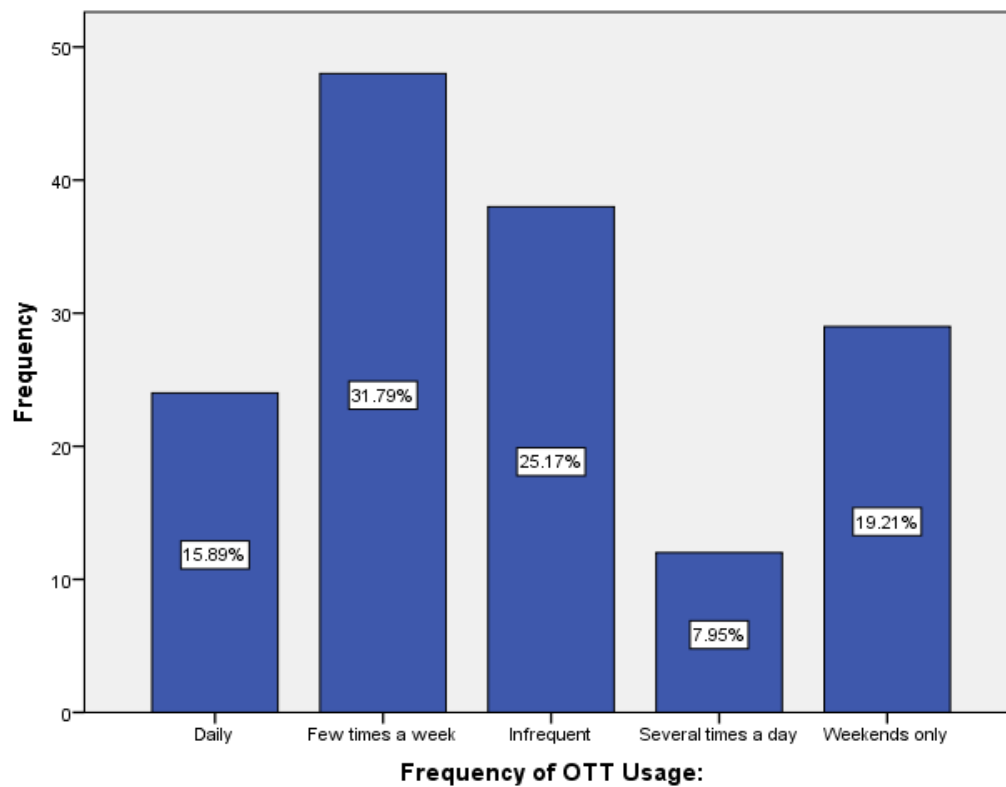


As to the details in the chart above, among 151 respondents 41.06 % are students, 35.76% are Professional, 3.97% belong to business/ Entrepreneurs and 19.21% respondents belong to others.

3.2 FREQUENCY OF OTT USAGE

Table 3.2 Frequency of OTT Usage:

	Frequency	Percent	Valid Percent	Cumulative Percent
Daily	24	15.9	15.9	15.9
Few times a week	48	31.8	31.8	47.7
Infrequent	38	25.2	25.2	72.8
Several times a day	12	7.9	7.9	80.8
Weekends only	29	19.2	19.2	100.0
Total	151	100.0	100.0	

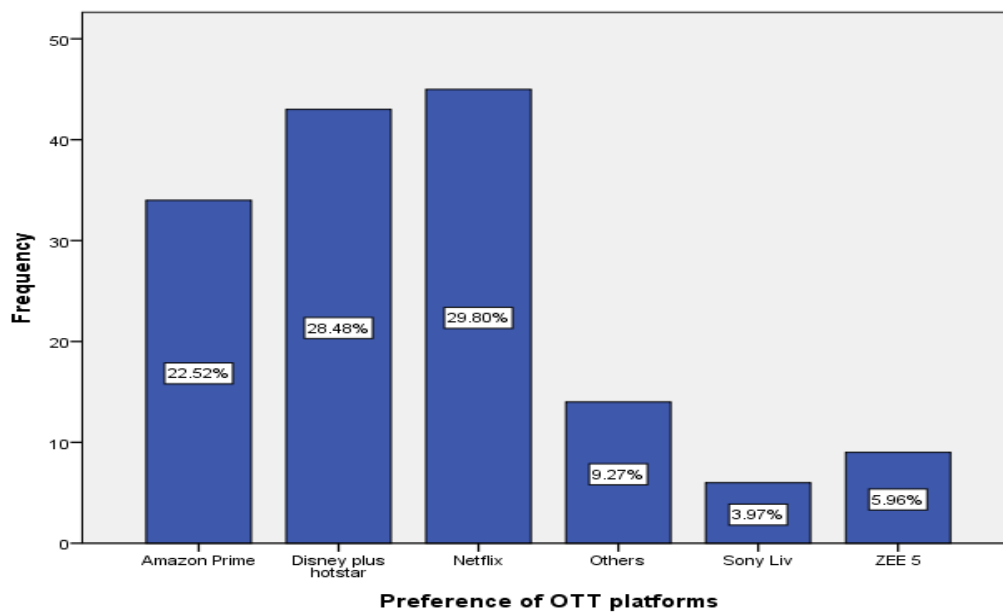


As to the details in the chart above, among 151 respondents 31.8% uses OTT Few times in a week, 19.2% use OTT only at weekends, 25.2% uses infrequently, 15.9% uses OTT Platform Daily and 7.9% several times a day.

3.3 NUMBER OF USERS IN OTT PLATFORMS

Table 3.3 OTT accounts

	Frequency	Percent	Valid Percent	Cumulative Percent
Amazon Prime	34	22.5	22.5	22.5
Disney plus hotstar	43	28.5	28.5	51.0
Netflix	45	29.8	29.8	80.8
Others	14	9.3	9.3	90.1
Sony Liv	6	4.0	4.0	94.0
ZEE 5	9	6.0	6.0	100.0
Total	151	100.0	100.0	

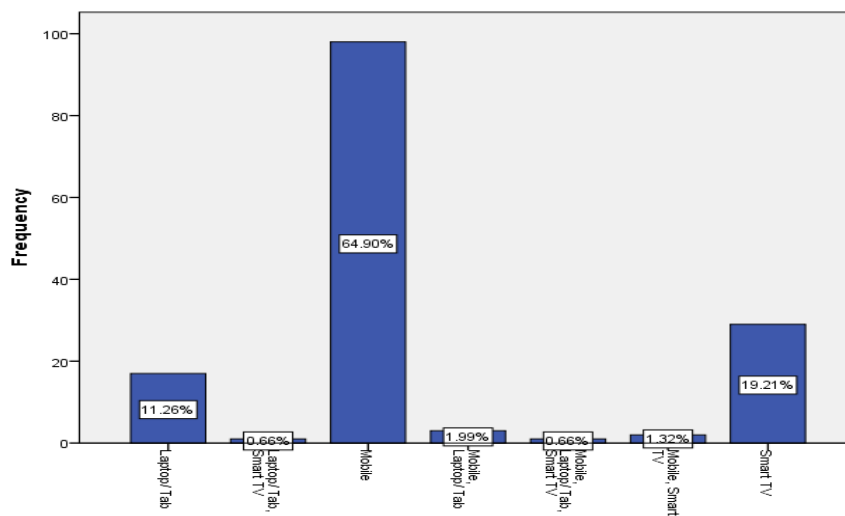


In the above graph, it is clear that people are using multiple OTT platforms. The total respondents were 151 and among them, the Majority is using Netflix and Disney plus hotstar users, then comes Amazon Prime, Zee 5, Sony Liv and other users.

3.4 DEVICE USED FOR WATCHING

Table 3.4 Devices used for watching OTT.

	Frequency	Percent	Valid Percent	Cumulative Percent
Laptop/ Tab	17	11.3	11.3	11.3
Laptop/ Tab, Smart TV	1	.7	.7	11.9
Mobile	98	64.9	64.9	76.8
Mobile, Laptop/ Tab	3	2.0	2.0	78.8
Mobile, Laptop/ Tab, Smart TV	1	.7	.7	79.5
Mobile, Smart TV	2	1.3	1.3	80.8
Smart TV	29	19.2	19.2	100.0
Total	151	100.0	100.0	

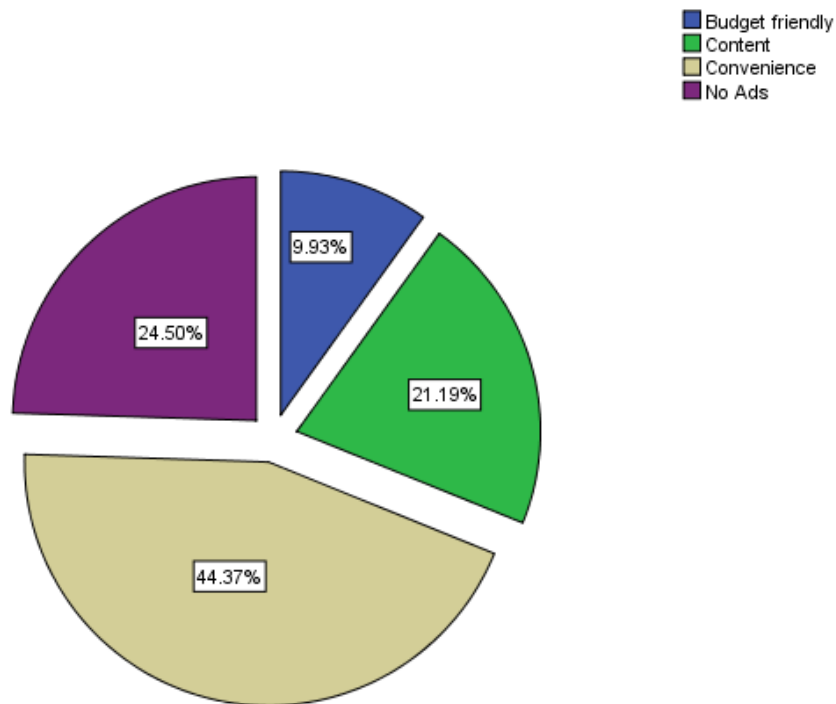


The above graph gives an idea about the device which people depend mostly on to watch. Here, the majority of people use only Mobile; 64.90% users, only uses smart TV are used by 19.21% people only uses Laptop/Tab is used by 11.26% people.

3.5 REASON THAT ATTRACTS CONSUMERS TOWARD OTT

Table 3.5 Reason that attracts consumers towards OTT.

	Frequency	Percent	Valid Percent	Cumulative Percent
Budget friendly	15	9.9	9.9	9.9
Content	32	21.2	21.2	31.1
Convenience	67	44.4	44.4	75.5
No Ads	37	24.5	24.5	100.0
Total	151	100.0	100.0	

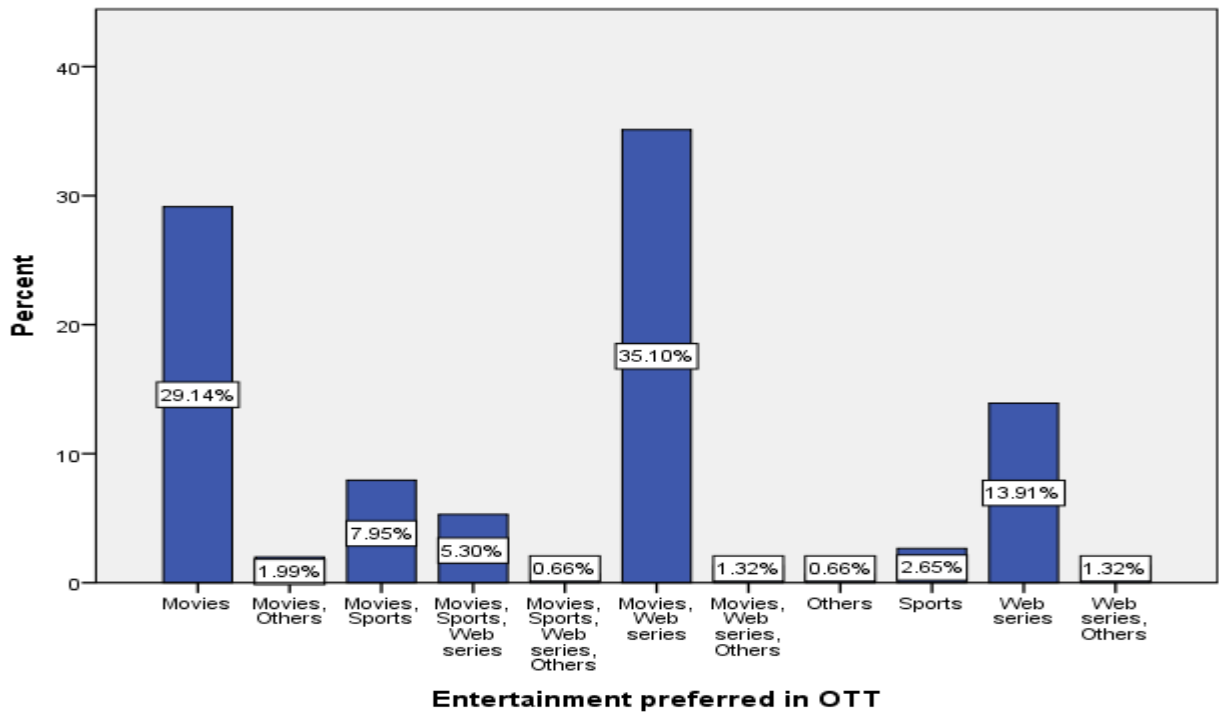


In the above graph, it explains many people are watching OTT because of its convenience, 24.50% responded that they intend to watch it because it's AD free, 21.19% people depend on Content and 9.93% responded attracts because it is budget friendly.

3.6 ENTERTAINMENT MOSTLY WATCHED BY CONSUMERS ON OTT PLATFORMS

Table 3.6 Entertainment prefer to watch in OTT.

	Frequency	Percent	Valid Percent	Cumulative Percent
Movies	44	29.1	29.1	29.1
Movies, Others	3	2.0	2.0	31.1
Movies, Sports	12	7.9	7.9	39.1
Movies, Sports, Web series	8	5.3	5.3	44.4
Movies, Sports, Web series, Others	1	.7	.7	45.0
Movies, Web series	53	35.1	35.1	80.1
Movies, Web series, Others	2	1.3	1.3	81.5
Others	1	.7	.7	82.1
Sports	4	2.6	2.6	84.8
Web series	21	13.9	13.9	98.7
Web series, Others	2	1.3	1.3	100.0
Total	151	100.0	100.0	

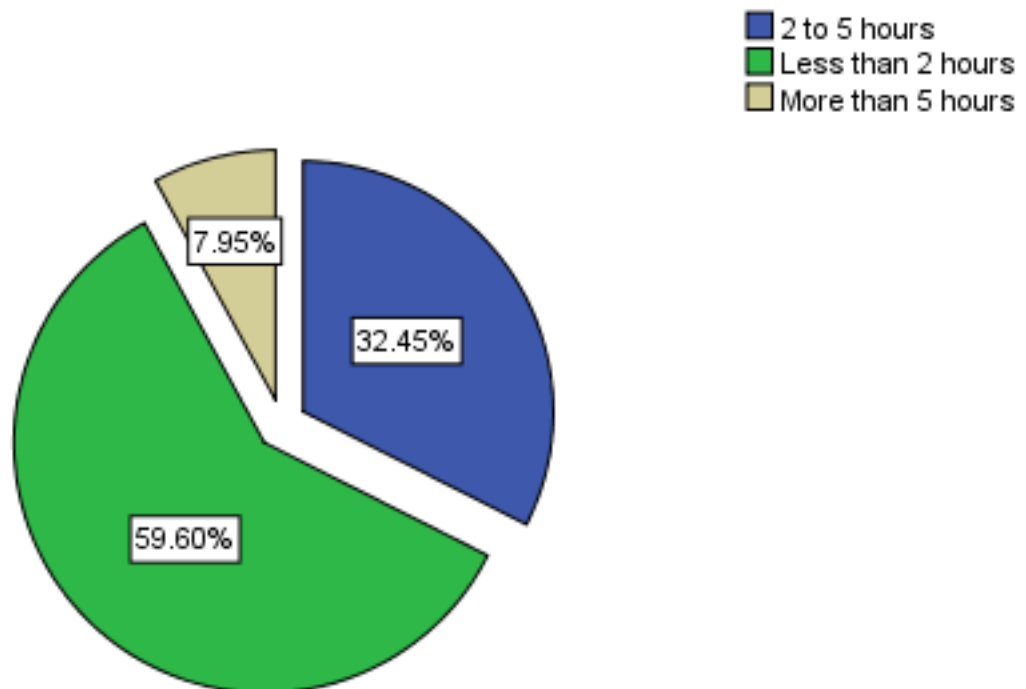


The above figure illustrates that the majority of people watch Movies and Web series then watch Sports and watch other programmes in OTT.

3.7 HOURS SPEND IN OTT

Table 3.7 Hours spend in OTT

	Frequency	Percent	Valid Percent	Cumulative Percent
2 to 5 hours	49	32.5	32.5	32.5
Less than 2 hours	90	59.6	59.6	92.1
More than 5 hours	12	7.9	7.9	100.0
Total	151	100.0	100.0	



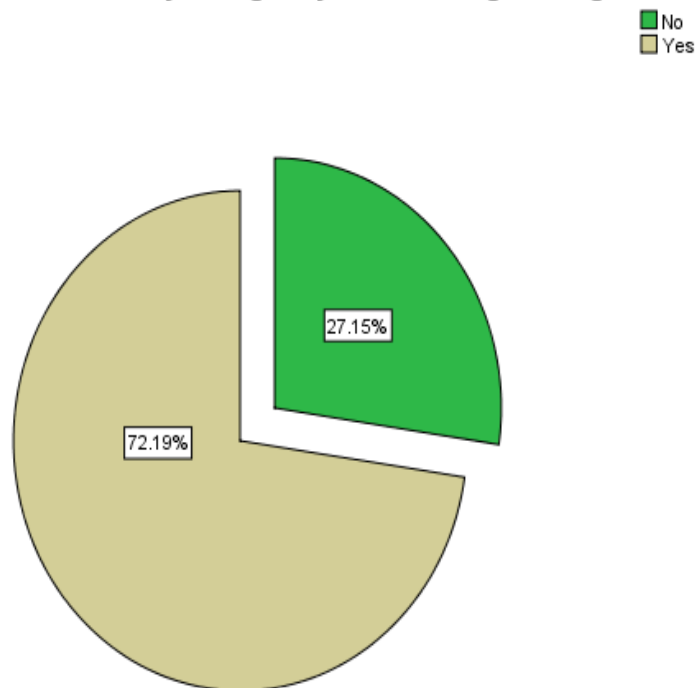
In the above chart, out of 151 respondents 59.6% spend less than 2 hours in OTT, 32.5% spend 2 – 5 hours and only 7.9% spend more than 5 hours.

3.8 CHANGE IN OTT USAGE SINCE DURING LOCKDOWN

Table 3.8 Was there any change in your OTT usage during Lockdown?

	Frequency	Percent	Valid Percent	Cumulative Percent
5	1	.7	.7	.7
No	41	27.2	27.2	27.8
Yes	109	72.2	72.2	100.0
Total	151	100.0	100.0	

Was there any change in your OTT usage during Lockdown?



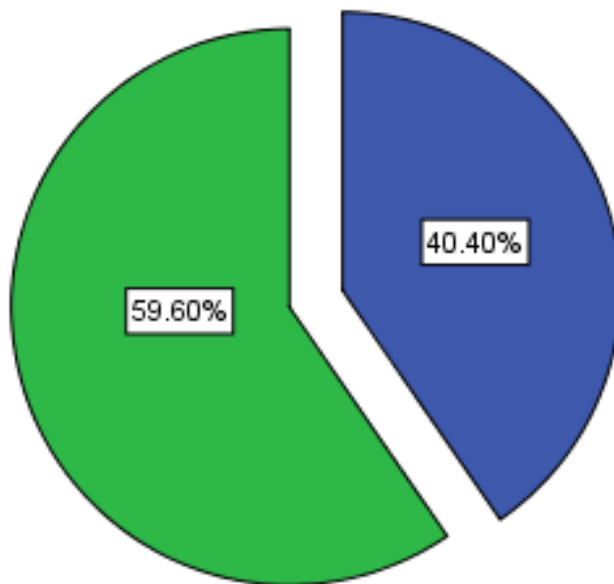
During the Pandemic the theatres were shut and the only way of entertainment was through the OTT Platforms. In the above chart, out of 151 respondents, 72.19% had a change in their OTT usage 27.15% had no change.

3.9 PREFERENCE TO OTT RELEASE BEFORE THEATRE RELEASE

Table 3.9 Preference to OTT release before theatre release

	Frequency	Percent	Valid Percent	Cumulative Percent
No	61	40.4	40.4	40.4
Yes	90	59.6	59.6	100.0
Total	151	100.0	100.0	

■ No
■ Yes

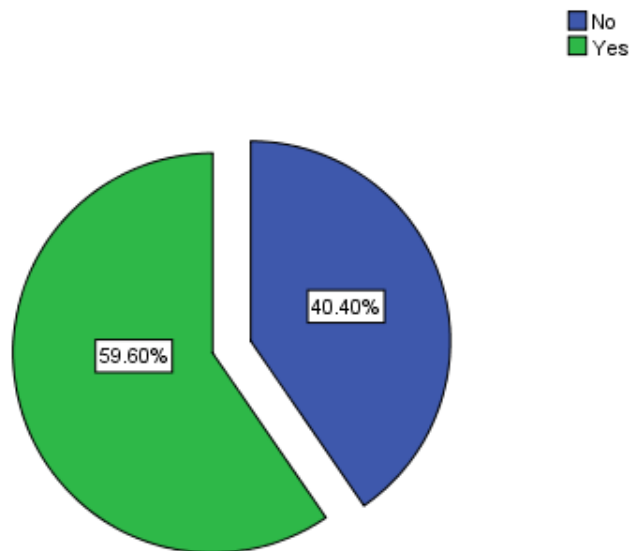


According to the above data, out of 151 respondents, 59.60% had waited for a movie to be released in OTT rather than watching it in a theatre; 40.40% of respondents did not wait.

3.10 PREFERENCE OF CONSUMERS WHEN A MOVIE IS RELEASED

Table 3.10 In the future, if a movie releases in both cinema theatre and OTT together, what would you prefer?

	Frequency	Percent	Valid Percent	Cumulative Percent
Both	75	49.7	49.7	49.7
OTT	16	10.6	10.6	60.3
Theatre	60	39.7	39.7	100.0
Total	151	100.0	100.0	



In the above chart, out of 151 respondents, 49.67% will prefer to watch movies on both Theatre and OTT Platforms, 39.74% will use Theatre and 10.60% use OTT.

3.2 HYPOTHESIS TESTING

FACTOR ANALYSIS

Factor analysis is a statistical method used to describe variability among observed, correlated variables in terms of a potentially lower number of unobserved variables called factors. A common rationale behind factor analytic methods is that the information gained about the interdependencies between observed variables can be used later to reduce the set of variables in a dataset. Here 10 variables are selected for factor analysis. These 10 variables are the Likert scale questions.

Analysing Factors Influencing Consumer Perception towards OTT Platforms

Factor Analysis was done using the given 10 variables. And as a result, we got 4 factors that influence consumers toward OTT Platforms by reducing those 10 variables.

Table 3.2.1 Total Variance Explained

COM PON ENT	INITIAL EIGENVALUES			EXTRACTION SUMS OF SQUARED LOADINGS			ROTATION SUMS OF SQUARED LOADINGS		
	TOT AL	% OF VARIA NCE	CUMUL ATIVE %	TOTA L	% OF VARIA NCE	CUMUL ATIVE %	TOTA L	% OF VARIA NCE	CUMUL ATIVE %
1	3.247	32.465	32.465	3.247	32.465	32.465	2.367	23.669	23.669
2	1.584	15.839	48.304	1.584	15.839	48.304	1.761	17.613	41.282
3	1.057	10.570	58.874	1.057	10.570	58.874	1.759	17.592	58.874
4	.938	9.384	68.257						
5	.758	7.584	75.841						
6	.596	5.955	81.797						
7	.560	5.602	87.398						
8	.533	5.330	92.729						
9	.383	3.827	96.555						
10	.344	3.445	100.000						

Extraction Method: Principal Component Analysis.

Source: Data analysis

Initial Eigenvalues: All the factors included in the data set are listed in the first three columns. There are a total of 10 factors in this scenario since factor analysis always extracts

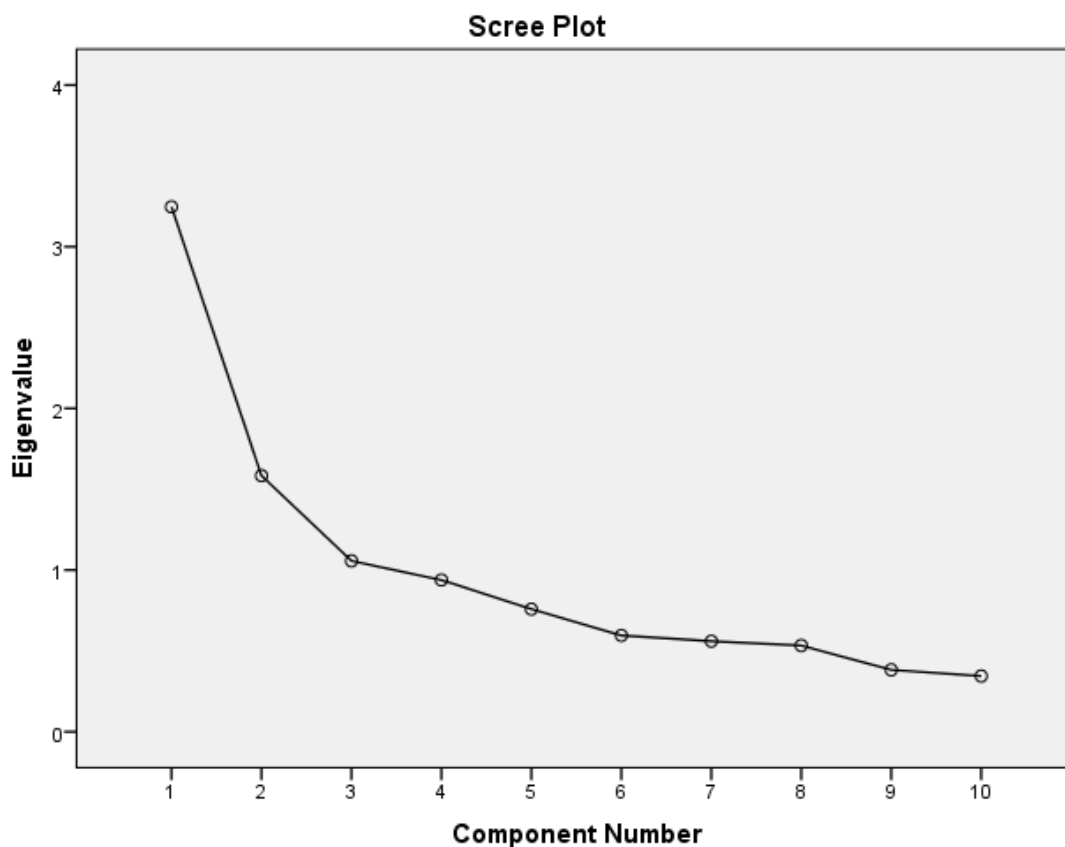
the same number of factors as there are variables. You may find out how much of the variance in the dataset each factor can account for by looking at the percent of variance column.

Extraction Sums of Squared Loadings: Because we instructed SPSS to apply an extraction criterion of eigenvalues greater than 1, this section only shows the elements that satisfy it. The Total column displays the eigenvalue for each factor (before to rotation). The factor analysis in this case led to the extraction of four factors by SPSS.

Rotation Sums of Squared Loadings: The last set of columns displays the extracted factors' eigenvalues following rotation. Rotation increases the weight each of our variables carries on one component while reducing the weight it carries on the others. By optimising the factor loadings, the eigenvalues are likewise brought closer together.

SCREE PLOT

Factor Analysis was done using the given 10 variables. And as a result, we got 4 factors that influence consumers toward OTT Platforms by reducing those 10 variables.



A scree plot is a line plot showing the eigenvalues of factors or principal components in an investigation in multivariate statistics. The number of factors to keep in exploratory factor

analysis is decided using the scree plot. The 10 eigenvalues for our factors are shown on this graph. This can make it easier to see which elements to preserve. These plots frequently depict an area on the curve (or "elbow") where the eigenvalues level out and begin to decline. The eigenvalues above this point might still be significant enough to be kept, while the others might not. At two components, the graph here seems to flatten out, but there is also another decline after four. We can therefore support the existence of 4 components in this situation using this extraction strategy.

Rotated Component Matrix

Table 3.12

	Component		
	1	2	3
Navigation and Filtering of contents	.743		
Pop-up notifications	.706		
Budget friendly	.637		.489
Easy availability	.561	.262	
OTT usage in future	.534	.450	
Uninterrupted viewing experience.	.490	.474	
Programs are exciting and entertaining.	.251	.810	
OTT is a stress reliever		.718	.367
Prefer OTT to watch movies with friends			.852

Viewing experience is better than theatre			.787
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As in the above table Navigation and Filtering of contents, Pop-up notifications, Prefer OTT to watch movies with friends, viewing experience is better than theatre measures only one component, thus, they can be considered for further analysis. Hence, further processing i.e., impact analysis or any other statistical analysis includes all the above variables. And the factor that contributes more is Convenience.

The Pearson correlations between items and components, or factors are contained in the rotated component matrix. These are referred to as factor loadings, and they help us decipher which characteristics our components might represent. The most significant table in our output is this one.

Factor: The variables that load most strongly onto Factor seem to refer to opinions surrounding the inclusion of consumers “convenience” on OTT over Theatre. And the factor is renamed ‘**Convenience**’.

Chi-Square Test

A chi-square test is a statistical test used to compare observed results with expected results. The Chi-Square Test of Independence determines whether there is an association between categorical variables (i.e., whether the variables are independent or related). It is a nonparametric test. The purpose of this test is to determine if a difference between observed data and expected data is due to chance, or if it is due to a relationship between the variables you are studying.

Chi-Square Test between Occupation and How many hours do they spend on OTT daily

H₀: there is no relationship between occupation and hours spent on OTT daily.

H₁: there is a relationship between occupation and hours spent on OTT daily.

In the sample dataset, respondents were asked their Occupation and how many hours do they spend on OTT daily. There were three answer choices: Less than 2 hours, 2 to 5 hours, more than 5 hours (we will use $\alpha = 0.05$).

Occupation * How many hours do you spend on OTT daily? Cross tabulation

			How many hours do you spend on OTT daily?			Total
			2 to 5 hours	Less than 2 hours	More than 5 hours	
Occupation	Business/Entrepreneur	Count	1	2	3	6
		Expected Count	1.9	3.6	.5	6.0
	Others	Count	7	19	3	29
		Expected Count	9.4	17.3	2.3	29.0
	Professional	Count	17	33	4	54
		Expected Count	17.5	32.2	4.3	54.0
	Student	Count	24	36	2	62
		Expected Count	20.1	37.0	4.9	62.0
Total		Count	49	90	12	151
		Expected Count	49.0	90.0	12.0	151.0

Table 3.14 Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	18.073 ^a	6	.006
Likelihood Ratio	11.446	6	.076
N of Valid Cases	151		

a. 6 cells (50.0%) have expected count less than 5. The minimum expected count is .48.

The key result in the Chi-Square Tests table is the Pearson Chi-Square.

- The value of the test statistic is 18.073^a
- The footnote for this statistic pertains to the expected cell count assumption (i.e., expected cell counts are all greater than 5): no cells had an expected count less than 5, so this assumption was met.
- The corresponding p-value of the test statistic is $p = 0.006(0.006 < \alpha = 0.05)$

INTERPRETATION

Since the p-value 0.006 is lesser than our chosen significance level $\alpha = 0.05$, we reject the null hypothesis. Therefore, we conclude that there is a relationship between Occupation and hours spend on OTT daily.

CHAPTER-4
INFERENCES

4.1 Summary of Findings

The major objective of the project was to know whether OTT causes any disruption in Theatre Industry and also to analyse the consumer perception of the OTT Platform. The major findings of the study are:

- a).** Among 151 respondents, 54.30% were female and 45.70% were male, mostly belonging to the age group from 17-24 years.
- b).** Respondents use the OTT platform a few times a week and they mostly prefer a monthly recharging subscription.
- c).** It was during the period of lockdown, people mostly preferred OTT platforms for their entertainment and also started to use new other OTT platforms also.
- d).** The mostly used OTT Platforms are Netflix, Amazon Prime and Disney Plus Hotstar and a majority of people used to watch on Mobile devices.
- e).** Most people depend on OTT because of factors; 'Convenience'.
- f).** During the Pandemic, people started to subscribe to new OTT Platforms not only for watching movies but also for Sports, web series and other entertainment programs.
- g).** After the Pandemic also, people will prefer to watch movies in both Theatre and OTT. Since Blockbusters are 1st releasing in theatres and people like to enjoy watching movies because of their big screen, sound effects etc. After some days, it will also get released on OTT Platforms and consumers can watch movies according to their convenience.
- h).** While doing Chi-Square test, we understand that there is a relationship between Occupation (Students, Professionals, Business and Entrepreneurs) and how many hours do they spend on OTT daily.
- i).** During the Pandemic, OTT Platforms had a boom and Theatres were shut down. After the pandemic also OTT Platforms subscription rates are still increasing along with that Theatre industries are coming back to normal and the OTT industry will not cause any direct impact on the theatre industry.

4.2 CONCLUSION

The Indian target market's notion of developments within the Indian media and entertainment enterprise is encouraging. Research reveals that the destiny of Over-the-Top utility in India is promising. Indian target market thinks that those packages have properly destiny on this use and the motives for using OTT are Convenience approaches. But sure, factors of theatres like Screen length and Sound quality, theatrical enjoyment and atmosphere can't be completed via way of means of OTT platforms. So, human beings will genuinely attain out to theatres also. During the Pandemic, there was a fall in the theatre industry and OTT platforms had huge growth. People were mostly depending on OTT Platforms and also started to subscribe to new other media also. They prefer OTT not only to watch movies but also preferred to watch Sports, Web series and other entertainment programs also. In the questionnaire, it was asked that if there is a chance to watch a movie, which industry would you prefer, majority of respondents answered they would prefer both platforms. This clearly indicates that they would depend on both the platforms; the Theatre industry would provide them with a great experience with the big screen and sound quality and the OTT industry would help them to watch according to their convenience. So, the objective is to analyse whether the OTT industry causes any disruption in the Theatre industry after the Pandemic and through the analyses it is clear that OTT is not a disruption for the Theatre industry. But OTT Industry may cause disrupt DTH channels, because consumers are more attracted towards the factor such as Convenience approaches. Consumers always prefer to watch movies and sports without any Ads. When it comes to DTH, there is a chance of losing some of those factors. So, we can conclude that later OTT may cause disruption to DTH Channels

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