A Dissertation On

THE EMERGENCE OF OTT PLATFORMS DURING THE PANDEMIC AND ITS FUTURE SCOPE

Submitted in partial fulfillment of the requirement of

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The emergence of OTT platforms during the pandemic and its future scope

has been submitted in partial fulfillment for the requirement of the

Degree of Bachelor of Arts in Journalism and Mass Communication program of

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CERTIFICATE

This is to certify that the dissertation titled,

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Accepted in partial fulfilment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

Place: Vadodara
Date: 15-05-2020

DECLARATION

I hereby declare that the dissertation titled **"The emergence of OTT platforms during the pandemic and its future scope"** is an original work prepared and written by me, under the guidance of Mr. Bhargav Pancholi Assistant Professor, Journalism and Mass Communication program, Navrachana University in partial fulfilment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

Nandani parikh

Date: 15.05. 2020

Place**:** Vadodara

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Nandani Parikh

I whole heartedly dedicate this work

To

My friends, family and my guide.

ABSTRACT

The emergence of OTT platforms during the pandemic and its future scope

This research tries to study the rise of OTT platforms during the pandemic. it is important to know the extent of increase in the popularity of OTT platforms during pandemic to know their future scope . It is evident that since their launch OTT platforms have only observed an upward curve in their popularity and usage but, due to the pandemic there has been an exponential increase in its popularity due to the change in consumption patterns of people for entertainment through various media platforms. this research conducted a survey and analyzed the opinions of people regarding OTT platforms, their consumption patterns, and it's comparison with cinema to see if OTT platforms were slowly taking over the most popular conventional medium of entertainment. It was found that people used OTT more than any other platforms out of tv and YouTube to pass their time or for entertainment. Most of them experienced an increase in their consumption times and were looking forward for movies to be released on OTT at the same time as in cinemas. people were also okay with watching movies on OTT rather than cinema. But for some it depended on the movie. this research has shown that there is a huge scope for OTT platforms in the future and the pandemic has played a major role in it.

Keywords: OTT, Pandemic, Entertainment, Movies, Television

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CHAPTER ONE

INTRODUCTION

1.1. Introduction

The Research topic deals with the emergence and consumer behavior in the era of pandemic towards a particular sector i.e. OTT, Over the top services. This belongs to a very vast industry, The Entertainment Industry. Entertainment in layman's terms means having fun and enjoying ourselves with either one's own company or maybe with their loved and close ones. In today's world entertainment is one of the most leading industries, which includes the sub-fields of theater, film, fine art, dance, opera, music, literary publishing, television, and radio.

With the day by day development in technology these industries are being improved at a fast pace. There have been both, cases of cut- throat competition and cases which showed that companies which want to create goodwill in the market. The entertainment industry is unpredictable as the main profits depend upon the TRP of a particular television channel, or the box office collection of some movie, etc. for example, if a movie fetches more than 100-200cr. It is assumed to be a blockbuster and hit movie, whereas sometimes other's which couldn't reach this bar at the box office, are assumed to be average, in spite of the fact that those movies might have an amazing script or direction, etc.

There are so many ways, (as mentioned above) as how this entertainment can be perceived in various forms. Now a day even the advertisers have understood this concept and are adamant in creating new and eye-catching advertisements for the same. Consumers seek for creativity and out of the box ideas which please them and them make think and remember a brand or product in a particular way. For example, usually when we see two domino dices, we get reminded of the pizza chain – Dominos'. Similarly, when we see three parallel vertical lines indict towards the brand Adidas.

1.2 Digital Marketing & Advertising

It is rightly said that this is the age of millennia's, they neither do listen to their elders nor do they do what is advised to them. The growth of population, youth, marketing, everything else is interconnected. It's a vicious cycle

Growth for digital advertising is projected to be the fastest at a CAGR of 18.6% to $1.73 billion by 2021, up from the estimated $740 million in 2016, whereas for Internet video, the CAGR is higher at 22.4% albeit at a lower base of $239 million. (Gaikwad, 2019) through this we can assume that at such fast rate of development of technology.

Then there Ott, which is evolving from niche to mass based content and long form of is getting traction. (Girish menon, 2017)

The number of OTT players increased from just nine in 2012 to 32 in 2018. In 2017, the OTT industry in India achieved phenomenal growth of 160 per cent, as the top 16 OTT platforms saw their user bases grow from 63 million to 164 million between August 2016 and August 2017.(Rajat kathuria, 2019)

India is the second-largest subscription TV market in the Asia Pacific region in terms of the number of subscription in TV households, which reached 154.3 million in 2016. This is expected to expand at 1.6% CAGR to reach 166.9 million by 2021. (alpana kakkar, 2019)

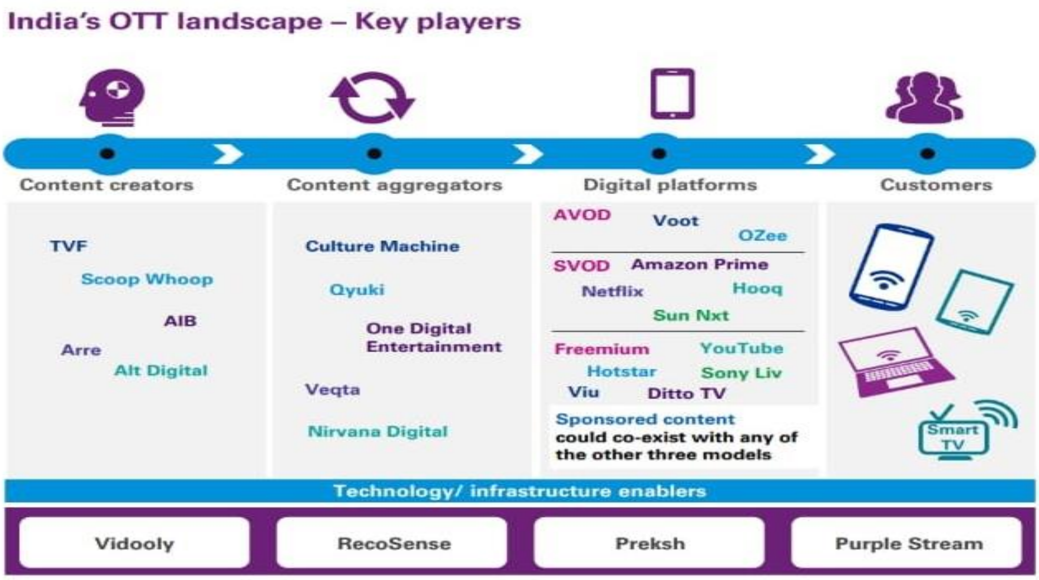
The technology is changing with clicks. From online banking methods to e- wallets and what not, with one click everything is available at your doorstep. The upcoming young generation take advantage of the same and recharge their online data packs and download videos and other possible internet based applications.

1.2. Entertainment online, payment online as well

Gone are the days when people would queue up outside movie or drama theatres to book tickets. In this time and age, they simply do it online — from home, office, from just about anywhere. You can select theatres, choose show timings and even reserve the seats of your choice — all done online, in no time. What's more, easy online payment methods like credit card, debit card, banking apps, net banking etc. allow you to make your payments with great ease and security.

Mobile operators provide OTT companies with mobile Internet access and OTTs provide end users with the access to the OTT networks. However, "access", which means a right to join and use a network, is quite different from ownership transfer in traditional tangible product distribution. (Xiaobing Xu, 2015)

(Wayne, 2017) understand the place of traditional television network branding in subscription video on-demand (SVOD) portals as represented by Amazon and Netflix. Focusing on materials relating to licensed rather than original content and this content's role within the US domestic SVOD market, two distinct approaches emerge.



1.3. Entertainment then and now

Any Earlier there weren't so many means and modes of entertainment. Families used to sit down together, spend time with each other and their loved ones, in order to have fun.

Now, gone are days, people sit in their cars and switch on their FM's for listening to music. It is there that they listen to radio jockeys, radio has almost vanished from the market.

From 60's rock and roll bands like Beatles and rolling stones to todays' one direction, the boy band. From 70's Pink Floyd to today's Lady Gaga, from 80's dance music to today's DJ. Now, today's generation's ideal of a cool person is, earplugs and music. They download music and listen during travelling. Gone are the days of playing antakshri with everyone around. The technology has acted as both, boon and bane. (finance, 2018)

1.4. Emergence and boom of OTT

When Netflix released all fifteen episodes of a new season of *Arrested* Development in the summer of 2013, reports showed that approximately 10% of viewers made it through the entire season within twenty-four hours what they share is an enormous popularity among the millennial cohort that makes up the majority of the subscriber base of Netflix. (matrix, 2014)

OTT has been enabled by technology advances such as smartphones, super-fast IP networks, open source platforms, innovative services, cutting edge functionalities and shift in consumer preferences towards their "freemium" based business models are seeing an ever increasing adoption rate. (joshi Sujata, 2015) This freemium concept lures consumers. They fail to understand that nothing is free. Firstly, we have to pay for the internet packages and then only something can be surfed upon on the internet. So, ultimately, until and unless the consumer pays for the his internet data, he won't be able to use any of the applications, which include data connection, for example, Netflix, amazon, etc.

1.5 Key things in OTT market

Development of Jio – government support to e-commerce websites such as eBay Average consumers spend 3-5 hrs on internet out of which 50% accounts on most of video browsing. The consumer's taste and preference is changing from whatever is available on tv to what he personally wants to view on the internet. Because of the rapid growth of internet connectivity, it is assumed that by 2020 this 50% shall turn into 75%.(Girish menon, 2017).

Announcements regarding original content investments by OTT video platforms in India

Platform	Original content budget	Tie-ups with companies/individuals	Shows in the portfolio/pipeline
Amazon Prime Video	INR 20 billion, spent about INR 5 billion of the same[27]	• Excel Entertainment • Phantom Films • Anurag Kashyap	• Inside Edge • Mirzapur • Made In Heaven
Sony Liv	<INR4 billion	• Vikram Bhatt • Web Talkies • Arré	• Hadh • CM CM Hota Hai • Maid in India
Voot	<INR4 billion	• Turner India • Colosceum Media	• It's Not That Simple • Yo Ke Hua Bro • Shaadi Boys
Eros Now	<INR4 billion	• Sanjay Leela Bhansali • Rohan Sippy • Anil Kapoor	• Salute Siachin • Flesh • Smoke
ALT Balaji	INR 1.2 billion	• Vaishnave Media Works	• Boygiri • Romil and Jugal • Karrle Tu Bhi Mohabbat
Netflix	NA	• Phantom Films	• The Sacred Games • Selection Day • Again
Hotstar	<INR4 billion	• AIB • 4 Lions Films	• Tanhaiyaan • On Air with AIB • Cineplay

1.6. Benefits of OTT

1. **Cost efficiency** – (dish tv v/s Netflix contribution 200/per month)Investment on dish tv or tata sky set-up boxes are difficult as they involve a lot of people and are time consuming because they require people with that specific knowledge for instalments. Whereas, OTT can be downloaded and used anywhere, as and when required.

2. **Data tariff plans** – (ease of using / convenience and multiple screens.) The OTT platforms such as Netflix and Amazon can be shared and be used on multiple screens by making an account. This doesn't work for other television series. (roshan, 2017)

3. **Convenience** – Usually the people who follow television series have to wait for the whole day or maybe over the weekend for their serials to continue their episodes. On the other hand, the OTT based apps such as amazon prime or Netflix shows their web series continuously without interruption. This becomes more convenient for the browsers.

1.7. Steps to be taken for development

Advertising serves Language barrier – Netflix mostly produces web series in English and other foreign languages, but more than half of the Indian population belongs to the middle class family background and so, they face problems regarding that. Though the public understands the regional language, the creators will have to put in efforts for the same, in order to lure the Indian public.

OTT players launched original series offering regional content

Hotstar	Tamil web series - 'I'm Suffering from Kadhal'
Sony Liv	Marathi web series – 'YOLO' and Gujarati series – 'Kacho Papad Pako Papad'
ALT Balaji	Tamil web series – 'Maya Thirrai', Bangla series – 'Dhimaner Dinkaal'
Viu	Bilingual Telugu and Hindi series – 'Social', Telugu series – 'Pelli Golla' and 'Pilla'

Source: KPMG in India's analysis, 2017

Long form content - AIB is another form of OTT platform which creates time value videos for the public, not everyone has the time to watch full length videos while travelling and so, AIB creates min. 15-20 mins video for people who have to travel almost every day.

To say that OTT (over-the-top) technologies have disrupted the Indian entertainment landscape would be making a major understatement. Subscription-based on-demand OTT platforms like Netflix, NextG, and Amazon Prime have risen in popularity over the past couple of years and are fast displacing traditional TV programming as the preferred medium of entertainment for modern Indians. (Kohli, 2019)

Just like a coin has two sides, this OTT also has another side to it. With this pace of development, OTT has led to various differences amongst individuals as well as family members or for that matter 'generations'. There have been cases such as earlier a family used to go out, dine together and spend quality time together. Now-a-days, the same family would order food online through other application based services, switch to the some web series or any movie (which they would either have pre-downloaded) or would then download it and watch it on internet. This has also created gaps amongst them as many of the senior citizens often complain that their children or grand-children don't spend enough time with them.

There are more than 5,20,000 Netflix subscribers and 6,10,000 Amazon Prime subscribers in India. As the US and other western markets mature, OTT players are taking a toehold in huge, comparatively untapped markets such as India, tempting users to fit an inexpensive and flexible form of entertainment into their lives. (sugata ghosh, 2018)

Not only this but the amount of time spent on the OTT applications is increasing day by day. This has severe repercussions on the lifestyle of the youth, both health and career. The youth now –a-days is running crazy after these web series and it's becoming more of a competition pattern as who watches the whole series in one go. They don't realize this has a terrible effect on their eyes and body. Sitting at one place and eating, drinking, constantly looking at the screen later on they develop various health issues and serious conditions. The physical exercise of students has become almost negligible after their school.

1.8. Conclusion

From the above theories, it has concurred that with the advancement in technology there is a gradual shift in the medium of advertising. TV advertising still assumes an essential job for the advertiser since it evokes various feelings in the buyer. Impulsive buying is one such emotion. This research will focus on considering the achievement of the system that induces such conduct.

CHAPTER TWO

REVIEW OF LITERATURE

2.1. Introduction

The review of literature is an essential component of a research investigation which gives necessary inputs for the researcher to frame the research study on the elected topic. The basic objective of this chapter is to analyze the previous findings so that it will help to know the gap in earlier studies and to justify the research problem selected by the researcher for the study purpose.

Keeping in mind the objectives of the research, the review of related literature is organized in the following way:

2.1.1. According to (purdy, 2018)The OTT market is a complex space dominated by three powerful players, - Netflix, Amazon Prime, Hulu - the Big 3. It is challenging for small players for finding their place in fierce market where content rules but more consumers can be dragged if they focus on providing curated content limiting account sharing, getting the price right and reducing churn through improved customer relations. The survey result indicates that although price is an important factor while purchasing OTT services , content still drives most consumer choices. A bread mix of quality content tends to be what consumers value from the Big 3, with “Access to the vast library of content” proved to the top most reason users subscribe to these services. The small players who promises to provide the services, taking one of the above mentioned factors, are more likely to attract a big crowd for their subscription.

2.1.2. Article (singh, 2020) OTT platforms has experienced a surge in consumption and subscriber can't, impacted by the COVID-19. The recent survey by InMobi states that 46% viewers are watching more content online. According to the experts OTT services could grow further in upcoming days as the television channels run out of content. "As these channels have been unable to shoot due to lockdown, they are running old content. In such a scenario people will gravitate towards OTT to watch fresh content," says Paritosh Joshi, media consultant and principal, Provocateur Advisor. To benefit from this increase in demand platform such as Amazon Prime video and Zee5 have made few of their shows free to watch. Due to this , Zee5 has witnessed an 80% increase in subscription and over 50% time spend recently. Thrillers, urban drama and young romance are the top performing genres on the platform . The viewership for the movies has seen significant increase across the platforms. Cinema streaming services MIBI has seen 28% rise in viewership on its platform in March, compared to February.

2.1.3. (sharma, 2020)The ongoing COVID-19 crisis has forced the multiplexes to shut down. As a result, the production houses are now releasing the onto OTT platforms directly. This has become a topic of concern amongst the multiplexes as the users might ship the traditional windowing pattern. INOX and PVR , both issued a public statement reacting to this issue. According to experts this is solution to a short term need of the film industry which getting by financial difficulties. It is a win-win situation for OTT players who needs fresh content and the filmmakers who had their production ready but unable to release. However, this will not be a paradigm shift, in the long term, once things return to normal. The cinema generate more revenue for the production houses compared to the OTT platforms. Being this a vital factor, the films will hit the cinemas as earlier, once the market if free from COVID-19 crisis. Matter of fact, there may be possibility to see a surge in multiplex services for few days after the returning the things to normal.

2.1.4. (singh D. P., 2019)The advent in Internet is changing the trend of Indian Cinema very rapidly. Reduced price of internet services lay the foundation for increase in OTT services like Netflix, Hotstar, Zee5, Amazon Prime and Alt Balaji. Many ventures are producing video content solely for these OTT services. These new ventures are changing the way of Indian Television and Cinemas. The OTT services analyzes the video content watched by the users and keep providing them the content on similar genres. People liken to enjoy the services for free. Hence, OTT like Hotter provides very limited content for free . Also the subscription rates of these services are very low. The users enjoy the variety of International and national content. Action and Comedy are the favorite genres of movie. According to the survey, users spend on average, 2 hours a day watching OTT services. Web services are watched more often in OTT services. Genres like Young romance, action and urban-drama are int the top tier. Most of the users watch the content at night. Entertainment is the biggest reason behind the use of OTT. Second biggest reason behind the use is the mobility of the gadget. Third on its availability of content on demand.

2.1.5. This article (Laghate, How OTT players are geared up to woo Indian viewers, 2017) talks about how people have experienced an increase in the use of OTT especially through handheld devices. People prefer watching movies on OTT platforms rather than waiting for movies and shows to be released on linear platforms. People in India have more options of OTT, platforms than people in any other country with options like Hot star, Voot, amazon prime, Sony liv, Netflix. Although there were a few companies that tried to establish themselves in the Indian market it started when Hot star was launched in 2015 with a huge budget advertising and marketing.

After its launch other international brands launched in India like Netflix and amazon prime. Hotstar was a first to start the trend but what really spiked the increase in the consumption and set the trend in Indian consumer life was the launch of Jio with the access of high speed 4g internet more number of people were now able to consume content on the OTT. Most of the OTT platforms focus on providing quality content and smooth user experience. Most players try to provide catch up tv. But these days most platforms have all sorts of content including catch up tv, movies, tv shows, and originals. Platforms like Voot focus on creating and providing exclusive content specially created for Voot. Amazon prime has the latest collection of shows, movies, and originals.

According to sources amazon was set to invest $300 million in India for original content. This suggest that players with huge investment and money power are likely to reduce their competition. The entry barrier in terms of finance and capital for new players is very high. Statistics shows that for January 2017 hot star had – 63 million + active user and 11.3bn minutes spent on the platform. Voot had 13.2 Mn active users and 2.8 bn minutes spent on the platforms. Amazon prime video had 9.48mn active users and it saw double rise in their sign ups since their launch.

OTT players have also focused in local content and releasing content in multiple platforms, and providing international content. Ott players are concerned about the users mentality as they fear people will reduce their consumption because of limiting data. With communication giants like Jio and Vodafone now providing cheap data the consumption of content on OTT is expected to increase.

2.1.6. This article (Dixit, 2020) has focused on the deification of the Indian OTT and the strategies or different ways used by them to establish and gain more popularity. The 4 elements that are mentioned in this article are -

<u>Focusing on the local content and needs</u>- This says that OTTs should focus more on providing local content as people have a keen interest in consuming content in their native language. This was backed by the data in a KPMG report which stated that 64% of Indian digital consumers preferred consuming content in Hindi followed by Tamil Telegu and

Bengali. It is very important to show more regional shows in order to satisfy and communicate with the audience.

Pricing strategy - OTT players have been trying and adopting various pricing strategies to attract consumers like penetrative and strategic pricing. They use tools such as trials to convert temporary users into permanent. They provide various accounts and number of viewers per subscription for convenience and account sharing. OTT platforms have been providing wide range of access lasting a few days to weeks with the help of sachet packs. This model has helped in the exponential growth of platforms as users adopt this model much faster. Due to the rising demand for premium content OTT platforms experienced a growth of 310% in 2018 according to a 2019 eMarketer report. OTT platforms have also adopted the ritual of offering discounts on subscription during festivals.

Collaboration - There has been quite a few collaborations between brands to capture the market and provide quality content to audiences like the collaboration between zee5 and ALT Balaji to co create original content and make it available on both platforms. We saw times network acquiring MX Player to launch new content. Telecom giant Bharti Airtel launched a digital entertainment platform , Xstream. Collaboration are a great way to expand for OTT platforms.

Technology and tailored experiences - Brands have started focusing on providing tailored experiences to their users by connecting them on a personal level and engaging them through their content. OTT platforms have introduced augmented reality and virtual reality as a way to engage users in a deeper level. By following various strategies to acquire customers platforms are also focusing on engaging them on a deeper level and delivering personalized experiences.

2.1.7. This article (Basu, 2020)gives a brief idea about the relationship of TV and OTT in Indian market and the scope for it. When it comes to subscription television India is the second largest market in the Asia pacific region. It is expected to observe a double digit growth in television advertising by 2020.The digital development has led to exponential growth in the number of TV channels. The television penetration in India is 61%. All sorts of content providing or entertainment platforms have rolled their eyes towards the Indian market due to the promising scope of the Indian television market. With the relaxation in the FDI to 100% in all the segments of the TV industry except the news and current affairs, all the OTT players and content providers have started taking a keen interest in the Indian TV market. The Indian market is a great place for not only the traditional OTT players but also big broadcasters who stated their own OTT services. The only factor that these players need to consider is the average price for cable and satellite subscription, which bites off a huge chunk from the revenues of the OTT players.

2.1.8. According to (Kaushal, 2020) there has been a surge of 80 % in the subscriber base of OTT players amid the lock down. Due to the lockdown people have been forced to stay at home and with them being locked inside their home they have no other options left for entertainment than TV and digital. With the cinema halls and malls closed people are forced to find other platforms for content. OTT players like ZEE5 and ALT Balaji saw growth in their subscriber bases. Whereas amazon and Netflix refused to reveal their figures. We know that due to this several big ticket films are set to be launched OTTs rather than cinema halls, this shows the tremendous growth of OTT as a platform. People are left with no option but to watch it on OTT even for the hardcore cinema lovers. ZEE5 revealed that they experienced a huge surge of 80% in their subscriptions. Due to the lockdown ZEE5 has seen an increase in users as well as consumption. Their originals saw grew by 200%, movies by 236%. they saw an increase in their app downloads by 41% and an increase of 33%in their daily active users. There has been a rise of 45% in paid viewers. The head of program said that the two reasons for such positive surge are the lockdown and several initiatives taken by them for seamless entertainment. It is important to note that ZEE5 has premiered a film called Ghoomketu which was originally meant to be released in theatres. Similar is the case with Alt Balaji, it had an increase of 17,000 new subscribers each day in lockdown a 60% increase compared to before lockdown. The have also been experiencing growth in all of their key markets and demographics. With the announcement of amazon on the much hyped films like Gulabo Sitaro and Shakuntala Devi biopic being released on OTT platform rather than cinema due to the lockdown along with some other films it made clear the scope that OTT platforms now have in future.

2.2.Conclusion

The above chapter talks about the studies done on almost similar to the topic taken by the researcher, above studies gave some new aspects about the topic. Studies have given statistics and facts about their data collected and hence gives a good justification to their findings.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1.Research design

The purpose of this study was to understand the emergence of OTT platforms during the pandemic and its future scope and to achieve this, hypothesis was established. Quantitative method was selected for the same. The focus was on residents of Vadodara who you OTT for entertainment.

3.1.1. Population and sampling

The population is people of Gujarat who watches OTT for their entertainment. The age group selected is 14-45+. Since most respondents from this category were independent, indulging in anything they wish for is easier. Because of their entertainment consumption habits they aware of the research topic selected. The population has been filtered out through some screening questions.

3.2. Significance

The significance of the study is to highlight the scope of OTT platforms and the extent of their consumption amongst the people. These study will help us in understanding how OTT platforms have taken over the world of digital entertainment during a pandemic. It will help us understand how OTT has inorganically growing and gradually taking over other mediums of entertainment.

3.3. Objectives

3.3.1. To find out and understand the increase in consumption of OTT platforms during pandemic.

3.3.2. To understand the future scope of the OTT platforms.

3.3.3. To study the shift in consumption from old entertainment to new.

3.4. Hypothesis

3.4.1. During pandemic there has been a significant rise in consumption of OTT platforms

3.4.2. OTT platforms have experienced a substantial inorganic growth by taking up the market share of other platforms.

3.4.3. OTT platform will soon become a platform for releasing movies or maybe even surpass cinema. (which earlier release in cinema)

3.5. Primary method

Primary data was collected by applying the quantitative method. A survey was conducted. The respondents are from the age group of 14-45+. Total sample size that was taken into consideration for the study was 100 responses. A five-point Likert scale was used for the survey. The questionnaire was divided into segments like: demographics and OTT consumption behaviour which included questions related to OTT usage, earlier patterns and their views.

3.6. Validation of the tool

The process of validation of tool was carried out as mentioned below.

After the preparation of the questionnaires for the selected sample with the guidance of the mentor, it was handed over to three different experts for the validation of the tool. Certain changes were suggested by the experts and changes were done accordingly. Once the questionnaire was approved, it had been circulated amongst the decided population that are the viewers who use these applications through Google Forms

3.7. Process of data collection

The collection of data was done through google forms.

3.8. Process of data analysis

The process of data analysis would include frequency distribution and percentage.

3.9. Proposed analysis

Proposed analysis for this study is to measure the efficiency of the questionnaire and whether it can help prove the hypothesis. A detailed analysis of the gathered data will be conducted to achieve the desired results.

3.10. Limitations of the study

There are certain limitations of the tool which are as follows: -

- Data collection was restricted to people living around Gujarat.
- The major limitation of this study is due to time constraint and also a limited group of people has been taken as respondents

3.11. Conclusion

This chapter includes all the aspects that were taken into consideration for data collection and analysis. Objectives and hypothesis of the research have also been explained here.

CHAPTER FOUR

DATA ANALYSIS

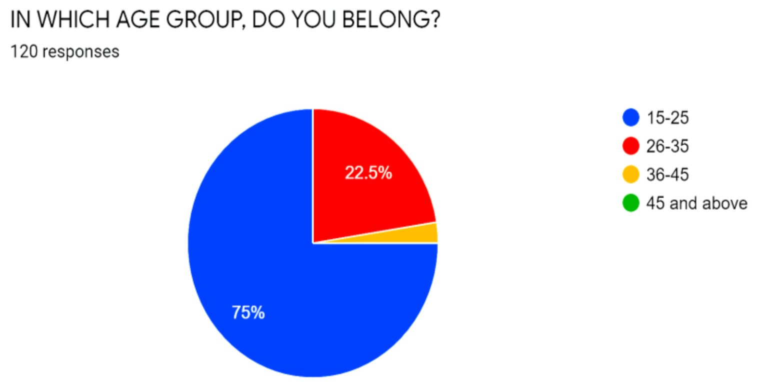
4.1. Introduction

The researcher has used questionnaire as a tool for collection for data, the set of questions were prepared by the researcher after a detailed study on the topic and the set of questions aims to give us insights about the effect of television commercials on impulsive buying behaviour of consumers. This chapter will look at primary data collected. The aim is to analyse the data gathered by 110 respondents across Gujarat corresponding to the hypothesis of the research. The total population has filled the questionnaire was 120 but 10 respondents were filtered out with a screening question to get the desired population that can help prove the hypothesis of the research.

4.2. Demographics

The questionnaire was sent to the respondents via WhatsApp. It was filled by people in Gujarat of different age group, gender and occupation. Those factors will be analysed in this section.

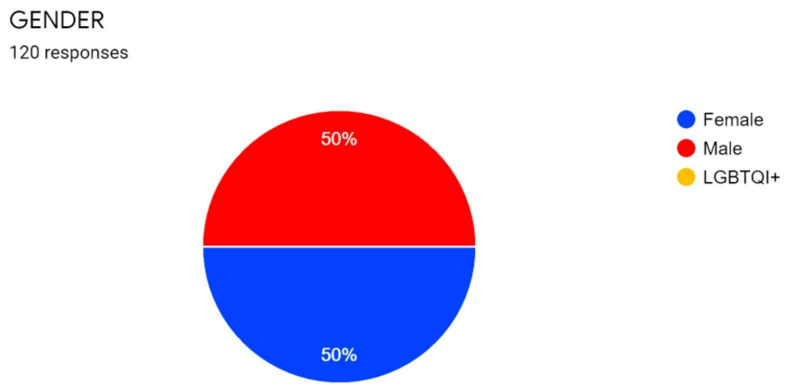
4.2.1. Age of respondents



(Figure 4.2.1)

Figure 4.1 shows that out of the 120 respondents. The age groups were classified into 4 segments. Maximum respondents that is 90 belonged to the age group 15-25, followed by 27 respondents in 26-34, 3 respondents in the age group of 35-44 and no respondents were in 45+ group.

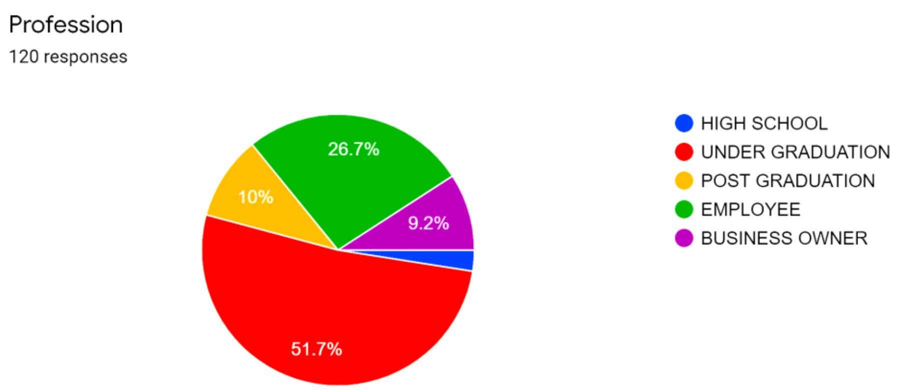
4.2.2. Gender of respondents



(Figure 4.2.2)

Figure 4.2.2 shows the results of a survey in which people were asked about their gender. It can be seen that 50% respondents are male , Whereas 50% users are female who have filled the survey.

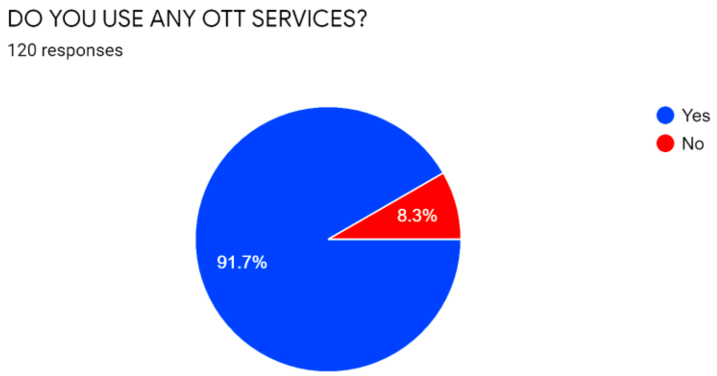
4.2.3. Profession of respondents



(Figure 4.2.3)

The above figure (fig 4.2.2) shows profession of the people who were part of the survey. Almost 52 % of respondents are perusing under graduation , 10 % of are doing their post graduates ,26.7 % are working as employees and rest of them are in High School or running their own Business.

4.2.4. Screening question



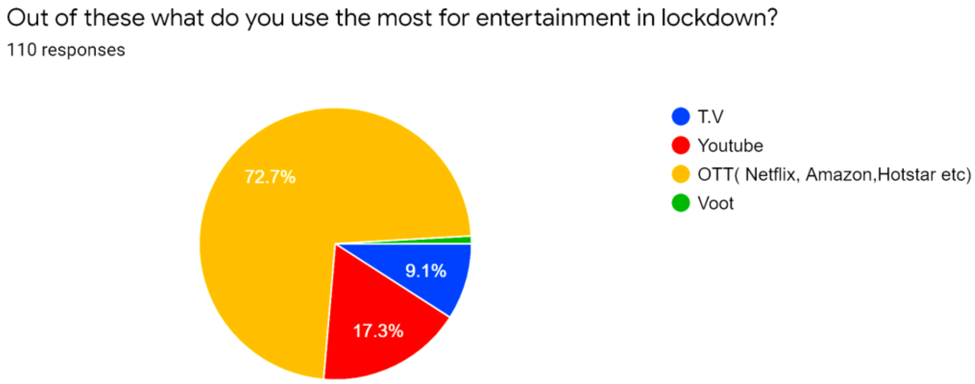
(Figure 4.2.4)

Figure 4.2.4 shows that 110(91.7%) respondents use OTT while 10 don't. This was a screening question to filter out the required population who watch OTT and can proceed to answer the further questions. Through this the researcher could get the desired population who qualify for the research.

4.3. Consumption behaviour

This section of the questionnaire gathered data related to the OTT watching habits and patterns in lockdown of the respondents. 110 respondents qualified to appear for the remaining questionnaire. Therefore, the same population of this research is 110 respondents.

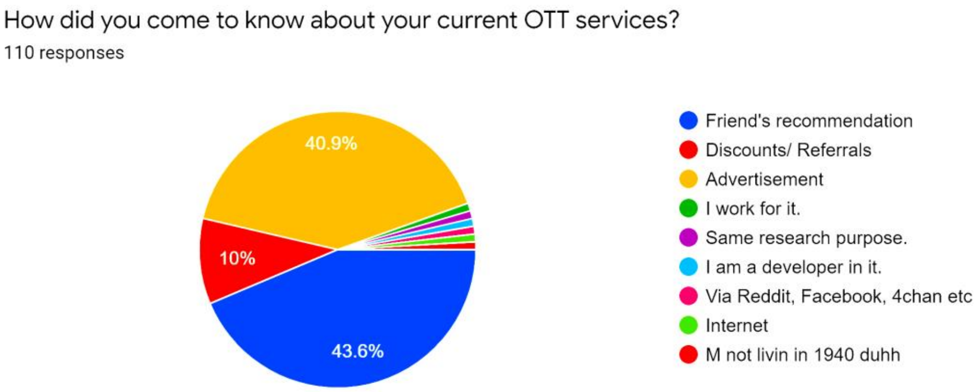
4.3.1. Percentage of population that watches OTT in lockdown



(Figure 4.3.1)

As seen in figure 4.3.1. 80 respondents out of 110 watch OTT the most, 19 selected YouTube and the remaining 10 watches T.V most for the entertainment.

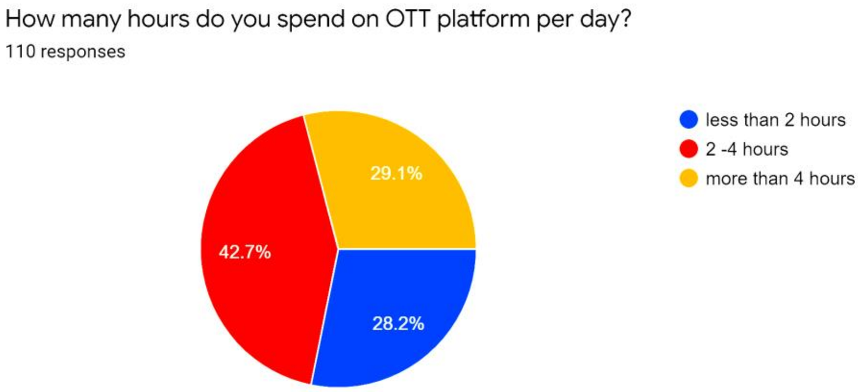
4.3.2. Awareness of the medium



(Figure 4.3.2)

Figure 4.3.2 speaks to the respondents about their source of awareness for the OTT medium. The figure shows that 43.6% for example 48 respondents out of 110 came to know about OTT through their friends. While 40.9% i.e., 45 respondents came to know through advertisement. 10% responses connects to through discounts and referrals.

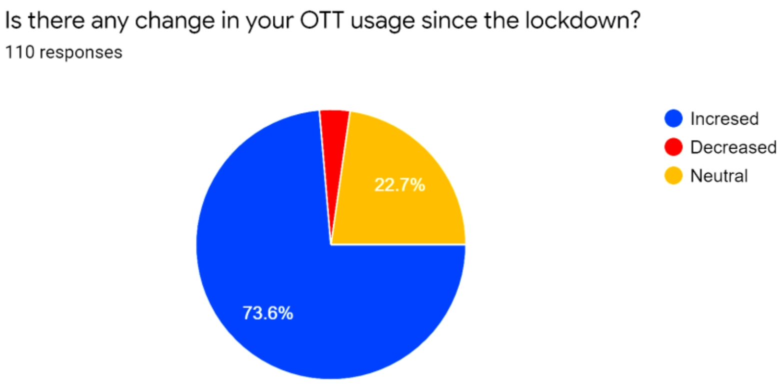
4.3.3. Hours spend on OTT



(Figure 4.3.3)

Figure 4.3.3 shows that To perceive how captivating OTT Platforms is to users. The above inquiry was posed, the discovering states that 29.1 % uses it for more than 4 hours day by day. Over 42.7% (48) of them use for 2 to 4 hours. Just 29.1 % of the clients expend it for under 2 hours.

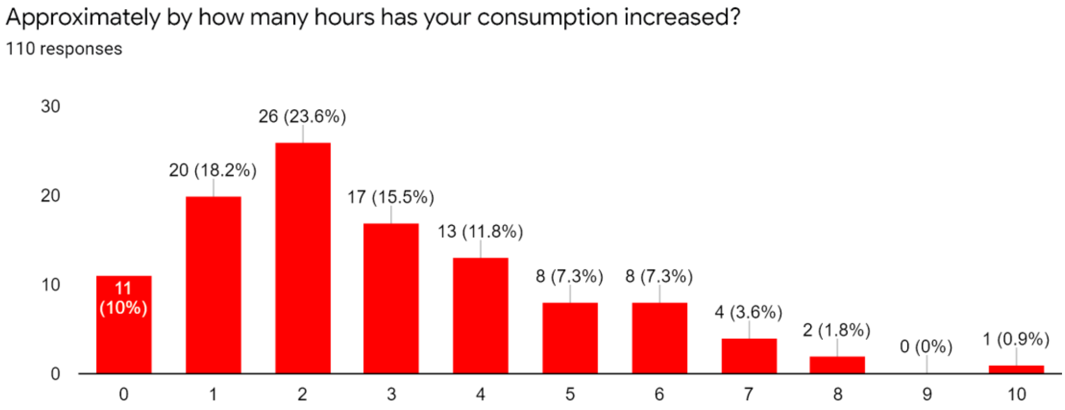
4.3.4. Impact of lockdown on OTT



(Figure 4.3.4)

Figure 4.3.4. shows the percentage of respondents of the impact on their OTT consumption. 81 (73.6) respondents have seen an increase whereas 25 people are not affected by it and remaining 4 respondents have seen a decrease in their usage.

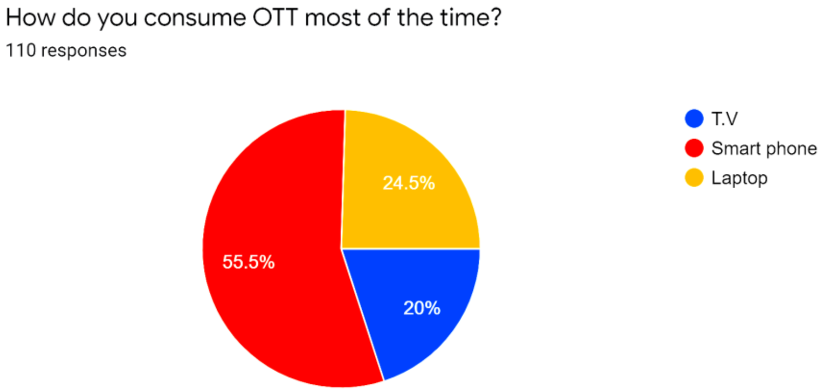
4.3.5. Increased consumption



(Figure 4.3.5)

As seen in figure 4.3.5, we see that 26 respondents said their consumption increased by 2 hours. 20 said by 1 hour, 17 said by 3 hours, 13 said its increased by 4 hours, 8 said 5 and other 8 said that it increased by 8 hours.

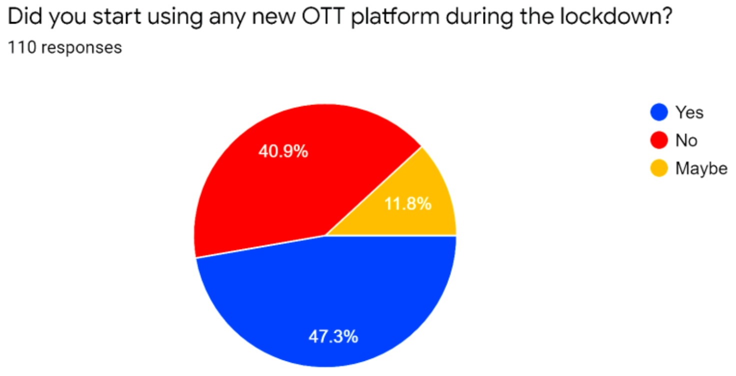
4.3.6. Mode of consumption



(Figure 4.3.6)

From the above image it is evident that maximum (67) respondents consume OTT through their smart phones. 27 respondents prefer laptop and 106 remaining 22 consume through T.V.

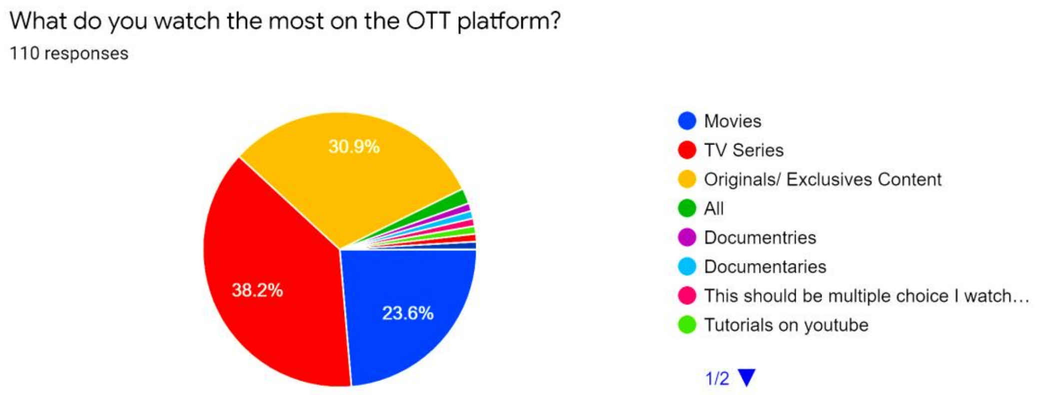
4.3.7. Started using a new OTT platform.



(Figure 4.3.7)

Figure 4.3.7 shows who opted for a new OTT while being in the lockdown. With 47.3 of the population voted yes for it. 40.9% of the population voted for No and 11.6% of the population were not sure if they started using or not.

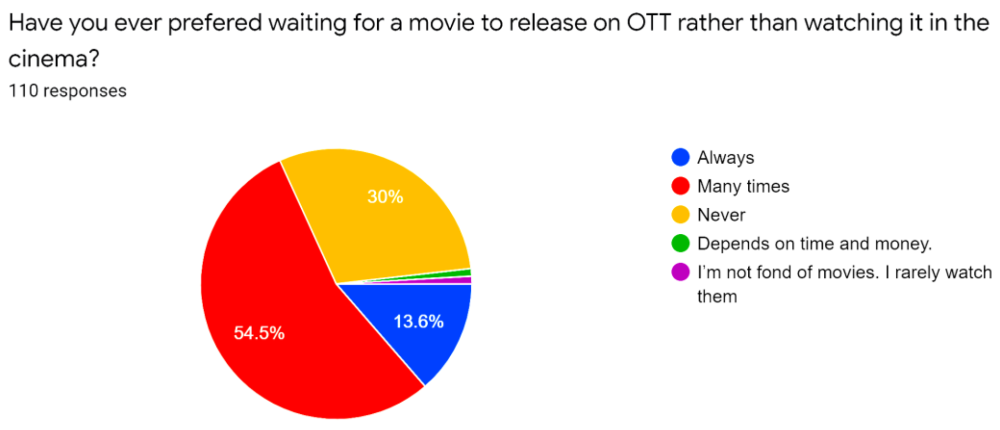
4.3.8. Consumer preferences on OTT



(Figure 4.3.8)

Figure 4.3.8 shows the result of their preferences on OTT platforms. Over 38.2% (42) out of 110 people prefer watching TV series . While 30.9 % like to watch originals on the OTT and 23.6% respondents like to watch movies. The remaining respondents are divided between Documentaries and reality shows.

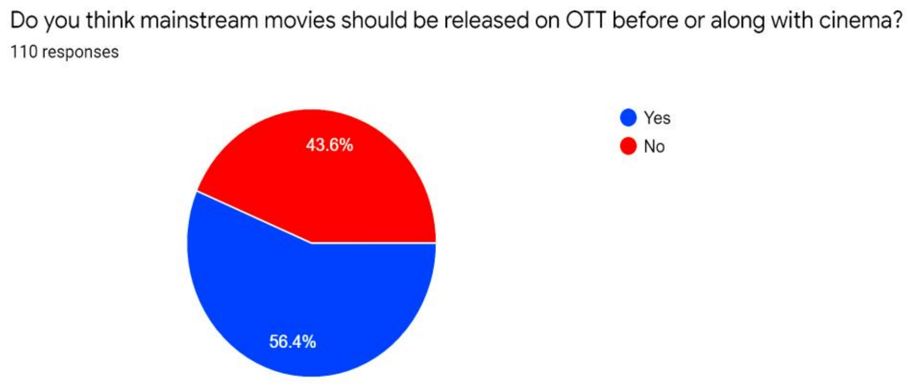
4.3.9. Waited for a movie to launch on OTT platform.



(Figure 4.3.9)

Figure 4.3.9 Distribution of respondents based on respondents preference of OTT. 54.5% (60) respondents responded said many times. While 30% (33) respondents responded said always. Then 13.6% respondents chose never.

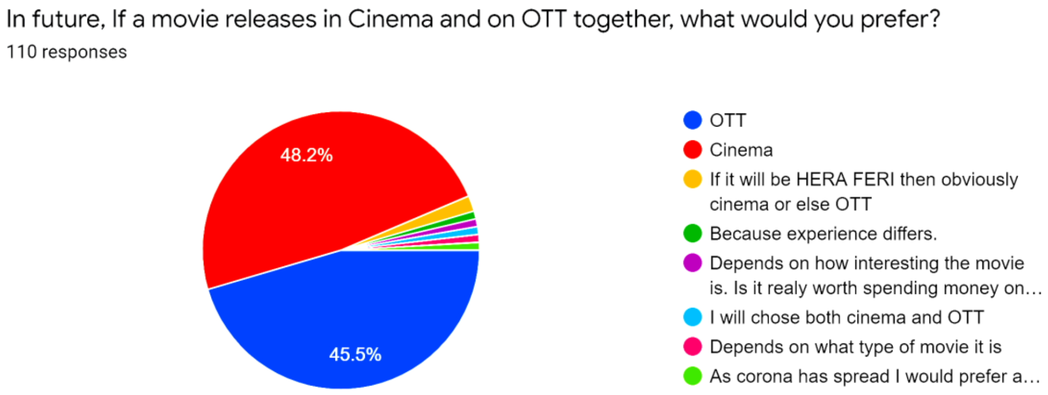
4.3.10. Movies release on OTT



(Figure 4.3.10)

Figure 4.3.10 The respondents were asked their views on movies releasing on OTT along with cinema. We see platforms a majority of 56.4% respondents said Yes, while other 43.6% respondents says No.

4.3.11. Cinema Vs OTT



(Figure 4.3.11)

Figure 4.3.11 states a futuristic question on their choice after the pandemic. 45.5% says they will choose OTT to watch movie instead of cinema while 48.2% still prefer cinema.

4.4. Conclusion

- This chapter dealt with analysis of the data gathered, where we can see different aspects of the study
- Next chapter deals with the findings and discussions

CHAPTER FIVE

CONCLUSION

5.1. Introduction

A survey was conducted to analyze the emergence of OTT platforms during the pandemic and its future scope. The population selected was from Gujarat. This chapter deals with the findings the researcher has received through the data analysis. These findings are further discussed in detail.

5.2. Findings

The over-the-top videos streaming services explosion in India has led to the emergence of distinct patterns of content consumption over the past few years. For one, content consumption has become rampant outside the house, where until recently because of the Covid 19, the majority of video consumption occurred inside and that too on a very high scale. The information gathered by the researches shows that over 91.7% of respondents are aware of the OTT medium, from the following we can derive that OTT is a wide spread medium in India. Due to the current situation of the lockdown people are constantly consuming different kinds of media for their entertainment . Majority of the people(72.7%) resort to OTT for entertainment followed by YouTube(17.3%) and T.V (9.1%). OTT platforms are quite popular among the users as a considerable amount of users 42.7% spends 2 to 4 hours consuming it. 29.1% people spend more than 4hours on it and only 28.2% consumes it for less than 2 hours. Considering this, on an average user spends approximately 3 hours on the medium. The lockdown has let to a change in consumption patterns of the users. The researcher found out that 73.6% of people experienced an increase in their daily usage of OTT consumption. Users on an average experienced 3 to 4 hours of increase in their consumption during the lockdown. This proves the first hypothesis H1. Along with this it also shows that OTT is the go to platform for entertainment for majority of people during lockdown as they chose to spend more time using OTT rather than any other mediums. When it comes to the mode of consumption people prefer smart phone(55.5%) over laptop(24.5%) and T.V (20%). It is safe to say that due to the lockdown more people have started using T.V for OTT consumption. 59.1% of people started using a new OTT during the lockdown. This shows how lockdown has given a push to OTT for generating new customers. When asked about if the users ever waited for a movie to be released on OTT than watching it in cinema , 70% said yes. The researcher discovered that 56.4% were positive and wanted for movies to be released on OTT platforms on the same date as in cinemas. Although 44.6% were still negative about it. Further more when asked if a movie would release in OTT and cinema both, what would they prefer, 48.2% said cinema and 45.5 chose OTT. Still there were a few responses who said that decisions is based on the type of the movie. This data implies that although still a majority of people (48.2%) would prefer watching a movie in cinema over OTT(45.5) . The day is not far when the people will see OTT as an equally popular platform for watching movies. OTT and cinema are two distinct platforms and provide distinct experiences to their customer and they cannot replace each other but the data shows that majority of people want movies to be released on OTT on the same date as in cinemas.

5.3. Limitations of the study

The sample collected by the researcher was limited to Gujarat state.

5.5. Recommendations for further studies

5.5.1. To study

5.6. Conclusion

The data collected from the questionnaire survey was interpreted and analyzed in the previous chapters. Based on the analysis the research on the topic ‘The emergence of OTT platforms during the pandemic and its future scope’ has been successfully completed. The hypothesis that During pandemic there has been a significant rise in consumption of OTT platforms has been proven right. Since people have started consuming OTT more and more in the lockdown. The statement that OTT platforms have experienced a substantial inorganic growth by taking up the market share of other platforms has been proved. Although the researcher couldn’t prove hypothesis that OTT will surpass cinema but we can see there is suddenly a rise in the usage of OTT over other mediums and people have positive responses for movies to be released on OTTs at the same time as in cinemas. This shows that even though OTT platforms cannot replace cinema but certainly is creating its own segment. We can say that in future, there might be few people who would prefer OTT over cinema.

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APPENDIX

Questionnaire

1. NAME –

2. Gender (Nominal)

A)Male
B)Female
C)LGBTQI+

3. EDUCATIONAL QUALIFICATIONS:

A). STUDENT
B). UNDER GRADUATION
C). POST GRADUATION
D). EMPLOYEE
E). BUSINESS OWNER

4. In which age group, do you belong?

A)15 – 25 years
B)26 – 35 years
C)36-45 years
D)45 years and above

5. Do you use OTT services? (Nominal)

A)Yes
B)No

6. Out of these what do you use the most for entertainment in lockdown?

A) T.V
B)YouTube
C)OTT(Netflix, Amazon, Hotstar etc)

7. How did you come to know about your current OTT services?

A) Friend's recommendation
B) Discounts/ Referrals
C) Advertisement
D) Other

8. How many hours do you spend on OTT platform per day?

A) less than 2 hours
B) 2 -4 hours
C) more than 4 hours

9. Is there any change in your OTT usage since the lockdown?

A) Increased
B) Decreased
C) Neutral

10.Approximately by how many hours has your consumption increased?

From scale 1 to 10

11.How do you consume OTT most of the time?

A) T.V
B) Smart phone
C) Laptop

12.Did you start using any new OTT platform during the lockdown?

A) Yes
B) No
C) Maybe

13.What do you watch the most on the OTT platform?

A) Movies
B) TV Series
C) Originals/ Exclusives Content
D) Other

14.Have you ever preferred waiting for a movie to release on OTT rather than watching it in the cinema?

A) Always
B) Many times
C) Never

15.Do you think mainstream movies should be released on OTT before or along with cinema?

A) Yes
B) No

16.In future, If a movie releases in Cinema and on OTT together, what would you prefer?

A) OTT
B) Cinema