A Dissertation
On

Will Gen-Z Preferences in the Direction of OTT Platforms Replace Television?

Submitted in partial fulfillment of the requirement of

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Certificate

Awarded
to
YUKTA MARNE

*This is to certify that the dissertation titled "***Will Gen-Z Preferences in the Direction of OTT Platform Replace Television?***" has been submitted in partial fulfillment for the requirement of the Degree of Bachelor of Arts in Journalism and Mass Communication program of Navrachana   University.*

CERTIFICATE

This is to certify that the dissertation titled,
"Will Gen-Z Preferences in the Direction of OTT Platform Replace Television?"

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

DECLARATION

I hereby declare that the dissertation titled **"Will Gen-Z Preferences in the Direction of OTT Platform Replace Television?"** is an original work prepared and written by me, under the guidance of Dr. Javed Khatri 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.

Date: 01- 05. 2021

Place**:** Vadodara

Yukta Marne

ACKNOWLEDGEMENT

I wholeheartedly dedicate this work

To

My friends, family, and my guide.

ABSTRACT

Will Gen-Z Preferences in the Direction of OTT Platforms Replace Television?

As digital technologies rapidly advance, traditional television presence is being interrupted by the expansion of additional devices, screens, and content. Over-the-top television is replacing linear TV at a growing rate. A majority of the audience loves the content that original or interesting content. Due to the outburst of Covid-19 and people stuck at homes because of the entire lockdown across the world the entertainment patterns were shifted to OTT Platforms. OTT Platforms did exist before the lockdown but the sudden rise was seen during the lockdown. OTT platforms served entertainment and leisure to the audience as the cinema hall too were shut down. A good number of consumers of over-the-top content originates in the generational army, Generation Z. The growth and acceptance of OTT TV has aftermaths for the media behaviors of all users, but explicitly the potential generational army, Generation Z. As one of the largest users of OTT TV, this generational army habits linear tv to a smaller extent than older generations, as a substitute favoring OTT services. The research also revealed trends in which components are important to Generation Z preferring OTT platforms over television. Multiple methodologies were designated to explore these media habits. Online survey data were collected from a broader sample, comparing Generation Z and Generation Y preferences when it comes to entertainment and leisure. Thus, this dissertation determines the behavior of the audience and how OTT platforms are trying to make it to them and generate an ideal user experience with the accessibility of advanced technology and original storylines that encourages its users.

Keyword*s:* OTT Platforms, Television, video-based content, Generation-Z

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Chapter One

Introduction

1.1 Introduction

Over the Top (OTT) content is fetching a big catchphrase in today's technology and systems-enabled environment. The researcher aims to know that why the younger generation prefers Ott platforms. OTT networks are one of the sectors that have seen massive development in recent years, and the worldwide spread of the COVID-19 pandemic has proven to be a blessing for it. Although the pandemic has harmed other markets, the OTT networks have fared well. People limited to their homes have few opportunities for entertainment as social distancing has become the modern trend, and theatres and multiplexes have closed. "OTT platforms have played a major role in entertaining people amidst these critical times and have taken over the other modes of entertainment". (Branium, 2020). As a result of digitalization, the face of today's media commerce has changed dramatically. Television has grown as a result of faster developments paired with an ever-increasing range of displays and technology channels. "The growth and acceptance of OTT have impacts on the media habits of all users, but precisely, the promising generational army, Generation Z" (Kumar, 2020). Being exposed to a large amount of OTT content has had some implications for Generation Z's viewing habits, including a negative impact on their ability to cognitively process and select content. When viewers' viewing preferences and habits shape the modern entertainment world, it's critical to understand how this generation chooses what to watch on OTT channels. Viewers will now have a full range of self-sufficiency in terms of programming and pricing, as long as they bear in mind the specific form and volume of content they choose to watch. The ott network industries are rapidly improving as a result of everyday technological advancements. 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

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consumer preferences towards their "freemium" based business models are seeing an ever-increasing adoption rate (Joshi, 2015).

The researcher uses the mixed method to understand the behavior of individuals from different generations by circulating and conducting a virtual google form survey to collect primary data and also review the most popular web series content that is streaming on the OTT platform as secondary data to know and understand in detail.

1.2 Significance of the study

The significance of this study is to understand why Generation Z prefers the OTT platform over television. The findings of the study will try to understand why the viewership of television has decreased. With the challenge of internet content, TV networks such as Zee and Star have introduced their own OTT channels to sustain and extend their urban and rural audiences. It's crucial to contrast the types of programming available on television with what's available on the OTT website. The effect of a plethora of web series on the OTT website on the media industry as an entertainment market.

1.3 Operational Definition
1.3.1 OTT Platform

OTT (over-the-top) is a means of providing that television and film content over the internet at the request and to ensemble the requirements of the individual consumer. The term itself stands for "over-the-top", which suggests that a content provider is going over the top of existing internet services. OTT stands for 'over-the-top', which refers to any media service that provides streaming of video content like TV shows and movies via app or website over the internet instead of old-style distribution networks such as cable and DTH. The OTTs began as content-sharing sites but quickly expanded into producing original content. To watch the content, you'll need an internet connection and a compatible hardware module, which may be your phone, tablet, laptop,

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or smart TV. Instead of keeping a schedule or waiting for their favorite shows and movies to air, these services allow users to watch OTT content at any time. This is among the many reasons why OTT platforms are gaining popularity" (team91, 2021). "Response typically entails a TV subscription, a contract, a set-top box, and a specialist to connect the array of hardware to high-speed internet services in each customer's home or office. Content is distributed through private "multicast" MPEG transport stream networks" (Tele stream, 2019).

1.3.2 Generation-Z

Generation Z, also called Gen Z, is the generational cohort following millennials, born between the late 1990s and early 2010s. Generational cohorts are well-defined by birth years relatively than age, so the age range of Gen Z will remain to shift over time. "Most foundations agree that Gen Z begins around 1997 and ends around 2010, so as of 2020, the Generation Z age range is roughly between 10 and 23 years old. Many of the oldest members of Gen Z now make up a significant portion of the workforce" (Bamboo hr, 2017).

Since they grew up since the Internet's inception and after the advent of smartphones, Generation Z members are considered digital natives. According to one statistic, 98 percent of Generation Z members hold a smartphone. As a result, Generation Z is noted for spending much more time online or using a mobile screen than previous generations, with the average daily use being three hours. Another trend found in Gen Z is their demand for personal financial knowledge and security, according to academics. Many people see their parents suffer through the Great Recession when they grew up.

1.4 Background

Television is the most ancient form of entertainment. However, after Covid-19's outburst, the crowd switched to the OTT platform. As a result, it's important to understand why television viewing is declining, as well as to research web series and compare the types of content available

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on television to what's available on the OTT website. In India, the strong growth in television viewing seen in the early days of the Covid-19 lockdown has slowed. In news and culture, there is a generational change away from television and into internet streaming. Standard broadcasting is becoming largely impractical. The fact that the cable world has seen a wipe-out of over 15% in the last few years seems to support the pattern. According to industry analysts, the Hindi entertainment genre's viewership has dropped from 90 percent to 65 percent in the last year. Similarly, the viewership of English entertainment channels has fallen from 30 percent to less than 10 percent" (Bansal, 2018).

Due to factors such as quick access to data and the arrival of OTT channels, a significant portion of this drop in viewership has occurred mainly in metropolitan markets (Kaul, 2019). For example, English video audiences make up about 5% of all TV viewers, and this group has increasingly migrated to OTT channels like Netflix or Hotstar to consume entertainment. (Shashidhar, 2019).

1.5 Objectives

1.5.1 To try and understand why the new generation prefers OTT platforms rather than Television.

1.5.2 To critically analyze the content on the OTT platforms like Netflix, Amazon Prime, Alt Balaji, and Zee 5.

1.5.3 To critically analyze the most popular and viewed web series in India: Sacred Games, Delhi Crime, Made in Heaven, and Mirzapur

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Chapter Two
Review of Literature

2.1 Introduction

The analysis of literature is an important part of any research project because it provides the researcher with the information needed to frame the research work on the chosen subject. The main goal of this chapter is to examine previous results to bridge this gap in past research and to explain the research issue adopted for this research for the analysis.

The study of similar literature is categorized in the following way, keeping in mind the research objectives:

2.1.1 Can the OTT platform displace cable TV and DTH?

Can OTT platforms displace cable TV and DTH? was published in The Hindu Business Line on September 26, 2019. With over 30 OTT players operating in the Indian market, video consumption has shifted quickly to digital, according to the article. This article also discusses how, as the internet becomes more affordable and mobile data plans become more affordable, more people are opting to watch video content online rather than on television. This article also discusses how Netflix, Amazon Prime, and Hotstar are attempting to attract more viewers to challenge conventional television channels' supremacy, but it might not be as easy as it appears. With the increasing threat from internet content, TV networks, including Zee, Star, and Sun have launched their own OTT platforms to hold their urban and rural audience and inflate their viewership.

2.1.2 Television: Are we living in a golden age of television, Netflix, and the future of Television.

In his article Television: Are we living in a Golden Age of Television, Netflix, and the Future of Television, published in Academia on April 18, 2016, Kranport Robert (April 18, 2016) highlights how television plays a major role in society and a way of relieving tension, as the

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average adult and teen in August 2013 dealt with unhealthy stress in their lives due to the overuse of the internet. People can watch an entire series on Netflix in one or two sittings without even noticing how much time has passed!

2.1.3 How the over-the-top video streaming facilities explosion in India has led to the arrival of distinct patterns of content consumption

Malvania Urvi (December 12, 2019) explains how the proliferation of over-the-top video streaming services in India has resulted in the emergence of distinct patterns of content consumption in recent years in an article published in Brand Equity by The Economic Times. Over the last few years, the proliferation of over-the-top video streaming services in India has resulted in the emergence of distinct trends of content consumption. Malvania also emphasizes the versatility aspect, which explains why content consumption on OTT is more evenly distributed than on TV.

2.1.4 'The Rise of OTT'

Originally published a blog post titled "The Rise of OTT," which explores how the audience's viewing habits are changing as a result of the content available on OTT platforms. The author also demonstrates **how** the popularity of these streaming platforms indicates a profound shift in how audiences engage with video content, and how the advent of OTT represents a gold mine of audience targeting capabilities for the astute digital marketer. The popularity of these streaming services suggests a seismic change in how customers interact with video content, according to the author, and for the astute digital marketer, the rise of OTT represents an opportunity. Thus, this article shows how OTT-specific advertising is heating up across the board, as marketers look to take advantage of the many benefits that this unique and versatile platform has to offer.

2.1.5 Amazon Prime and Netflix have preferred OTT platforms of the youth

The essay 'Amazon Prime and Netflix are the favorite OTT channels of the millennials' was released on Brandwagon online on September 10, 2020. refers to India's youth binge-watching

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content for 2-3 hours a day on their preferred channels, as well as a rising subscriber base, and supports our investments in our newly launched OTT Planner – DMC Video+ and the world's first gaming DSP – Dentsu Play to help advertisers focus their investments in this ecosystem. In terms of viewership and growth, India's on-demand digital streaming industry has outpaced the country's film industry. The pandemic has proved to be a fillip to the industry, with users confined to their homes as a result of television going online and an increase in online gaming. With the Indian OTT market expected to triple this year, the OTT industry presents massive potential for video content and mobile gaming services investment. According to the survey, nearly 49% of India's youth spend 2-3 hours a day binge-watching videos, with millennials and Gen Z spending an average of four hours a day consuming OTT video material. Our analysis found that OTT subscriptions bought during the lockdown era spiked across the country and populations, according to the author.

2.1.6 In the 'land of storytelling', Netflix and Amazon Prime reshape India's creative landscape.

A report appeared in The Guardian. Netflix and Amazon Prime reshape India's artistic environment in the "world of storytelling," where the author explores how the streaming platforms are producing daring TV shows, but the challenge of censorship looms large. The Emmy Awards, one of the most important nights in global television, were particularly significant for India. Several Indian television shows were nominated for the second year in a row, and it was the first time an Indian series won. The award for best foreign series went to Delhi Crime, an eight-part Netflix thriller about a violent rape case from 2012. The author mentions that India is a land of storytellers, but that this has been the case for a long time because of colonial rule. Streaming has made this possible. The author also looks at how stories that were overlooked in the past, as well as things that were forgotten or neglected, have now found a home. As the portals grew in popularity, they were met with an increasing backlash from India's hardline right-wing parties, who accused Netflix and Amazon of producing content that harmed the country's social fabric.

2.1.7 'What counts as streaming hit on Netflix, Amazon Prime?

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'What qualifies as a streaming success on Netflix, Amazon Prime?' wrote Admund Lee (July 10, 2020) in a New York Times post. A start-up may have addressed' looks at how Parrot attempts to calculate a show or film's potential to capture a viewer's interest, which is becoming exceedingly limited as content is constantly spreading. Admund also mentions what Parrot does: Original content is most likely to get in additional viewers. It will predict what a streaming network cares about the most: how many viewers a program is going to receive. The economic and home entertainment rhythms have been disrupted by Netflix. It has no live programming, no advertisements, and no prime time, despite its 183 million subscribers worldwide. Netflix, unlike network television, does not benefit much as audiences consume more hours of programming. When customers sign up, the company's income increases. Admund also mentions how the corporation provides viewing estimates to producers after the first seven days and again after 28 days. Producers that come from the conventional TV and film industries, on the other hand, are used to hourly ratings and regular box office counts.

2.1.8 'India's homegrown OTT platforms come of age to rival Netflix, Amazon

Jha Lata (November 10, 2020) in her article published in Mint: 'India's homegrown OTT platforms come of age to rival Netflix, Amazon' says the problem in the Indian market remains one of discovery and of the need for great word-of-mouth for a show or film to stand out in the clutter of offerings. With the covid-19 lockdown having disrupted viewing habits and fast-tracked the adoption of OTT (over-the-top) video streaming services by a couple of years, India's homegrown platforms, too, have emerged as stronger rivals to global giants like Netflix and Amazon Prime Video. the Indian market and their library are skewed towards Indian masses while the latter have to cater to everyone. The author also mentions how the pandemic was a landmark moment for the OTT landscape in India, with years of adoption taking place in a matter of months. Affordable handsets and low data rates have aided OTTs in gaining critical mass and reaching middle India, the division that truly reflects the country's diversity. This has brought ethnic language variations and local tastes to the forefront. There was no sleaze, brutality, or adult slang,

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and the material was well taken. People are raving about it, according to a short review of online chatter. Consumer tastes have been well captured by the new OTT players.

2.1.9 "The Rise of Web Series and other Non-Mainstream Form of TV Shows in India"

Vedant Kamble (2018) in his article: "The Rise of Web Series and other Non-Mainstream Form of TV Shows in India" examines the age of Digitalization that has changed the scene and setting of the TV shows and what they have to offer forever. Web TV shows recommend something that the mainstream Soaps just don't. Mature content on OTT platforms may take the form of a Social Relevance topic, a crime thriller, or even something psychologically provoking, and we are hungry for it, particularly after being fed up with the repetitive content that mainstream Indian TV soaps have to offer. The author continues, "We see no definite evidence of mainstream entertainment's decline in India, and it's important to remember that this TV content is watched every day by households and families, so it will continue to air."

2.10 "The Rise of Web Series in India"

Samay Adlakha (December 27, 2018) in his blog post: "The Rise of Web Series in India" explains how In India, particularly the youth is tired of seeing repetitive drama and plot of TV soaps. Content is prioritized over melodrama in web series. But content isn't the only reason web series have succeeded in capturing our attention; they've also made it a point to feed our appetite for a variety of topics and problems.

2.1.11 "Research on the Relationship between the growth of the OTT service market and the change in the structure of the Pay TV Market"

Sungwook Park and Youngsun Kwon (2019, June 19) in their article 'Research on the Relationship between the growth of OTT service market and the change in the structure of the Pay TV Market' examines how Over-the-top media firms such as Netflix, Amazon Prime, and Hulu are changing the coopetition relationship among media firms in the broadcasting market and the structure of the broadcasting industry. This paper also shows that "localization strategy,"

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"partnership strategy," "content differentiation strategy," "revenue enhancement strategy," and "service management strategy" are widely used by OTT providers in major countries with a large TV market. In addition to these strategies, pay-TV station owners use "envelopment policy" and "diversification strategy." This paper also describes the arrival of "Over the Top (OTT)" as the most recent "disruptive breakthrough" in the radio industry following the internet revolution. This paper further examines how OTT operators differ from traditional networks in that they provide audiences with a variety of media content on an on-demand basis using open networks.

2.1.12 Emergence and Future of the Over-The-Top (OTT) video services in India-An Analytical Research

Sundaravel E. and Elangovan N. (2020, May 14) in their article published 'Emergence and Future of the Over-The-Top (OTT) video services in India- An Analytical Research' observes the arrival of "Over the Top (OTT)" as the most recent "disruptive innovation" following the digital era in the broadcasting industry. Unlike existing broadcasters, OTT operators are delivering various media contents to viewers by way of an on-demand basis employing open networks. Viewers can access video content through OTT apps on any Internet-connected device like a Smartphone, smart TV, tablet, desktop computer, laptop, etc. Unlike traditional media, flooding services tell diverse stories that are not circumscribed by censors, box offices, or demographics. This research also studies how the OTT apps have become the most downloaded app category gaining social networking apps like Facebook, messaging apps like WhatsApp, and e-commerce apps like Amazon and Flipkart. The flooding market will cooperatively account for 46% of the overall growth in the Indian entertainment and media industry from 2017 to 2022.

2.1.13 Analyzing the impact of Covid-19 over over-the-top media platform in India

Divya Madnani, Semila Fernandes, Nidhi Madnani(2020, August 13) in their research paper 'Analyzing the impact of Covid-19 over over-the-top media platform in India', published by the Emerald Insight intends to find out the ratio of the audience who have switched to OTT platforms after the epidemic of COVID-19 saw strong growth in viewership of over-the-top (OTT)

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media platforms. This research would also look at the impact of COVID-19 on OTT channels in India, as it has resulted in a reorganization of consumer content tastes. The investigators used a survey and a focus group dialogue to perform primary research. During the COVID-19 emergency, the first study looked at the impact of different variables including time, content, suitability, acceptance, and work from home (WFH) on OTT channels, while the second looked at how people's behavior changed before and during lockdown using visual representation.

2.1.14 The proliferation of OTT apps in India: an empirical study of OTT apps and its impact on the college studies

Reshma and Chaithra (Feb 2020) in their study conducted on:'Proliferation of OTT apps in India: an empirical study of OTT apps and its impact on the college studies' majorly focuses on the current uprising in technology, telecommunications, and digital marketing, diversely referred to as 'the app economy', 'big tech' and 'OTT services', endures to arc diagonally the global economy. This research aims to understand, explore, and comprehend the phenomenon of over-the-top (OTT) apps and their rapid growth in India. This research also involves determining the difference between free and premium applications, classifying the most common OTT app, and categorizing and analyzing the impact of OTT apps on college students (academic and personal life). This research also distinguishes which shows are more common among students: regional or international shows.

2.1.15 What is OTT- Understanding the Modern Media Streaming Landscape

Meghan McAdams (April 18, 2019), made a study on 'What is OTT- Understanding the Modern Media Streaming Landscape', the study exposed that the OTT apps epitomize the forthcoming of India. McAdams brings up an important point: 50 percent of OTT subscribers are suffering from "subscription exhaustion." As a result of fetching through too many channels. McAdams also mentions that the evolution of large-scale networks such as Disney Plus could affect predictions for smaller, niche providers.

2.1.16 Extending the Broadcast: Streaming Culture and the problems of Digital Geographies

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Benjamin Burroughs and Adam Rugg "Extending the Broadcast: Streaming Culture and the problems of Digital Geographies". Many televised sports broadcasters are now broadcasting their material online behind geographically restricted "geofences," according to their post. It was also said that, regardless of geographical location, streaming has become a cultural tradition. In favor of a shuttling, station-hopping exercise in content pursuing, this exercise often disregards the limits and stipulations of digital broadcasting.

2.1.17 Understanding Adoption Factors of Over-the-Top Video Service Among Millennial Consumers

Dr. Sabyasachi Dasagupta and Dr. Priya Grover in their study 'Understanding Adoption Factors of Over-the-Top Video Service Among Millennial Consumers' attempts to analyze the challenge for marketers is to comprehend how consumers consuming Over-The-Top (OTT) content approve and consume communications in this arrangement successfully. This paper takes a novel approach in attempting to identify OTT usage trends and adaptability factors among consumers. This study aims to comprehend and interpret the types of content perceived, predicted, and demanded by the target audience, thus determining how users make content decisions on OTT platforms. This research aims to better understand the indulgence factors that influence OTT content acceptance and use.

2.1.18 New Media a change Agent of Indian Television and Cinema: A Study of Over- the – Top Platforms

Dr. Paramveer Singh (2019) in his research paper 'New Media a change Agent of Indian Television and Cinema: A Study of Over- the – Top Platforms' where he studies that how the new technologies, which are used by the audience to watch movies and documentaries on their devices. Netflix, Amazon Prime, Hotstar, Zee5 and ALT Balaji, Jio tv are some instances, which are providing movies and additional video content through the internet. Singh's solution is to conduct research using a survey tool to learn about youths' online video entertainment viewing patterns. According to the report, the future of Overtop requests in India is promising, owing to smartphone saturation, international partnerships between media entrepreneurs, cost-effectiveness, and the

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medium's digital content. To learn about the latest developments of Indian film and television as a result of over-the-top facilities. The author also seeks to understand Indian audiences' perspectives on developments in the Indian television and film industries as a result of over-the-top applications.

2.1.19 The Replacement of Convectional Television of Streaming Service

Chaya Kohli (2020) in her research: 'The Replacement of Convectional Television of Streaming Service' studies the growth in remoteness to the Internet is changing the Indian cinema fast. Kohli tries to study and confirms that streaming services in India are not just swapping predictable or cable TV but also affecting the content of the film and television industry. Kohli investigates and discovers that in India, subscription channels are not only replacing traditional or cable television but are also influencing the content of the film and television industries. Kohli also wants to learn how Indian television and film are evolving as a result of new streaming channels, as well as how people are using these platforms to watch video content. According to the research, Netflix, Amazon Prime, and Hotstar each account for a significant portion of the Indian streaming service market. In addition, both respondents decided that streaming apps have a future in India, according to the report. Kohli also attempts to find evidence that the level of the outreach of these given streaming platforms in India may be inadequate due to piracy, illegal account sharing and, lack of regional and traditional content on these platforms.

2.1.20 The Burgeoning Digital Media Consumption: A Challenge for Traditional Television and Advertising Industries - An Analysis

Ritu Bhavsar in her research paper 'The Burgeoning Digital Media Consumption: A Challenge for Traditional Television and Advertising Industries - An Analysis' references that numeral media has become a crucial part of everyday lives and is a projecting medium used for the get-together and distributing material, socialization, entertainment, and marketing. Improved internet access, unconventional digital computers, cheap data rates in India, and the reachable, on-the-go aspect of internet media are all factors contributing to a shift in user preferences and arrogances.

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Chapter Three
Methodology

3.1 Research Design

The research methodology approach used to study this matter is both: The Qualitative method and The Quantitative method. This research aimed to determine the emergence of OTT platforms during the pandemic and their future potential if platforms can replace television, and to do so, a proposition was created.

For the same, a quantitative approach was used. Residents of Vadodara participated.

3.1.1 Qualitative Research Method

As this research aims to study the objective to analyze the most popular web-series streaming on the OTT platforms, the qualitative method will help to analyze this objective and demonstrate why they are popularized by the audience. The secondary data will be used to study the web series' content streaming on the OTT platform. Sacred Games, Delhi Crime, Made in Heaven, Mirzapur.

3.1.2 Quantitative Research Method

This study also aims to study that why the younger generation i.e., Gen Z prefer OTT platforms for their entertainment purpose rather than the television. Thus, evaluate the same Quantitative method will be used. A questionnaire will be circulated virtually to collect primary data from the different groups of generations to know their preference and why they prefer and favor a particular platform for their entertainment and compare with the Gen-Z.

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Chapter Four

Analysis

4.1 Data Analysis

The researcher aims to gather primary data that supports the argument. This dissertation approaches a questionnaire that will be circulated among 65 participants of Vadodara from different age groups virtually to collect primary data from the different sets of generations to know their preference and why they prefer a particular platform for their entertainment and leisure.

4.1.1 Age of the participants
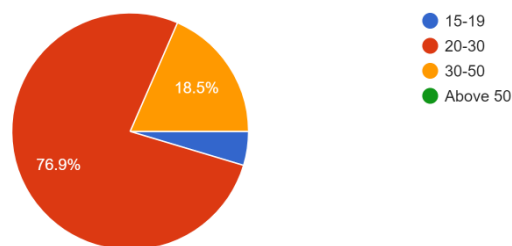
From the about chart 4.1.1 one can see that a major population that is dependent on the OTT platform are people that belong to age from 20-30 years. Gen Z was born into a world of peak technical advancement, where information was instantly accessible and social media became increasingly ubiquitous. While Millennials were called "internet pioneers," who bore witnesses to the explosion of technology and social media, Gen Z was born into a world of peak technological innovation, where information was instantly accessible and social media became increasingly universal.

4.1.2 Are the participants aware of OTT Platforms and their trends?

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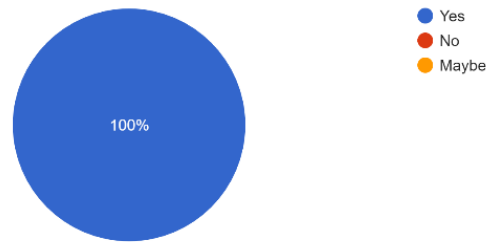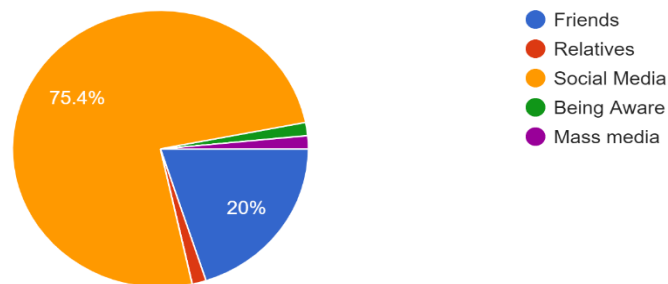

From the above chart 4.1.2, one can identify that how all participants are aware of the OTT Platforms and their trends. OTT channels have grown in importance as a result of the virus lockdown and people being stranded at home, and everyone is aware of it. Content viewing has become more easy, open, and inexpensive for a larger range of consumers. Anyone with a cell phone and access to the internet can watch a movie from anywhere in the country.

4.1.3 How do the participants get to know about the OTT platforms?

From the above chart 4.1.3, one can identify that how social media is a pioneer of awareness. 75.4% get to know about the web content from social media. It's impossible to skip social media these days. A social media awareness exercise is a valuable method for reducing the likelihood of these theatrical blunders and providing leverage for an organization in the event of a social media gaffe.

4.1.4 During the lockdown which platform did the participants use most of the time i.e., Television or OTT platforms for their entertainment?
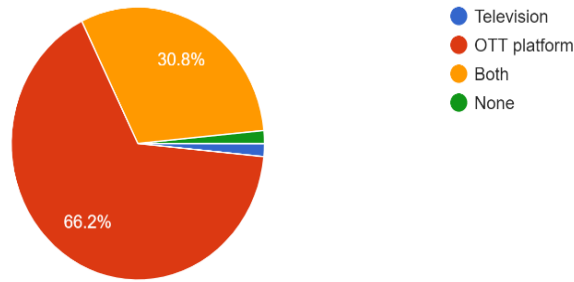
From the above chart 4.1.4, one can see that 66.2% of the participants were reliant on the OTT platforms for their entertainment and leisure purpose, and Industry and internet search data show viewership on OTT platforms indeed spiked in April, especially in smaller towns and cities. The early effect has not continued for all platforms alike, but net viewership continues to be much higher than pre-pandemic months.
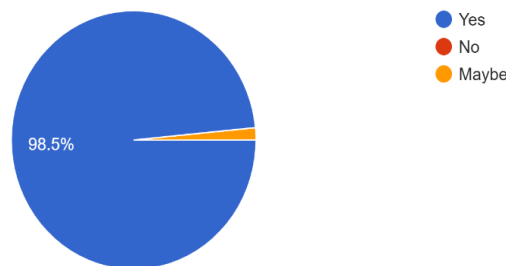
4.1.5 Do participants think that after the outburst of Covid-19 OTT platform has gained more popularity?

From the above chart 4.1.5, one can derive that OTT platforms have gained popularity after the outburst of Covid- 19. Theatrical screening is limited to a certain time and site, whereas OTT viewing is not. With free data, you can watch as much video as you want online. We will be confronted with a major crisis. Cinema is a ritual, and if you break it for four or six months, you'll stop a lot of people from going to the movies. And if there is a decrease of 15-20%, which is now on the decline, cinema will be severely harmed.

4.1.6 Have participants watched any of the following series streaming on the OTT Platforms?

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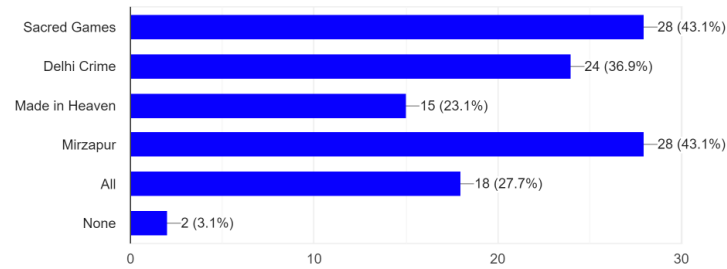
As we can see there are graphs 4.1.6, as the questions are related to each other. The participants were asked if any of the web series that the researcher has chosen for the qualitative analysis. Sacred Games was chosen by the majority of the crowd. Sacred Games is one of the most popular web series on Netflix, with over a million viewers. Mirzapur, which is currently streaming on Amazon Prime, is the second most popular among the participants. The third most successful film is Delhi Crime, which is also available on Netflix, and the fourth is Made in Heaven, which is available on Amazon Prime. When asked why they liked these shows, the majority of the crowd said it was because of the plot. As a result of our greedy craving for good entertainment, these web series are focused on true events or lives or are adaptations of famous novels. As a result, actual and raw material appeals to the viewer.

4.1.7 How do participants get to know about some specific series streaming on OTT platforms?
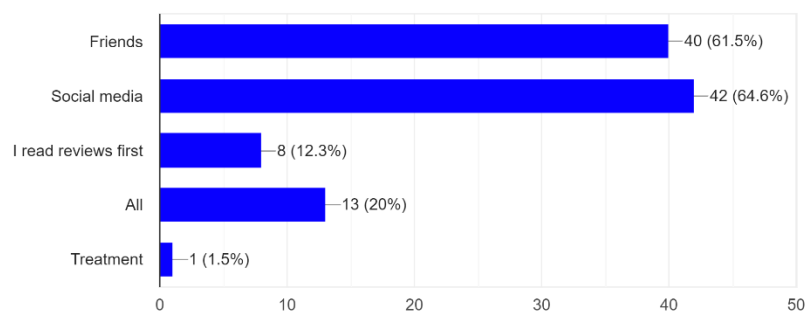

In the above graph 4.1.7, we can make out that how social media plays an important role when it comes to a younger audience. The use of social media has become a required everyday occurrence in today's culture. Social media is a platform for social networking, news and information dissemination, and decision-making. It's a useful tool for communicating with others

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locally and globally, as well as for sharing, creating, and disseminating content. Via ratings, marketing tactics, and ads, social media can affect customer purchasing decisions. In short, social media has a significant effect on our ability to collaborate, shape partnerships, access and disseminate information, and make the right decisions. People have said that they learn about new content from their peers. It is largely seen that if there is a particular content that is popular it created a buzz amongst the friends and that influences to watch that piece of content. It is also observed that people are less into online critics and reviews because if the larger part of the audience has enjoyed a particular piece of content it creates a FOMO.

4.1.8 Does the viewing experience change in the OTT Platforms?
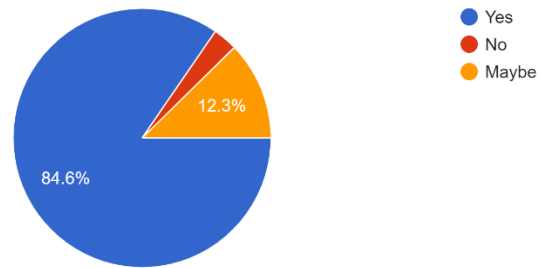
Finally, the participants were asked if their viewing experience has changed in the OTT platforms and the response can be derived from the above chart 4.1.8, that 84.6% of the participants vote yes, that it did change. The film industry has been shaken by the rise of OTT channels. The increase in the standard of living, the evolution of smartphones, universal and inexpensive Internet access, growing adoption in rural areas, and changing audience tastes are all propelling it forward. In a real sense, content is now king, and it is tailored and allows for more oriented delivery. Several OTT players have succeeded in catching eyeballs by producing original programs and documentaries in addition to live entertainment. The proliferation of OTT outlets makes filmmakers concerned that this might be the death knell for the theatre experience. Positive films are increasingly turning to over-the-top (OTT) distribution to hit a viable target audience. Video streaming services have made watching movies more affordable, easy, and accessible 'on the go,' particularly for binge-watchers.

4.2 Content Analysis

4.2.1 OTT vs Television

Video content used to be delivered to consumers through cable providers with a box connected to a television. The internet, and with it, mobile access, became a major part of our lives as the culture and technologies we use change. As a result, content distributors such as Hulu and, most famously, Netflix launched and developed a new form of television model. Users could watch TV shows over the air to any computer that was connected to the internet, thanks to their business model. Smartphones, tablets, printers, and wired TVs all fall under this category. "Although there are several payment structures (subscriptions or those that contain advertising), the current scheme is built on top of the existing closed TV framework. This is where the word "over the top," or "OTT," comes into play (Graham, 2018). People are increasingly "cutting the cord" from conventional broadcast networks in favor of OTT and online services for their regular entertainment consumption. Users are also appreciating OTT services' accessibility: they can pick what they want to watch, when they want to watch it, and interrupt or repeat content as desired from anywhere in the world. Around the same time, OTT networks are often less expensive than conventional cable or satellite, resulting in an increasing number of people switching to these critical networks.OTT services also allow for specific demographic targeting (Royle, 2020). With over 30 OTT players functioning in the Indian market, video consumption has moved rapidly to digital. Data consumption in India has increased 32 times in the last five years to 9.06 GB. "The KPMG Eros Now report says that Indians, on average, spend 70 minutes a day per person on video platforms. That's 8.2 hours per week on OTT platforms such as Netflix, Amazon Prime, or Zee5" (KS, 2019).

Internet streaming services have a diverse selection of content in both provincial and global languages. They frequently have links to original programs and films that are not shown on traditional television. These channels can also be accessed via cell phones and tablets, allowing users to watch them even though they are not near a television. As a result, they become very useful for people who do not own or cannot afford a tv, allowing them to use their cell phones

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instead. For example, cricket is a popular sport in India, and Hot Star has made cricket matches accessible to a large audience who do not have access to cable television on their phone screens. In these streaming sites, whole seasons of tv shows are often launched at once, allowing viewers to binge-watch instead of waiting for new episodes to air at regular intervals. This gives people more flexibility in their time and allows them to schedule when they want to watch something. Additionally, online streaming platforms also provide freedom to viewers in terms of pausing the show, taking breaks, and going back to previous episodes for recall. Since these streaming platforms work on a subscription basis, there are no unnecessary breaks for advertisements that happen on TV (Rout, 2020).

Hotstar is also attempting to break into the Indian market with its material, announcing that it will produce original films under the Hotstar Special name. One of the most important motors in the OTT room is exclusive material. It's available on Eros Now, Zee5, and ALT Balaji, a homegrown video-on-demand service. Amazon Prime and Netflix, as well as Hotstar and Voot, compete, with original programming being the differentiator. Healthy content is still in demand from the viewer. Despite existing OTT content, it is perceived growing demand for exclusive and unique content that would keep users hooked to the platform. Gemplex is into ideation, curation, and production of content (Tiwari, 2019). OTT can make a big difference in your viewership because it allows you to provide your content to them without making them go through hoops, which leads to a positive user experience. Plus, the OTT delivery program is likely to be able to provide the content they want at a price they can afford, which is unlikely to be in the hundreds of dollars. And when you do that pair great content at a price that's valuable to your audience you win viewers for life. At the end of the day, it is all about getting more of everything for less. (Hamm, 2021)

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4.3 Audience and Content

4.3.1 Sacred Games

Sacred Games ushers in a new age for Indians, who had to rely on Western shows for entertainment because we couldn't get enough of the noisy and unnecessarily dramatic Star Plus soaps. The plot is captivating from start to finish, and the dialogue is sublime. It's no surprise that young Indians around the world are watching. The popularity of the Sacred Games in India is since everything exposed in the serious is Indian. It is undoubtedly the amount and diversity of such a strong cast that has made this series so iconic in this country by now. Plus, everyone knows about the reputation of Netflix, the types of shows Netflix telecasts are very unique and different in themselves. The storyline and propaganda provided by the series are what set it apart from other shows, and it has often attempted to step beyond general prejudices of our culture, whether by vocabulary or character sketches. The series has struck a great chord with the viewers, and it has now turned into a wild fever. This series is based on the novel Sacred Games by Vikram Chandra. The show is set in Mumbai, India, and focuses on the lives of the wealthy, famous, and criminal. Several historical attitudes toward violence, politics, racism, gangsters, religion and the police are all true. The novel and series are set against the historical backdrop of the 1993 Bombay Bombings. It tells about the rise of the Shiv Sena party in Bombay.

4.3.2 Mirzapur

Mirzapur, an online streaming series has made its place in the industry and built its exclusive kind of fanship. It is a fictional story of a region in Uttar Pradesh and talking about the mob and drug crimes in the 'Purvanchal region, Mirzapur gives you the worldwide crime thriller you never knew (Ivanova, 2020).

Mirzapur is effortlessly deliberate and detailed where the creators just flawlessly left their viewers on a nail-biting 4-5 last minutes of every episode which were cliff hangers (Urvashi, 202). They expertly entrap the audience, making them eagerly anticipate the next episode. The series depicts very true patriarchy in which women aren't just updating the guys. Women's protagonists

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are very active in the story, with major constructions that move the plot forward. There are no 'good' hero-like typescripts in Mirzapur. People in this show are less cruel than anyone, and the storyline puts the viewers' values to the test in terms of who they support. The tenet of idiomatic vocabulary, which is used by the protagonists and language that is common to the majority of North Indians, is a significant flaw in crime and drama thrillers. The use of ethnic dialects and lesser-known idioms adds a tinge of humor and flow to distinctions that seem to be well received by the public. The series is ecstasy for Indian crime and thriller fans, as we have only seen this genre in western series before, but this recent development in the Bollywood industry has changed the way stories are told. The underappreciated actors are gaining popularity as a result of their abilities. The way of trying to define the realistic genres to the audience through the series is done very accurately and nicely. Given the fact that every part of these series is raw, attractive, disgusting, and incredibly aggressive, they are fantastic! To believe it, you must watch the series. Breathtakingly portrayed and promising to have you on the edge of your seat.

4.3.3 Delhi Crime

Netflix's new seven-part thriller, Delhi Crime, tells the vicious story of the Jyoti Singh Pandey gangrape case all over again. The novel aspect of Delhi Crime is that it does not procure; it is deliberate, winding, and not in a hurry to finish. The video seems to be another officer in the dimly lit police station, seeing what we are witnessing for the first time (Majudar, 2019) The squad is seen hurtling the minor leads like a well-oiled machine from the suburbs of Delhi to high-risk Naxal fields, with each discovery offering the sleepless officers the push to keep moving before they get to the bottom of the case. Delhi Crime contributes to balancing the misleading media portrayals of Indian police officers and catalyzing sympathetic discussions about their working conditions. But it may also be that bestowing these other life-threatening blunders an opening to address the audience's prevailing observations. Delhi Crime cannot grasp this level of wisdom and works best when it sticks to frustrating to redress the horror of what occurred that December night (Ramnath, 2019). the profound effect of this night on a country, Delhi Crime relies on half-truths

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and outright lies in an attempt to clear the police department by dramatising not only the case but perhaps the crime itself.

The description of the victim's and her male friend's nude bodies (even for a fraction of a second) would make your stomach turn. The situation has enough vivid facts in the public domain. By saving us any more, Delhi Crime must have done a lot better. Shefali Shah is a fantastic actor, as are Bhupendra Singh, Rasika Dugal, and a slew of others. However, the same cannot be said of the series' goal. Crime Patrol, for example, is a television programme that depicts the hard work the cops put in to solve crimes. The officers, on the other hand, are widely regarded as ineffective. The perception must be combated not only by good work, but also through ensuring that women can go out freely on the streets, that the public is not turned away from police stations in the name of authority, that city buses do not become rape zones, and that no woman has to go through what the December 16 victim did (Vandana, 2019).

4.3.4 Made in Heaven

The spectacle of upper-class formalities including the age-old traditions, battling egos, and patriarchal influences at play have fascinated audiences across the globe. And yet India, on stride to be the youngest nation in the world by population, is also grappling with feminism and liberties of a new age (Arora, 2019). The show grapples with its issues in a sobering manner, and its disdain for its subjects isn't dressed up in tinsels and melodrama, thanks to its insight for good characterization and constructing multidimensional characters. The show creates relevant pairings and tries to illustrate the country's changing social consciousness. This honesty is what makes "Made in Heaven" so enticing and intriguing. While Bollywood may polish over these hard realities, a streaming medium, with its freedom from censorship and murky box office numbers, frees the makers. The only drawback is that not every nuptial element contributes to the overall narrative, and the far-flung office and embedded home themes were often incompatible. But it's in the way their characters' arcs are constructed that the mature storytelling shines through. The characters are unpacked over time as the past collides with the present, like a photographic film

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strip slowly unveiling its entire portrait in a dark space. Protagonist disintegrating marriage is interspersed with flashbacks to the events that led to it; the flashbacks are timed in such a way that we can appreciate her tolerance and conflicted conscience. Other character's one-night stands are set against his childhood abuse. His struggle is internal, sparked by the shame of his actions. However, there is much to be said about the show's monumental role in normalizing homosexuality, especially in the bedroom.

"Made in Heaven" not only breaks barriers for streaming originals, but it also doesn't hold back. Nonetheless, the show is part of a limited but growing trend of broadminded and audacious shows that reach into a previously underserved segment of the Indian market. The story not only discusses these topics, but also provides enough opportunity for audiences to reflect on culture, their own identity, traditions, values, and marriage as an institution. However, there is still a void in the show because it does not address the caste problem. The clients of the elite class, even with their education and privileges, restrict the meaning of marriage to mutual concessions and compromises in the name of honor, money, and class (Trivedi, 2019).

Chapter Five
Conclusion

This dissertation aimed to find that how the developmental years of Generation Z were categorized and influenced by a snowballing number of media platforms, devices, and content. As a result, the cohort has begun to engage in television and internet habits such as multi-screening, which requires their ability to process content. When combined with a low attention span, this would result in material fatigue when choosing to choose what to watch on over-the-top tv. To observe and study which generation relies more on OTT and which on television, the researcher used both quantitative and qualitative approaches. This dissertation also sought to determine the most popular web-series streaming on OTT Platforms, which led to the discovery of why viewers, especially Generation-Z, prefer OTT Platform content. The observation that the use of OTT platforms increased significantly during the pandemic was proved correct. Have shown that OTT platforms have undergone significant inorganic growth by absorbing market share from other platforms. While the researcher was unable to confirm that OTT would overtake cinema, we can see that there has been a sudden increase in the use of OTT over other mediums and that people are enthusiastic about movies being released on OTTs at the same time as they are in theatres. This demonstrates that, although OTT channels cannot completely overtake cinema, they are establishing a distinct market.

Theoretical and realistic implications can be drawn from the sightings and observations made during the research. The study applies to generational and media analyses in theory. Furthermore, the survey used as a primary source showed no significant differences between generational cohorts, with each portion being scored on a par with the others. Many people have been drawn to OTT sites as a result of the Covid-19 crisis. This work will also lead to a future thesis about how over-the-top service creators and programmers will create perfect and optimal customer interfaces for Generation Z.

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