“A COMPARATIVE STUDY ON VIEWER'S BEHAVIOUR TOWARDS OTT AND TRADITIONAL PLATFORM”

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In partial fulfilment of the requirement for the degree of

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Submitted by

EMIL JOHN (200021065863)

THAHSEEN RASHEED (200021065906)

VINIMAY MANOJ (200021065945)

Under the supervision of

Ms. ANJANA C. A.

Assistant Professor, B.Com COMPUTER APPLICATION

DEPARTMENT OF COMMERCE (COMPUTER APPLICATION)

BHARATA MATA COLLEGE, THRIKKAKARA, KOCHI

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DEPARTMENT OF COMMERCE

(Affiliated To Mahatma Gandhi University-Kottayam Accredited with A+ Grade by NAAC)

THRIKKAKARA P.O, COCHIN-682021

TEL-0484-6007730, 0484-2425121

BONAFIDE CERTIFICATE

This is to certify that this dissertation entitled **"A COMPARATIVE STUDY ON VIEWER'S BEHAVIOUR TOWARDS OTT AND TRADITIONAL PLATFORM"**, has been prepared

by **Emil John, Thahseen Rasheed, and Vinimay Manoj** under my supervision and guidance in partial fulfilment of the requirement for the Degree of Bachelor of Commerce of Mahatma Gandhi University. This is also to certify that this report has not been submitted to any other institute or university for the award of any degree.

Signature of the HOD

Dr. Somasekharan T M

HOD and Assistant Professor

B.Com Computer Application

Signature of the Guide

Ms. Anjana C A

Assistant Professor

B.Com Computer Application

Place: Thrikkakara

Name & signature of external examiner Date:

DECLARATION

We, **Emil John, Thahseen Rasheed, Vinimay Manoj**, B.Com Final year students, Department of commerce (Computer Application), Bharata Mata College Thrikkakara, hereby declare that the Dissertation submitted for the award of Bachelor's Degree is our original work. We further declare that the said work has not previously been submitted to any other University or Academic Body.

EMIL JOHN
(200021065863)

THAHSEEN RASHEED

(200021065906)

VINIMAY MANOJ

(200021065945)

PLACE: THRIKKAKARA

DATE:

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JOHN THAHSEEN

RASHEED VINIMAY

MANOJ

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CHAPETR -1
INTRODUCTION

1.1INTRODUCTION

Global enterprises such as Sony Pictures, Walt Disney Pictures , Universal Pictures, 20th Century Fox and Warner Bros. Invested in the industry along with Indian enterprises such as Sun Pictures, Geetha Arts ,AVM Productions, Prasad's Group, Zee, UTV, Suresh Productions etc. By 2003 As many as 30 film production companies had been listed in the National Stock Exchange of India (NSE).The motion picture industry consist of certain technological and commercial Institutions of film making, which include, cinematography, animation, film production Companies, film studios, film production, screenwriting, pre-production, post production, film Festivals, distribution and actors, film directors and other film crew personnel. This involved huge expense for making films and for the pre and post production of the movies. Therefore Indian cinema is the largest national film industry in terms of the Number of films produced, with 1,813 feature films produced annually as of 2018. In this prevailing Condition, 183 billion Indian film industry is going through its worst phase due to the lockdown Necessitated by the corona virus pandemic.This gave rise to the emanation of OTT Platforms. Over-the Top media service is said to be a streaming service offered directly through internet which attracts the viewers' mind easily. OTT replaces cable, satellite television that was traditionally the main controller or distribution of such contents.This term is very synonymous with Subscription-Based Video-on-Demand (SVOD) Services which offer access to film and television content. Due to this uncertain situation big releases have been postponed, theatres unable to screen Movies, Iilm, TV and web series shootings halted, daily wage employers struggling lor their next Meal. While the impact of the lockdown on the industry at large is still being evaluated, we take a look at how film production and related fields have suffered in India over the past month. Eventually led to an increase in OTT platforms such as Amazon prime, Netflix, Disney+Hotstar Etc. I his demonstrate how the film market can continue to have a significant positive impact on The Indian economy. Now a day's, people are more conscious about digital media platform. AS more and more media Companies are gearing towards over the top services when people are rapidly changing their Behavior it's easy for consumers and over the top services company to make the virtual world Flexible according to the needs and wants.This study mainly aims to unleash the veil of the perception of the consumers towards the OTT Media services and traditional platforms.

1.2STATEMENT OF THE PROBLEM

The OTT has really disrupted our country's entertainment sector. It has been more comfortable, accessible and affordable for the large segment of the consumer’s. Anybody with a mobile phone and internet connection can sit anywhere in this world and catch-up with the latest technology. As the lights are going out on shoots, movie premiers and certain live events , we must say that The only silver lining admist all these is the advancement and the popularity of the OTT media Service. There is always a very high degree of demand for high- quality contents which is Increasing day by day from the common people. Therefore, this study attempts to analyse the Consumer behaviour towards OTT platform and traditional platform in Ernakulum city.

1.1NEED AND SIGNIFICANCE OF THE STUDY OTT

platform has played a significant role in the modern times, The value of OTT is based on the Increasing number in mainstream media consumption through online media channels. The Significance of the study is to provide a better understanding on the emergence of OTT media Services. This study portraits the changing pattern of the viewers behaviour after the emergence of OTT platform its usage rate etc. The OTT industry in India is looking promising and the Development across the industry inspire us to understand the factors that are enabling a shift of Users from traditional television to over the top platforms these platforms provide an outstanding TV experience that brings a high level satisfaction to the users.

1.4 OBJECTIVES OF THE STUDY

- To evaluate the behavior of consumers towards over the top platform and traditional Platform.
- To study the usage rate of OTT application.
- To determine the performance of OTT platforms and to evaluate their performance.
- To study the role of digital marketing through OTT platform
- To study the changing pattern of consumer demand with respect to OTT and Traditional Platform.

1.5 SCOPE OF THE STUDY OTT

platforms are not limited to entertainment only, but also they bring health & fitness and education to the table for different kinds of audiences. And for that reason, people from all over the world and different areas in a country (rural & urban) use OTT platforms more than anything. OTT, marketers can control how and when their marketing efforts are broadcast in order to target specific demographics. Consider the case of a new digital brand. Instead of spending money on generic ads like subway ads, they may use smart TV commercials to target their specific consumers. There are multiple career options in the field such as anchoring, advertising, audio engineering, broadcasting engineering, radio jockeying, disc jockeying, video editing, print, graphics and website designing, event planning etc.

1.6 METHODOLOGY OF THE STUDY

1.6.1 POPULATION:

The population for the study is limited to OTT users in Ernakulum city.

1.6.2 SAMPLE SIZE:

The sample size for this research is 60.

1.6.3 SAMPLING TECHNIQUE:

The technique used for sampling in this research is convenient sampling.

1.6.4 COLLECTION OF DATA:

Primary data are collected through survey by using questionnaires. Secondary data are collected from books, journals, websites, articles etc.

1.6.5 DATA COLLECTION METHOD

Data collection is the most important part of any of the research. Generally primary as well as secondary ways are available for data collection. Data can be classified into two types: -

PRIMARY DATA

Primary data is the original data collected by researcher himself for a specific purpose.

SECONDARY DATA

Secondary data is not original it is collected by somebody else for some other purpose. Hence, we have used both primary and secondary source of data.

1.6.6 TOOLS FOR DATA ANALYSIS

For proper analysis of data percentage analysis, graphs and ranking were used for filtering information and preparing chart for deducting inference.

1.Mean It is the sum of observation / number of observations.
2.Percentage Analysis The data that is obtained from questionnaire is analysed through percentage analysis. The results are shown on the percentage basis.
3.Ranking Method Ranking of the data is also done accordingly. It is done by taking the percentage as base. And ranks are given to the results.
4.Graphs Graphical representations are used to show the results in sample form. Graphs are prepared on the basis of the data that is received from percentage analysis. Graphs include pie chart and bar graphs.

1.7 LIMITATIONS OF THE STUDY

- The educational and technical knowledge acted as an impediment during the collection of the data
- Area coverage is limited to a sample size of Ernakulam city only.
- Personal bias of the respondents affects the reliability of the data collected
- Due to the continuous changes which happens in our surroundings, we may find that what is relevant today may be irrelevant tomorrow.

1.8 CHAPTERIZATION

CHAPTER 1

The first chapter deals with the introduction to the topic" COMPARITIVE STUDY ON VIEWERS BEHAVIOUR TOWARDS OTT AND TRADITIONAL PLATFORM Introduction, statement of the problem, need and significance of the study, objectives of the study, scope of the study, methodology of the study, limitations of the study,chapterisation.

CHAPTER2

The second chapter deals with the review of literature done by other researchers on change in consumers behaviour towards OTT and traditional platform.

CHAPTER 3

The third chapter deals with the theoretical framework, it deals with some general theories, Functions, problems Etc. About on this topic

CHAPTER 4

The fourth chapter deals with the analysis and interpretation

CHAPTERS 5

The fifth chapter deals with findings and suggestions.

CHAPTER-2

REVIEW OF LITERATURE

2. REVIEW OF LITERATURE

An extensive literature survey aided in the collection of the required literature for my study.Studies from multitudes of sources were collected and presented in a lucid and meaningful Manner. Numerous studies have been carried out by researchers and institutions at various levels To reflect on this area of study. Therefore it is very important to conduct a carefüul review of the Available literature on OTT platform to fill the gap prevalent in the present period of research. Is chapter is thoughtful attempt in this direction. Though immense literature is available in this Area, only a few significant studies are reviewed here. I extend my due respect for the meticulous Efforts of various authors in conducting such researches .With the aid of Science Direct, MENDELEY and Google Scholar, I was able to identify and pen down few literatures relating to My field of study. **Market Outlook 2020**. People prefer to watch OTT Video platforms on Mobile Phone the most Rather than smart TV, laptops or tablets as Mobile phone device provide high personalization Compare to other devices which is one of the most important factor that viewers are switching From traditional television channels to OTT video platforms. One of the key drivers for Increasing market share of OTT video platform is penetration of Mobile computing devices. The niche theory is analyzed by the following three indices: niche breadth, niche overlap, and Competitive superiority. A wider niche breadth means that one medium is capable of satisfying a User's wider range of needs within a dimension and denotes how much the environment and the community mutually suit each other. When the environmental conditions change, a local Community with a wide niche breadth is more capable of adjusting and more unlikely Be Extinguished, because it relies very little on one single type of resources. By contrast, a Community with a narrow niche breadth uses and is Sustained on a few types of resources Efficiently , but when the environmental conditions change, it is at risk of being less able to live on other resources in lieu of the old ones upon which it had previously been dependent.Niche overlap is a notion used to assess the similarity level of resource use by two species, and yet thisindex cannot tell who is more likely to win the competition. Another index, competitive superionty, examines who makes better use of the resources at hand. The value is inversely associated with its meaning; a bigger value stands for milder competition, while a smaller one signals more intense competition.

In the study on “New Media as a Change Agent of Indian Television and Cinema: A study of over the top Platforms” by **Singh, Paramveer. (2019**), the author opines that Indian Cinema is undergoing a metamorphosis due to the emergence of digitalisation through the internet. He points out that applications like Netflix, Amazon Prime, Jio TV, Hotstar, ZEE5 and ALT Balaji are the new convergence of Television. The study has revealed that Hotstar, Jio TV and Netflix Are the major and leading players among the OTT Platforms in India. Though Amazon Prime is Renowned all over the world, it has only a small audience share in India. The study also identified That Indian customers prefer to use these applications free of cost. Web series is the most Prefered content telecasted through OTT Platforms. The study also revealed that the perception of Indian customers pertaining to the change in Indian Cinema and Television industry did show positive signs.

Singh, P, ‘New Media as a Change Agent of Indian Television and Cinema: A study of over the Top Platforms’ (June, 2019) study was conducted to know how lndian Television and Cinema are Changing due to new online platforms and how youth is using these new digital platforms for Video content watching. It was found that youth prefer to watch web series and movies on OTT.On an average viewer spend 2 hours on OTT and most prefer time to watch OTT is night time.OTT is preferred over television among youngsters because of service, personal medium and availability of International content.

Park, S., & Kwon, Y. (2019), in their paper “ Research on the Relationship between the Growth Of OTT Service Market and the Change in the Structure of the Pay-TV Market” identified that OTT Platforms like Netflix, Amazon Prime are revamping the competition among the various Firms indulged in the broadcasting industry. The paper witnesses the emergence of OTT Platforms as a disruptive innovation’. Revenue generated from OTT services and fixed broadband subscriptions were selected as the variables in order to assess the degree of development in the OTT market.

Chen& Yi-Ning Katherine (2017), in their study “Competitions among OTT TV platforms and Traditional television in Taiwan: A niche analysis” tried to examine how OTT Platforms act as a Substitute for Traditional Television. The results of the study proved that traditional television Has been overshadowed by many western OTT Platforms.

Their study fell prey to the limitation Of demographic heterogeneity as majority of the samples did belong to the young category of Respondents.

Mohanvelu, K. S., DTH service-challenge from internet (2016). The TV industry, in general And DTH service, in particular needs to evolve a suitable response to remain relevant in the Coming years. DTH architecture and programming content is based on broad viewership and Needs to transform itself into both broad based as well as individual viewing. Streaming TV is a Multisided, quasi-iterative, and rapidly developing marketplace, in which inheritant pattern Prevail alongside and often in rivalry with new styles of production, transmission, and Consumption

.

Gimpel, G. (2015), in his research study titled "The future of video platforms: Key questions Shaping the TV and video industry" which was conducted in collaboration with Massachusetts Institute of Technology Centre for Digital Business and Cognizant raises questions pertaining this Uncertainties prevailing among the executives regarding the future position of video platforms.This paper has drawn insights from the platform theory.

Abreu J., Viewer behaviors and practices in the (new) television environment (2013), the Results provide a detailed insight about the habits, dynamics and behaviors of spectators Regarding the actual scenario of television. Lt s allowed to identify the most related criteria Considered by viewers when determining what to watch on TV. Out of all important one is the Program type followed by the state of mind (mood), individuals who share the couch with and The time available to watch TV.

Gaskins and Jerit (2012) also proposed that new media might not be the most crucial factor Eroding old media's chance of survival. Their study demonstrated that those who claimed they Had ditched newspapers and TV news expressed very stil political preferences and often Complained that those old media were under the sway of parties they were against; it was not the Intemet, but rather their political beliefs that pushed them to reject old media.

Singh, J. And Sandhu, N. (2011) in the article" What Interests the Indian Television Audience?-An Empirical Study" bifurcated the television programmes in India into popular and unpopular Categories on the basis of the preferences of Indian viewers. The study did reveal that news,Infotainment, movies and reality shows are popular among the respondents. On the other hand Teleshopping, travel programmes.programmes for children and sports are to be categorized under The head unpopular genres.

Dimmick, Feaster, and Hoplamazian (2010) investigated the competitive dynamics between Mobile devices and conventional media, arguing that developing niches are not merely about diDerentiated services, but also the abilities to satisfy specific needs users have on the time-space location. Previous studies largely focused on users' gratification and the sum of time spent alone, yet their research took into account "location" and the special traits of each medium (e.g. Portability). The research categorized variables into and conventional media each possess their "news types and "time-space (e.g. during commuting, at home, and at work) for niche Analyses and concluded that mobile devices Own niches "under particular circumstances." Findings demonstrate that TV news is Competitive and popular when it comes to weather forecasts and general news, whereas online News is competitive for sport news.

Fast growing OTT platforms such as YouTube have traversed roughly three phases since 2000 (Steinkamp, 2010). First, the Intermet was included into TV program promotions; that is, promos Were circulated online to seek and convince Internet users to watch programs airing on TV. In This phase, the Internet was used mainly to drive viewers to watch the TV programs the Traditional way. Next, short shows and plays with a small budget were streamed online; this was Seen as a critical twist where the Internet started to play more than just an auxiliary role for TV Program promotions. Investors gradually uploaded original creations (of shows, scripts,dramas,Etc.) that were experimental and bolder than regular I programs, in terms of the selection of Topics and the way they were presented, despite quite nmited resources, budgets, and casts.Eventually, the Internet became another major bauencid lor full streaming of TV and online programs or pretty close to how You'lube and Netflix now operate. Investors not only can have Their TV programs and movies streamed online, but also have produced well-budgeted and Sophisticated programs customized for online platforms. At the same time, membership has been Integrated into the operations of online streaming platforms, enabling only members to access the Online programs. During this phase, online streaming platforms were almost an outright Independent medium with their own audience and customized contents (Steinkamp, 2010).

CHAPTER-3
THEORETICAL FRAMEWORK

3.1 THEORETICAL FRAMEWORK

OTT gained significant traction in India with the launch of both Ditto TV (Zee) and SonyLIV 1n The Indian market around 2013. Ditto TV was an aggregator site that featured shows across all Media platforms including Cbs, Sony, Viacom, Zee, and more. There are currently about 40 Over The Top Media Services (OTT) providers in India that deliver digital media over the Internet. In fiscal 2018, India's OTT market was worth some 2,150 crore, and its size rose to some 35 Billion in 2019. According to a KPMG survey, Indian users spend an average of 20-50 minutes On different OTT platforms. The first Indian based OTT platform was BIGFLIX which was Released in 2008 by Reliance Entertainment. Digivive launched India's first mobile OTT app Called NexGTv in 2010,which provides access to both live TV and on-demand content. NexGTv is the first live-stream Indian Premier League cell phone match app to do so in 2013 and 2014.he switch from cable viewing to Over-The-Top (OTT) is inevitable in an increasingly Technology-driven world with the number of connected devices approaching 2 billion and rising.An OTT platform offers the ability to watch one's favorite TV shows through a variety of Connected devices, something that the conventional cable television model is unable to provide Because of technical limitations.OTT is responsible for disrupting conventional cable and Satellite television systems through Intenet distribution of television and film content. The days of conventional television channel bundling with extra deals and equivalent bills have now gone Because viewers no longer have to subscribe to cable or satellite networks and pay a big bill Every month to be able to view their favorite imovies or television shows. An OTT network offers An application-based service that directly delivers content to the user's computer via conventional Channels of content delivery, and is commonly referred to by a common man as online Television.

OTT channels are increasingly being used in the delivery of media and networking Services

related to the distribution of television and film content, as live streaming and video-on-Demand technologies are proving much more cost-effective for the ultimate consumer than Conventional cable and satellite networks

The usage of OTT services is the highest among the younger age group primarily due to the ease. And versatility of watching TV and movie content through various devices of their choosing, Something that is not possible with cable and satellite channels Netflix was one of the list 01 product adopters with a relatively competitive OTT ricing and has thus definitely benefited from being an early entrant with a customer base of 37.7 Million in the US, higher than even the
31.4 million subscribers of HBO.

3.1.1 TYPES OF CONTENT AVAILABLE IN OTT PLATFORMS:

1. OTT Television

This is usually called online TV or internet TV or streaming TV, remains the most common 01TT Content. Instead of transmitting the television signal from a terrestrial broadcast or satellite, this Signal is transmitted over the internet or through a mobile phone network. The connection is Managed by the video provider, either by an app or a separate OTT dongle or box, linked to a Smartphone, PC or smart TV device Disney's Indian video streaming site Hotstar setrecords of simultaneous users Viewing an OTT event to 18.6 million.

2. OTT messaging:

This is known as an alternative to text messaging services provided by a mobile network. Operator as the instant messaging services or online chat provided by third parties. One

example Is the Facebook-owned WhatsApp mobile app, which replaces text messaging on internet-Connected devices. Other OTT messaging services include Viber, WeChat, FaceTime, Skype Telegram and Google Allow, which is now defunct.

3. OTT voice calling:

it is often referred to as VoIP, applications such as those provided by Skype, WeChat, Viber and WhatsApp use open internet communication protocols to substitute and often enhance existing Operator-controlled services delivered by mobile phone operators.

3.1.2 SOME OF THE FAMOUS OTT PLATFORMS ARE:

NAME	PARENT
Amazon prime video	Amazon
Netflix	Netflix Inc.
Voot	Viacom 18
Disney+Hotstar	Star India (20th century fox, Disney)
Sun NXT	Sun TV network
SonyLiv	Sony pictures network India
MX Player TV	Times internet
Zee	Zee entertainment enterprise

1.Amazon Prime Video:

A year after the biggie OTT player was released, Amazon Prime Video has released in India. At present, it is priced at Rs.999 per year. According to Amazon Prime Video India 's Manager of Content, India accounts for the top number of Prime subscribers in the debut year, increasing fastestamong the 16 countries in which the company is present. India is a price-sensitive country and it offers users great value for money at its low price subscription fee. We watched Hindi and regional language material about 93 per cent of the time Indians spent on online videos. Not only does Amazon have English-centred content, but it also focuses on Hindi content and regional content. It's portfolio of video content is led by Bollywood movies which is a common category of content in India. Amazon has invested $300 million for original Indian content, roping in some major Bollywood stars in addition to space on the internet market.

Type of business	Division
Type of site	Video on demand Digital distribution
Headquarters	Seattle, Washington, United States
Area served	Worldwide (excluding Mainland China, Cuba, Iran, North Korea, Syria)
Owner	Amazon Inc.
Industry	Internet

Parent	Amazon
Subsidiaries	Video Direct
URL	www.primevideo.com
Registration	Required
Alexa rank	109 (June 12; 2020)
Launched	September 7, 2006; 13 years ago
Current status	Active

2.Netflix:

Netflix is Asia's first OTT service launched to India in 2015. It is a video streaming service based in the US that is now available in India at a starting subscription price of Rs.500 per month and goes up to Rs.800 per month after a free trial month. Although most OTT service platforms are based on a combination of advertisement-led and subscription fee-driven business models, Netflix is free of ads in India in line with its global strategy. In India, Netflix pursues recent Bollywood titles, remarkable indie films, unforgettable classic Bollywood titles, and the best of regional cinema (Tamil, Gujarati, Punjabi, and Marathi).

While Netflix has a huge programming library, much of which appeals to Indian audiences, particularly those who consume English-language TV and movies, it still lags far behind in the quality of local language. Netflix, which is ad-free, allows home entertainment experience to be updated. It is attempting to boost this economy so that people can spend more in entertainment.

Type of business	Public
Type of site	OTT platform
Traded as	NASDAQ:NFLXNASDAQ-100 component S&P 100 component S&P 500 component
Founded	August 29,1997;22 years ago in Scotts Valley, California
Headquarters Albuquerque, New Mexico, U.S.[2]	Los Gatos, California, U.S. Production hubs Iver Heath, Buckinghamshire, England New York City,NewYork, U.S. Tres Cantos, Madrid, Spain.

Area served	Worldwide(excludingmainlandChina, Syria, North Korea and Crimea) Founder(s)
Key people	Worldwide(excludingmainlandChina, Syria, North Korea and Crimea) Founder(s)
Industry	Tech & Entertainment, mass media.
Products	Streaming media,video on demand
Services	Film production film distribution television production
Revenue	US$20.156 billion (2019)
Operating income	US$2.604 billion (2019)
Net income	US$1.866 billion (2019)
Total assets	US$33.975 billion (2019)
Total equity	US$7.582 billion (2019)

Employees	8.600 (2019)
Divisions	US Streaming International Streaming Domestic DVD
Subsidiaries	DVD Netflix (DVD.com) Millarworld LT-LA ABQ Studios Netflix Animation Netflix Pte. Ltd. Netflix Services UK Limited Netflix Streaming ServicesInternational B.V. Netflix Streaming Services, Inc. Netflix Global, LLC Netflix Services Germany GmbH NetflixCS, Inc. Netflix Luxembourg S.a r.l. Netflix Studios Netflix Entretenimento Brasil LTDA StoryBots
URL	www.netflix.com
Alexa rank	21 (June 2020)
Registration	Required

3.DISNEY+Hotstar:

Hotstar is a member of Star Network, launched in February 2015. It's rapidly become one of the country's largest video-on-demand sites. Hotstar is the only network where the world's best tv shows, film premieres and live sports and games, are accessible on a single platform. This is the only channel with the top three global studios providing programming agreements HBO, Fox, and Disney. With almost 100,000 hours of exclusive content spanning eight languages and coverage of the world's biggest sporting events, including cricket, football, kabaddi, tennis, F1, badminton and more, Hotstar provides one of the world's largest and most diverse content portfolios. The premium plan is priced monthly at a Rs.199 subscription fee.Hotstar has several user-friendly features including an adaptive video streaming interface that dynamically changes with the available bandwidth, allows users to access and consume their favorite content on-the-go, and eventually allows users to build playlists of their favorite content and keep it all organized. It’s essential to notice the great success of this platform as Hotstar app downloads exceeded 10 million in the first 40 days of its launch.

Type of site	OTT platform
Available in	Hindi Tamil Telugu Malayalam Kannada Marathi Bengali English
Headquarters	Mumbai, India
Area served	India

	United States United Kingdom Canada
Owner	Star India
President	Sunil Rayan
Industry	Streaming
Services	On-demand video streaming
Parent	Novi Digital Entertainment (Star India)
URL	hotstar.com
Users	8million paid 300 million active users (as of May 2020)
Launched	February 2015
Current status	Active

4.VOOT:

Voot is a video-on-demand network and is a part of Viacom18 's digital arm. Viacom18 is one of the largest, rising media networks in India. The platform offers its audience a broad range of choices and expectations about content. This has a video range of 45,000 hours including COLORS (Hindi), MTV, Nickelodeon, Viacom18 Motion Pictures and MTV Indies. It provides the biggest TV shows, films from Blockbuster, toons and originals from VOOT The goal of Voot is to capture the digital video landscape with fresh and new age content, at present without any premium cost. One of the platform's key attractions is its original content, as it spans a multitude of genres, be they dramas, comedies, spoofs and everything else. The platform has so far managed to attract around 32 million active monthly users who spend an average of 50 minutes a day on the site.

Type of site	Entertainment video streaming video on demand web portal
Available in	Hindi,English, Gujarati, Marathi, Kannada, Bengali, Tamil, Telugu
Headquarters	Mumbai, India
Owner	Viacom 18
URL	www.voot.com
Alexa rank	1,097 (April 24 2020)
Registration	Optional
Launched	March 26, 2016; 4 years ago

5. SUN NXT:

Sun NXT is an on-demand video service operated by Sun TV Network in India. It was released in June 2017, with content focusing on the South Indian region in four languages. The Sun NXT software is available for Android and IOS users, Smart TVs and other apps. The service was released in June 2017 in Tamil, Telugu, Malayalam, Kannada. The app had received 1.1 million downloads within four days of its launch. It was a TV Network expected to spend some 150 crore over 18 months in the platform in August 2019. The customer base of the app increased to around 15 million users in February 2020 and began making profit.

Moreover, by the end of 2019, it had expected 20 million subscribers. Sun NXT is available on Vodafone Play, Jio Cinema, Airtel, Xstream free of charge. and Bengali.

Type of site	OTTPlatformStreaming MediaVideoOn Demand
Available in	Tamil,Malayalam,Telugu, Kannada and Bengali
Headquarters	Chennai, Tamil Nadu, India
Area served	India United States Canada Europe Singapore Malaysia Sri Lanka South Africa Australia New Zealand

Owner	Zee Entertainment Enterprises (Essel Group)
Industry	Entertainment, Mass Media
Services	Film production Film distribution Television production
URL	www.zee5.com
Registration	Required
Users	150 million+ worldwide (total)
Launched	14 February 2018; 2 years ago

6. Sony LIV:

Sony LIV is an OTT service developed by Multi-Screen Media which was launched in 2013. It is a combination of free and paid content and has partnered with SPI International to present, in addition to the current five, seven more international TV channels spanning various genres.It's prime content comes at a monthly subscription rate of Rs.99. It offers Sony safe viewers showsSONY, SAB and MAX. In addition to allowing viewers to access current programs, Sony LIV would also allow users to watch past series, films, and special events. Sony LIV has three apps to enhance the viewing experience-Mood Wheel, My Q, and LIV Guru. The Mood wheel allows

Type of site	Video on demand
Available in	English
Headquarters	India
Area served	India UAE Qatar Kuwait Saudi Arabia Oman Bahrain
Owner	Sony Pictures Networks India
Industry	Streaming
URL	www.sonyliv.com

Alexa rank	2,834 (June 2020)
Launched	22 January 2013; 7 years ago
Current status	Active

7.MX Player:

MX Player is an Indian online streaming and demand content platform developed by MX Media & Entertainment. The platform currently operates on an ad supported model and has a streaming libraryof over 150,000 hours across 12 languages. It can be downloaded on iOS Android and the internet.

Times Internet has purchased a controlling stake for $140 million in MX Player in 2018. MX Player raised $110.8 million in October 2019 in an investment led by Chinese conglomerate Tencent.MX Player was relaunched as an OTT channel featuring original programming on 20 February 2019. It has licensed content from various studios in India and abroad including Film Rise, Sonar Entertainment, Screen Media Studios, Goldmine, Hungama, Shemaroo, Paramount Pictures and SonyEntertainment.

Initially available in India, MX Player announced in March 2020 that it will expand its international OTT service to select markets including the United States, United Kingdom, Canada, Australia, New Zealand, Bangladesh and Nepal. Even a video player is somewhere else.

Type of site	Video On Demand Music Games
Available in	12 languages
Headquarters	Mumbai,India
Area served	As Video Player: Worldwide As OTT: India USA UK Canada

	Australia New Zealand Bangladesh Nepal
Owner	Times Internet
Key people	Karan Bedi (Chief Executive Officer) Abhishek Joshi (SVP & Head of Marketing and Business Partnerships) Vivek Jain (Chief Operating Officer) Gaufam Talwar (Chief Content Officer)
Industry	OTT, Entertainment, Streaming Media (Video & Music), Gaming
Parent	The Times Group
URL	www.mxplayer.in (Indian streaming service)
Alexa rank	1,552 (Indian streaming service)
Launched	As videoplayer:18 July 2011 As OTT: 20 February 2019

8.ZEE5:

Zee Entertainment Enterprises Limited (ZEE5) has launched its own over-the-top video streaming platform called ZEES, offering Indian and international film and TV shows, music, live TV, and health and lifestyle content across 12 languages, including English, Hindi, Bengali, Malayalam, Tamil, Telugu, Kannada, Marathi, Odiya, Bhojpuri, Gujarati and Punjabi. This boasts more than 1,00,000+ hours of television show along with 500 series from as many as 8 Indian languages. Aside from the Indian languages, ZEE5 provides an impressive range of premium TV series from around the globe, including HD shows in Turkish, Korean and Spanish, broadcast exclusively in Hindi. Users can select from over 90 live TV channels with LIVE TV on-the-go, and enjoy Hindi, English and Local GECs, movie channels, news channels and children's channels. Only this ZEE OTT service has a premium edition which has a monthly subscription fee of Rs.99.At the same time, it is both local and global, and is likely to transform the way customers look at digital entertainment. ZEE5 will have content from both Ditto TV (their live TV platform) and Ozee (their video sharing platform), allowing users to access content from both the platforms and additional content purchased by Zee for ZEE5 as well.

Type of business	Public
Type of site	OTTPlatformStreaming Media Video On Demand
Available in	English,Hindi,Bengali, Malayalam, Tamil, Telugu, Kannada, Marathi, Bhojpuri, Gujarati,Odia and Punjabi
Headquarters	Mumbai, India
Area served	190+ countries

Owner	SunTV Network (Sun Group)
Industry	Entertainment, Mass Media
Commercial	Yes
Registration	Required
Users	15 million
Launched	June 2017; 3 years ago
Current status	Active

3.1.3 Challenges before the rise of Online television.

Distribution is the greatest problem facing OTT platform-based content distribution. Of example, distribution through OTT platforms allows users to have internet-connected televisions, which means replacing conventional television sets with the new internet-equipped televisions. Nevertheless, the growing acceptance of OTT-based viewing indicates that users ultimately see it as a small price to pay for the convenience and affordability it provides, particularly among the younger age group, in the long run. viewers to check for mood / genre and time preferences based on videos. The My Q app allows registered users to create their own playlists of their favorite videos with a single login experience and allows them to view it on computers. The feature of LIV Guru is Sony's loyalty program for loyal fans and rewards dedication that operates on a system of loyalty points.

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3.1.4 OTT revenue models.

- Three specific revenue models are currently in use in the OTT platform
- The subscription-based service also known as SVOD, Netflix and Hulu are the bestknown adopters of this business model based on the OTT network ● Free software provided, also called AVOD like Crackle
- A subscription-based service including iTunes and Vimeo sometimes called TVOD

CHAPTER 4

DATA ANALYSIS AND INTERPRETATION

DATA ANALYSIS AND INTERPRETATION

To complete the study properly, it is necessary to analyse the data collected to test the hypothesis and answer the research questions. The data is interpreted in a descriptive form. The chapter comprises the analysis, presentation, and interpretation of the findings from this study. The analysis and interpretation of data are carried out in two faces. The first part, which is based on the result of the questionnaire, deals with a quantitative analysis of data. The second, which is based on the result of the interview and focus group discussion is a qualitative interpretation. The capture data from the quantitative and qualitative research is presented, analysed, described, and interpreted in a systematic.

In this chapter, an analysis is made by the researcher to analyse "**A COMPARATIVE STUDY ON VIEWER'S BEHAVIOUR TOWARDS OTT AND TRADITIONAL PLATFORM** ". The data required for the study was collected from respondents through questionnaires. The total number of samples was 60 respondents. Various statistical tools are required to analyse the collected primary data. Thus, the information required through the questionnaire is analysed and presented in the form of charts and tables.

Comparative study on viewer's behaviour towards OTT and traditional platform

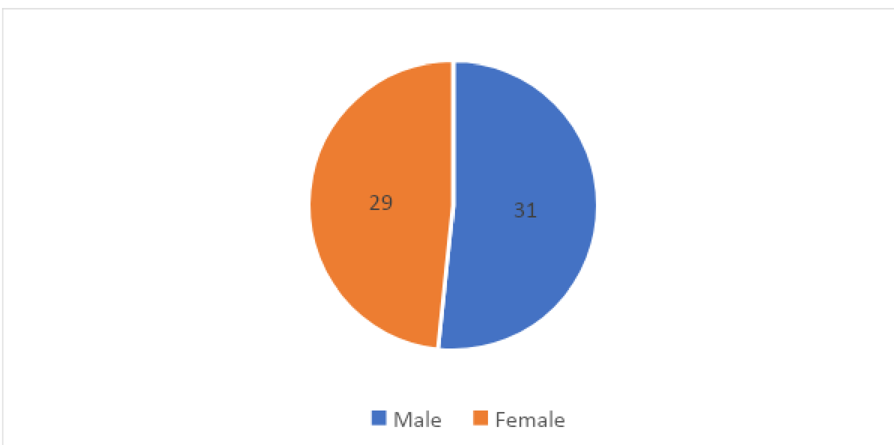
TABLE:4.1

Gender of the respondents

Option	Number	Percentage
Male	31	51.7
Female	29	48.3
Total	**60**	**100**

Source: Primary Data

FIGURE:4.1



INTERPRETATION

From the table 4.1, out of 60 respondents it is clear that 51.7% of respondents are male and the remaining 48.3% of respondents are female compared to both male respondents are slightly more. From this data it's clear that majority of the respondents are from Male respondents

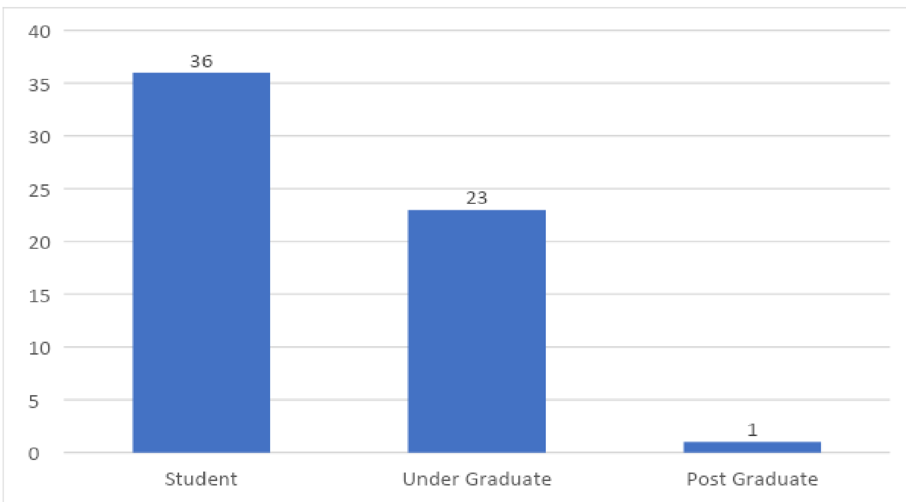
TABLE 4.2

Educational qualifications of the respondents

Option	Number	Percentage
Student	36	60
Under Graduate	23	38.3
Post Graduate	1	1.7
Total	**60**	**100**

Source: Primary Data

FIGURE:4.2



INTERPRETATION

From the table 4.2, out of 60 respondents, it is clear that majority 60% of respondents are students. 38.3% of respondents are under graduate and among these only 1 respondent is from the post graduate. From this data it's clear that majority of the respondents are from Students.

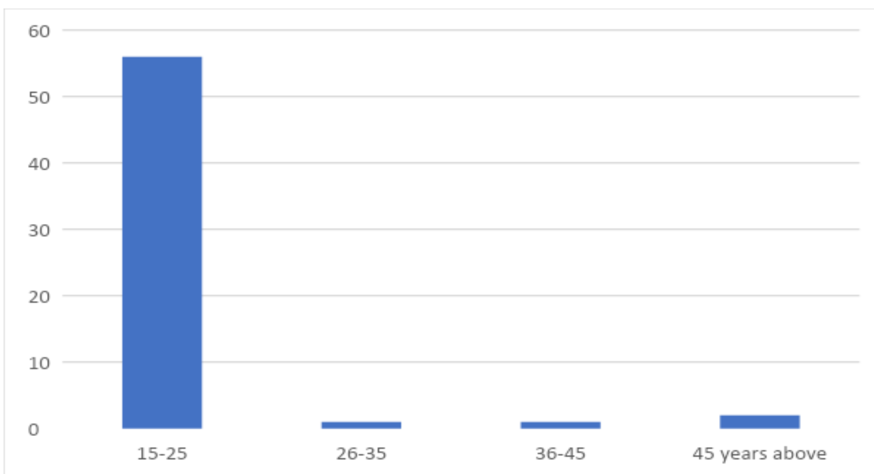
TABLE 4.3

Age of the respondents

Option	Number	Percentage
15-25	56	93.3
26-35	1	1.7
36-45	1	1.7
45 years above	2	3.3
Total	**60**	**100**

Source: Primary Data

FIGURE:4.3



INTERPRETATION

From the table 4.3, out of 60 respondents it is clear that the majority of the respondents to the age category of 15-25 years that is 93.3% of respondents that remaining 4 respondents are divided as 1.7% of respondent from the age group of 26-35. Then the 1.7% of respondents from the age group of 36-45. 3.3% of respondents from the age group of 45 years and above. From this data it's clear that majority of the respondents are aged between 15-25.

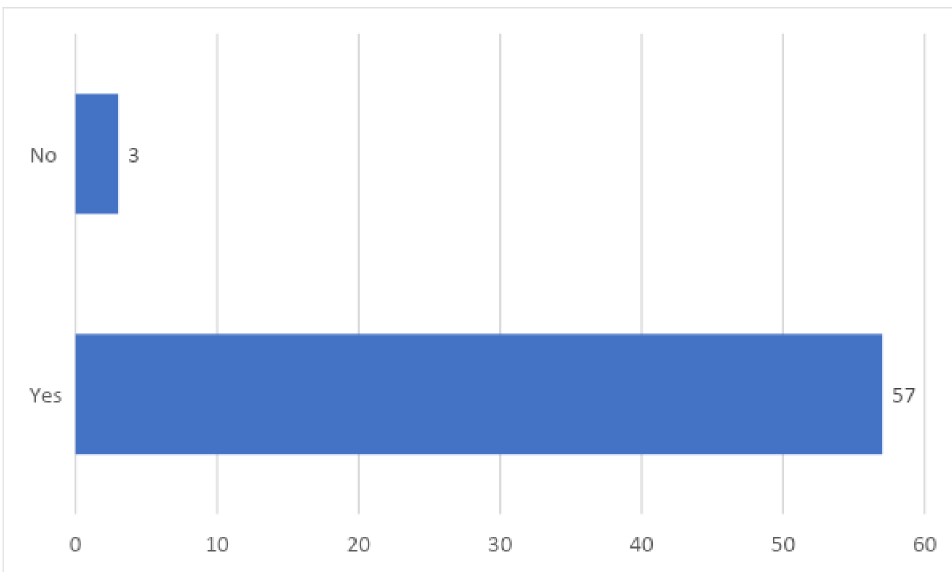
TABLE 4.4

Usage of OTT service

Option	Number	Percentage
Yes	57	95
No	3	5
Total	**60**	**100**

Source: Primary Data

FIGURE:4.4



INTERPRETATION

From the table 4.4, out of 60 respondents it is clear that 95% of respondents out of 60 are using the Ott platform service. Only 5% of respondents are not using the Ott services which is comparatively small number. From this data it's clear that majority of the respondents are preferred with the usage of OTT service.

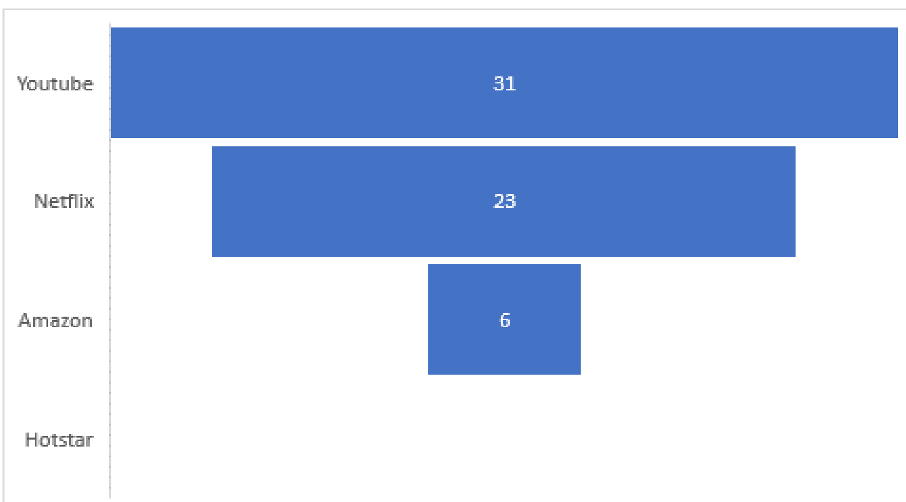
TABLE 4.5

Mostly used OTT platform

Option	Number	Percentage
Youtube	31	51.7
Netflix	23	38.3
Amazon	6	10
Hotstar	0	0
Total	**60**	**100**

Source: Primary Data

FIGURE:4.5



INTERPRETATION

From the table 4.5, out of 60 respondents it is clear that majority of the respondents use YouTube, that is 51.7% of respondents are using this. 38.3% of respondents are using Netflix, 10% of respondents are using amazon .and the last no one is using Hotstar platform. From this data it's clear that majority of the respondents are using YouTube as the most used OTT platform.

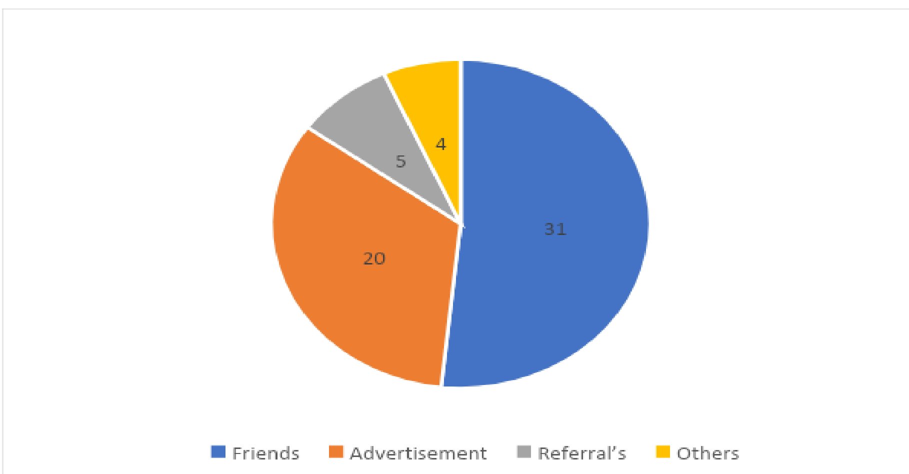
TABLE 4.6

Source of awareness about current OTT services

Option	Number	Percentage
Friends	31	51.7
Advertisement	20	33.3
Referral's	5	8.3
Others	4	6.7
Total	**60**	**100**

Source: Primary Data

FIGURE:4.6



INTERPRETATION

From the table 4.6, out of 60 respondents it is clear that majority of the respondents 51.7% of them create the awareness from their friend circle.33.3% of respondents are taking awareness from the advertisements. 8.3% of respondents get awareness from the referrals and the last 4 respondents got the awareness from others. Not from these options. From this data it's clear that majority of the respondents get there awareness from friends.

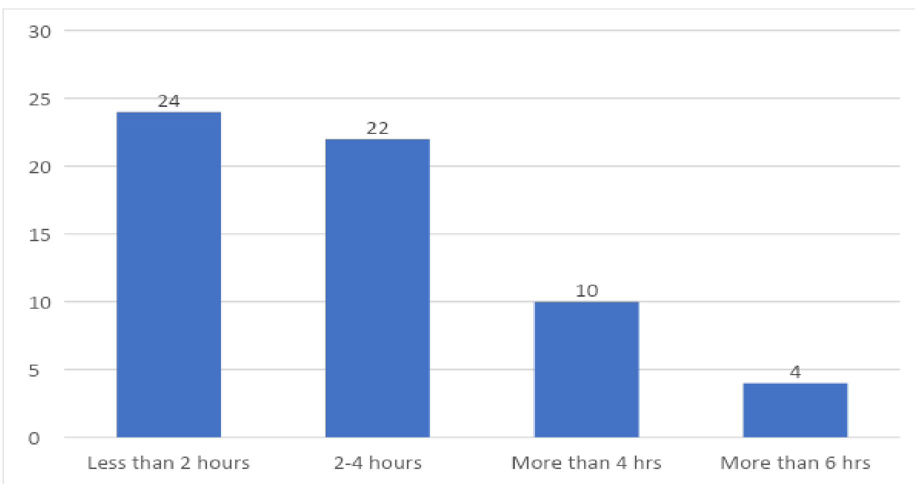
TABLE 4.7

Hours spend on OTT platform per day.

Option	Number	Percentage
Less than 2 hours	24	40
2-4 hours	22	36.7
More than 4 hrs	10	16.7
More than 6 hrs	4	6.7
Total	**60**	**100**

Source: Primary Data

FIGURE:4.7



INTERPRETATION

From the table 4.7, out of 60 respondents it is clear that 40% of respondents are using the Ott platform for less than 2hours and the 36.7% of respondents are using Ott platform for 2-4hours then the remaining 16.7% of respondents are using more than 4hours and 6.7% of respondents are using more than 6 hours. From this data it's clear that majority of the respondents prefer less than 2 hrs.

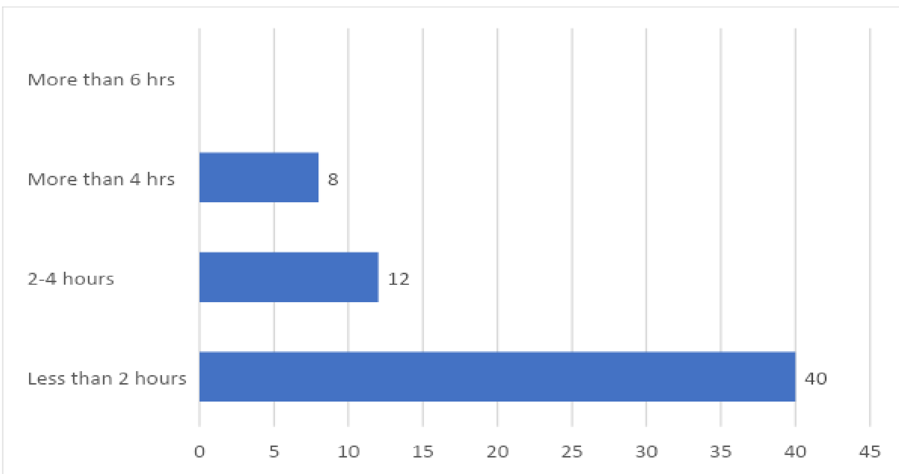
TABLE 4.8

Hours spend on television per day.

Option	Number	Percentage
Less than 2 hours	40	66.7
2-4 hours	12	20
More than 4 hrs	8	13.3
More than 6 hrs	0	0
Total	**60**	**100**

Source: Primary Data

FIGURE:4.8



INTERPRETATION

From the table 4.8, out of 60 respondents it is clear that 66.7% of respondents are spend less than 2hours on OTT platform per day. 20% of respondents are spending 2-4hour's a day and the rest of them spend more than 4 hours on OTT platform. From this data it's clear that majority of the respondents prefer less than 2 hrs spend on tv per day.

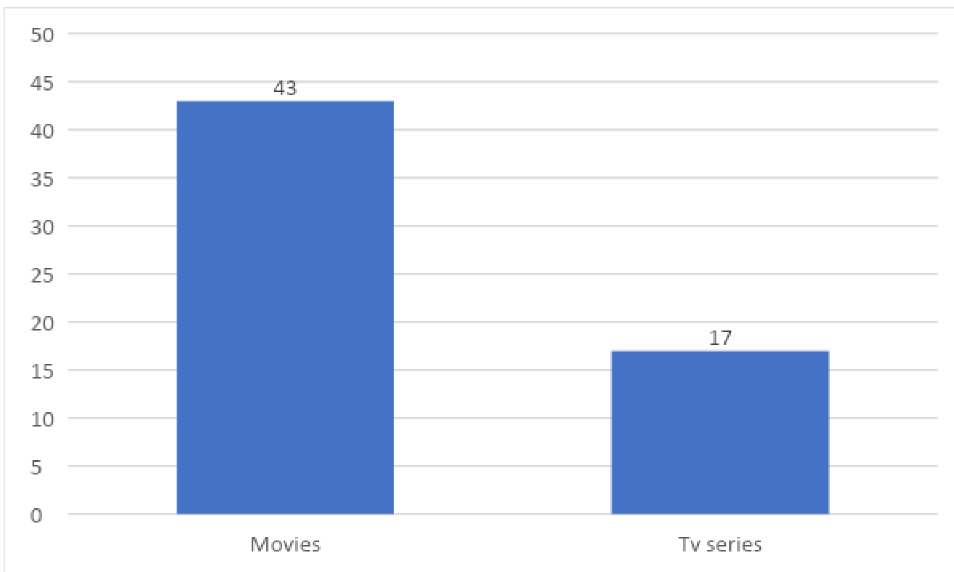
TABLE 4.9

Preference in watching OTT platform.

Option	Number	Percentage
Movies	43	71.6
Tv series	17	28.4
Total	**60**	**100**

Source: Primary Data

FIGURE:4.9



INTERPRETATION

From the table 4.9, out of 60 respondents it is clear that most of the respondents prefer movies 71.6% of respondents prefer movies and the remaining 28.4% of respondents prefer tv series. From this data it's clear that majority of the respondents are prefer movies to watch OTT platform.

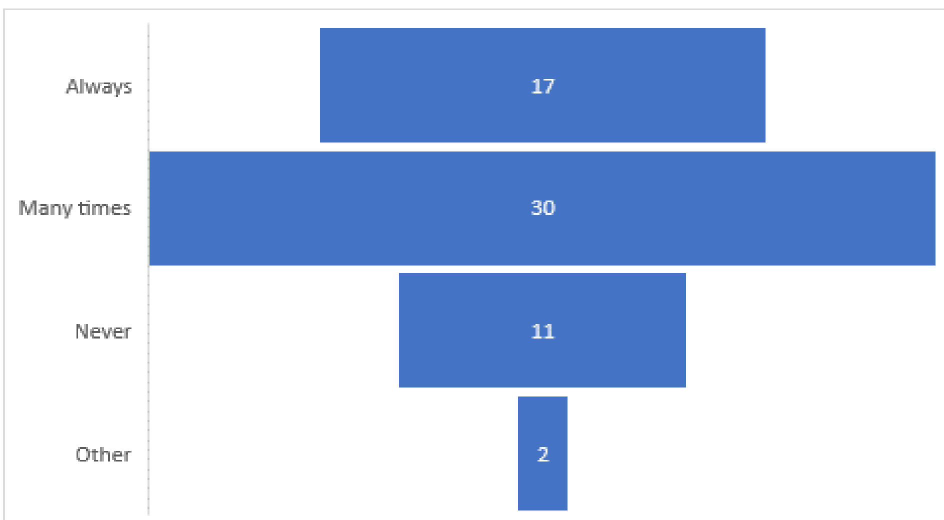
TABLE 4.10

People preference to movie release in OTT rather theatre releasing.

Option	Number	Percentage
Always	17	28.4
Many times	30	50
Never	11	18.3
Other	2	3.3
Total	**60**	**100**

Source: Primary Data

FIGURE:4.10



INTERPRETATION

From the table 4.10, out of 60 respondents it is clear that 50% of respondents prefer waiting for a movie many times to release on OTT. From the survey 28.4% of respondents always waiting and the 18.3% of respondents never waited to release on OTT and only 3.3% of respondents are preferring other. From this data it's clear that majority of the respondents are prefer movies to release in OTT.

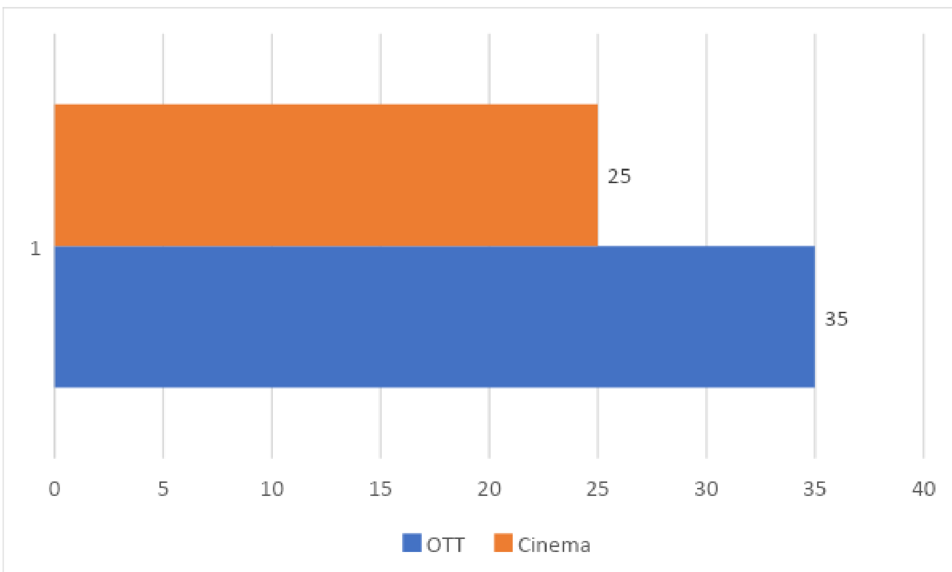
TABLE 4.11

Preference of OTT and cinema releasing on same time

Option	Number	Percentage
OTT	35	58.4
Cinema	25	41.6
Total	**60**	**100**

Source: Primary Data

FIGURE:4.11



INTERPRETATION

From the table 4.11, out of 60 respondents it is clear that majority of the respondents are waiting to release in OTT than the cinema only 41.6% of respondents choose cinema, and the other 58.4% of respondents choose the OTT. From this data it's clear that majority of the respondents are prefer OTT more than the cinema.

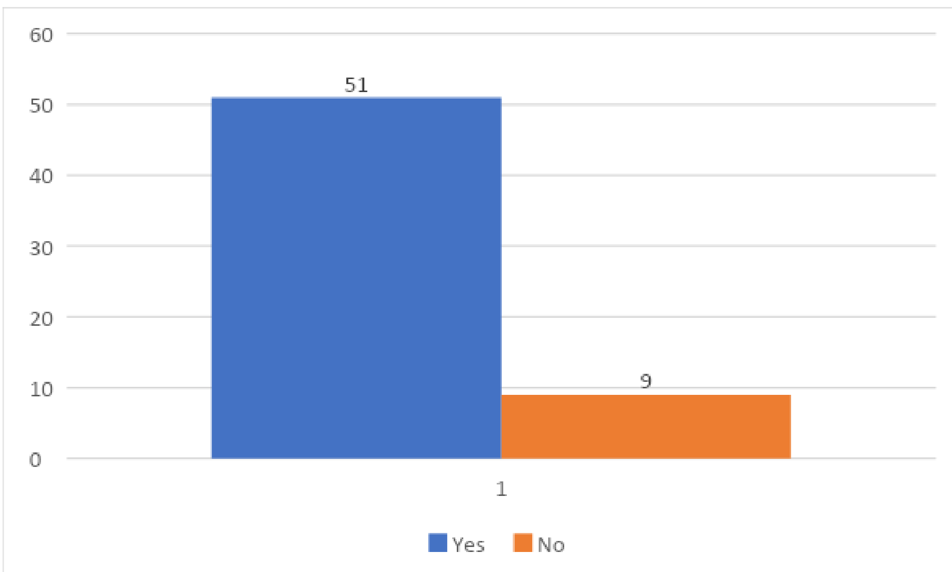
TABLE 4.12

OTT service is largely due to the innovative nature of OTT service

Option	Number	Percentage
Yes	51	85
No	9	15
Total	**60**	**100**

Source: Primary Data

FIGURE:4.12



INTERPRETATION

From the table 4.12, out of 60 respondents it is clear that 85% of respondents agree the rapid consumer adoption on OTT service but only 15% of respondents are not agreeing this statement. From this data it's clear that majority of the respondents prefer yes OTT service is largely due to the innovative nature of OTT service

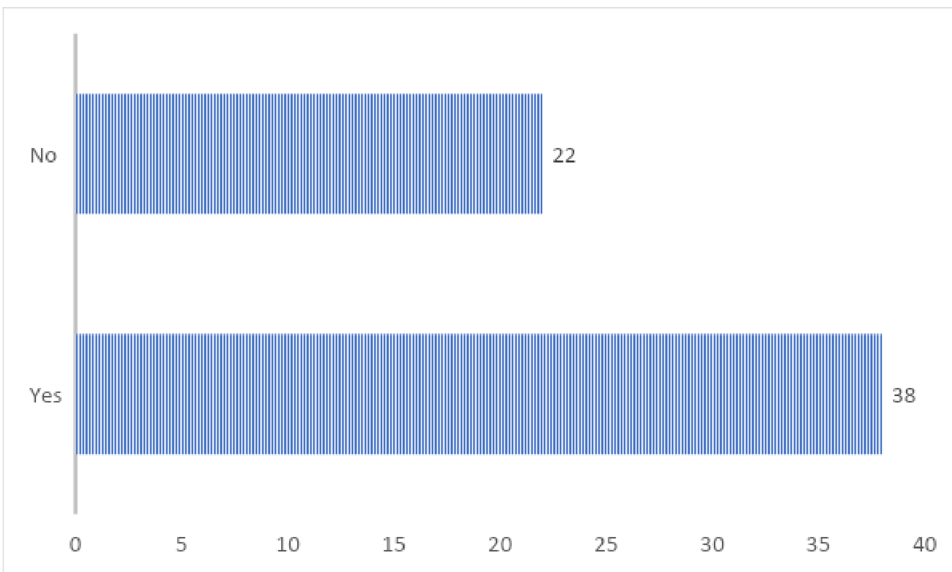
TABLE 4.13

Premium member of an online streaming platform

Option	Number	Percentage
Yes	38	63.3
No	22	36.7
Total	**60**	**100**

Source: Primary Data

FIGURE:4.13



INTERPRETATION

From the table 4.13, out of 60 respondents it is clear that many of the respondents watch premium content on online streaming in a paid manner. 63.3% of respondents are watch premium content there for 36.7% of respondents are says that user use it without paid form. From this data it's clear that majority of the respondents are premium members.

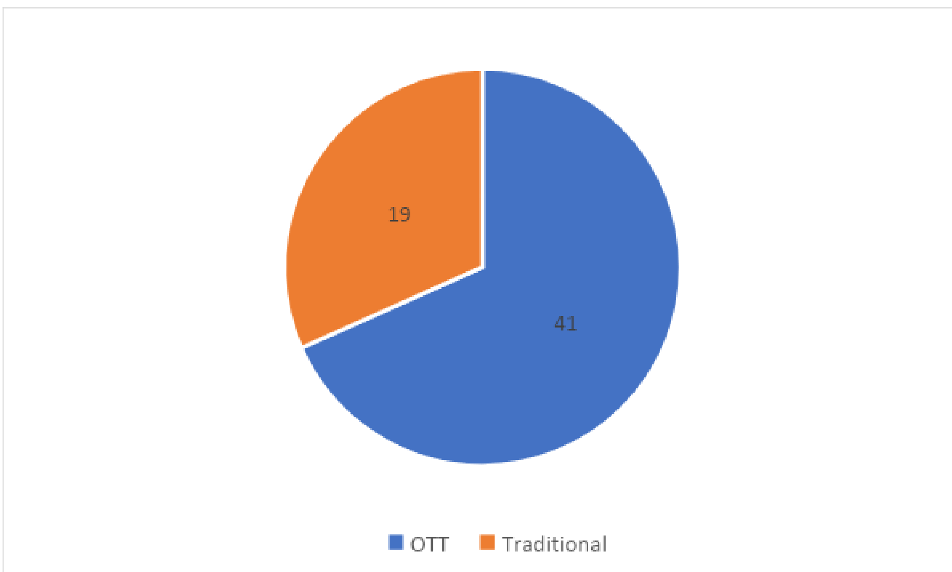
TABLE 4.14

Platform in which advertising have greater impact

Option	Number	Percentage
OTT	41	68.3
Traditional	19	31.7
Total	**60**	**100**

Source: Primary Data

FIGURE:4.14



INTERPRETATION

From the table 4.14, out of 60 respondents it is clear that 68.3% of respondents get the advertising through the OTT and the remaining respondents of 31.7% are prefers that they getting from the traditional platform. From this data it's clear that majority of the respondents prefer than OTT have the great impact on Advertising.

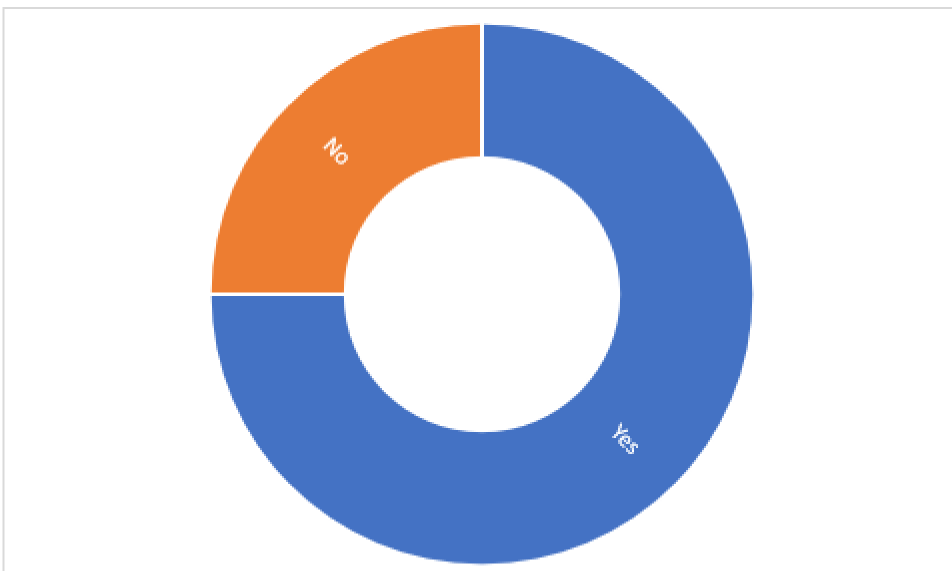
TABLE 4.15

View on achieving the Target with OTT advertising

Option	Number	Percentage
Yes	45	75
No	15	25
Total	**60**	**100**

Source: Primary Data

FIGURE:4.15



INTERPRETATION

From the table 4.15, out of 60 respondents it is clear that most of the respondents argue that there are targeting capabilities available with OTT advertising 75% of respondents has this opinion and the 25% of respondents has there is no targeting capabilities available with OTT advertising. From this data it's clear that majority of the respondents OTT have the target to advertise.

TABLE 4.16

Benefits of Ott and connected TV advertising.

Option	Number	Percentage
Getting everyone perspective	15	25
More reach	35	58.4
Target physical addresses	5	8.3
Bringing the precision of digital targets	5	8.3
Total	**60**	**100**

Source: Primary Data

FIGURE:4.16

Option	Number	Mean	Rank
Gettingeveryone perspective	15	0.25	2
More reach	35	0.58	1
Target physical addresses	5	0.08	3
Bringing the precision of digital targets	5	0.08	4
Total	**60**		

INTERPRETATION

From the table 4.16, out of 60 respondents it is clear that lots of respondents are prefer more reach. 58.4% of respondents choose this option thus we can understand that among those options are not much consider to be the major benefits of OTT and TV advertisings. 25% of respondents are preferring the option next of more reach the getting everyone perspective remaining 10 both 8.3% of each are preferring to target physical addresses and bringing the precision's of digital targets.

TABLE 4.17

View on possible improvements of OTT platform.

Option	Number	Percentage
Content	20	33.33
Marketing and branding	11	18.33
Quality of streaming	11	18.33
Affordability	10	16.67
Brand image	4	6.67
User interface	4	6.67
Total	**60**	**100.00**

Source: Primary Data

FIGURE:4.17

Option	Number	Mean	Rank
Content	20	0.33	1
Marketing and branding	11	0.18	2
Quality of streaming	11	0.18	3
Affordability	10	0.17	4
Brand image	4	0.07	5
User interface	4	0.07	6
Total	**60**		

INTERPRETATION

From the table 4.17, out of 60 respondents it is clear that 33.33% of respondents are prefer this then the marketing and branding then the quality of streaming gets the equal respondents that is 18.33% then affordability 16.67% is prefer by the respondent’s brand image and user interface also gets the equal preference of 6.67% of respondents each.

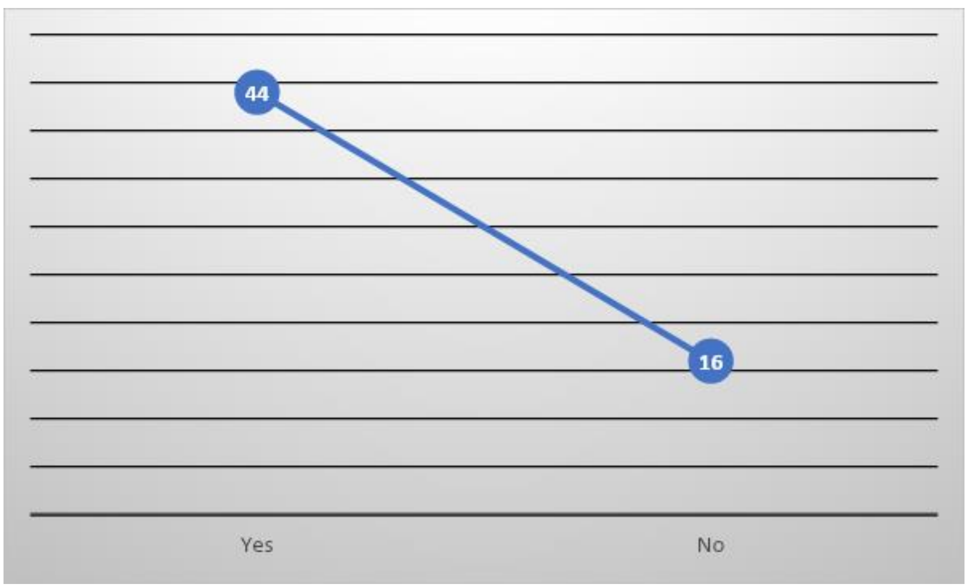
TABLE 4.18

Contents watched on traditional television channels and OTT platforms are alike.

Option	Number	Percentage
Yes	44	73.33
No	16	26.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.18



INTERPRETATION

From the table 4.18, out of 60 respondents it is clear that the majority 73.33% of respondents has the opinion that there is significant difference in the content watched in OTT platform and traditional television channels.26.67% of respondents that there is no difference in the content watched in OTT and traditional television channel.

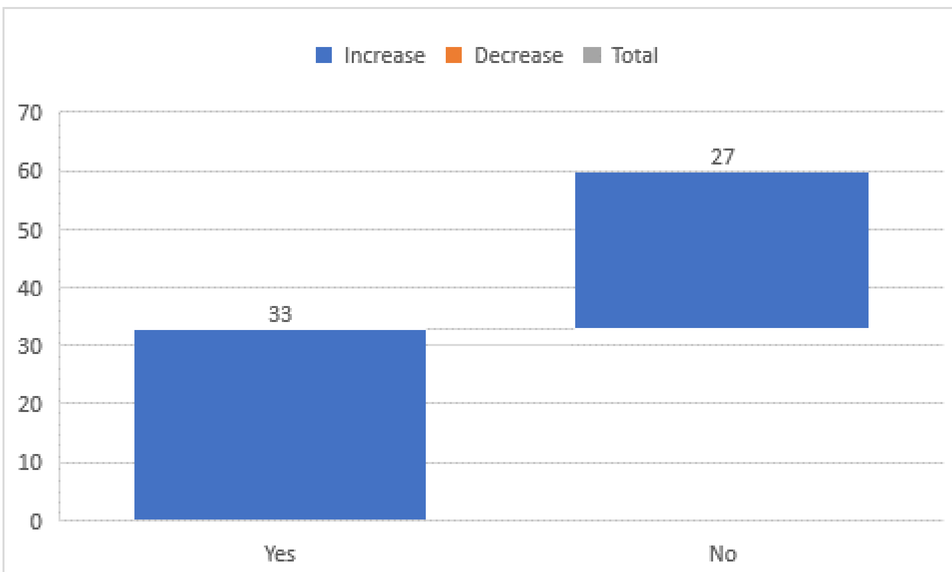
TABLE 4.19

OTT platforms are popular due to no censorship.

Option	Number	Percentage
Yes	33	55.00
No	27	45.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.19



INTERPRETATION

From the table 4.19, out of 60 respondents it is clear that 55% of respondents has the opinion that the OTT platforms are more popular because of no censorship and 45% of respondents of them claim that they are not popular because of no censorship. From this data it's clear that majority of the respondents prefer OTT platform are due to no censorship.

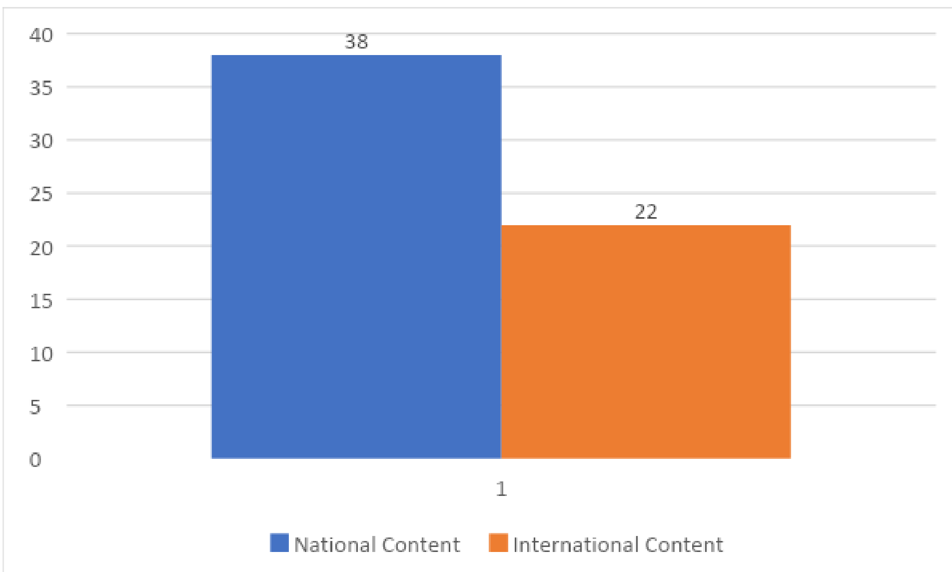
TABLE 4.20

Content preferred in OTT platforms.

Option	Number	Percentage
National Content	38	63.33
International Content	22	36.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.20



INTERPRETATION

From the table 4.20, out of 60 respondents it is clear that 63.33% of respondents are preferring to watch national content in OTT platforms and the other 36.67% of respondents prefer international content on OTT. From this data it's clear that majority of the respondents prefer the content from OTT platform are the national content.

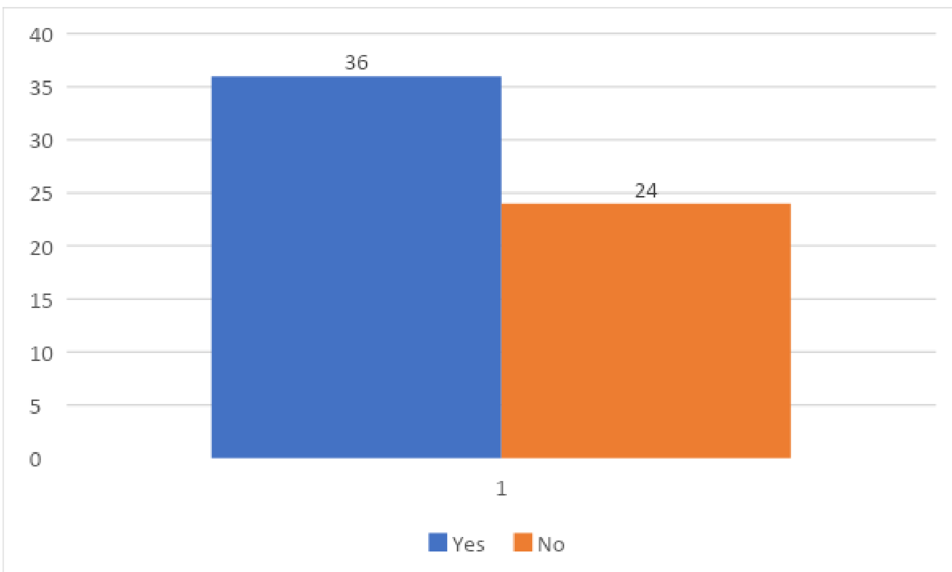
TABLE 4.21

Expiration date for traditional TV channels

Option	Number	Percentage
Yes	36	60.00
No	24	40.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.21



INTERPRETATION

From the table 4.21, out of 60 respondents it is understood from the table that 60% of respondents see an expiration date on traditional platforms. 40% of respondents claims that there is no expiration date on traditional platforms. From this data it's clear that majority of the respondents traditional tv channels have expiration date.

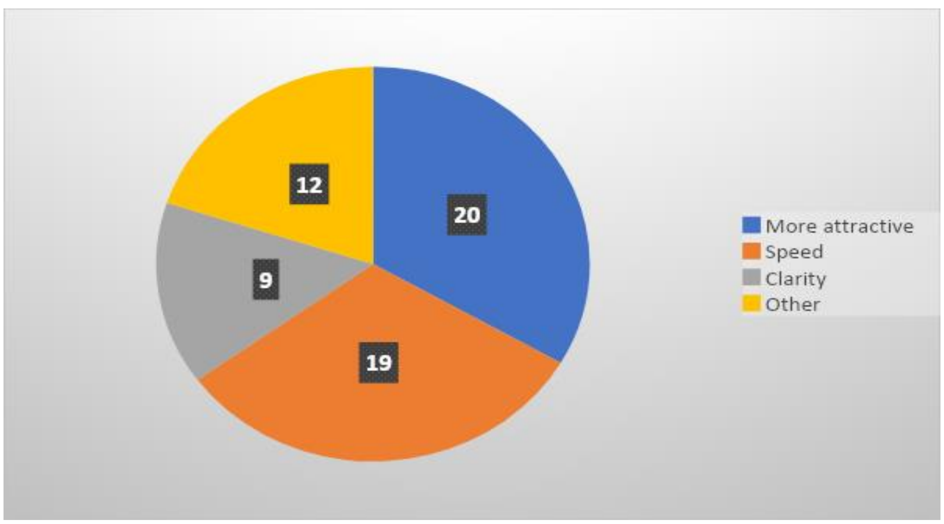
TABLE 4.22

View on TV channels are lagging in terms of youth.

Option	Number	Percentage
More attractive	20	33.33
Speed	19	31.67
Clarity	9	15.00
Other	12	20.00
Total	**60**	**100.00**

Source: Primary Data

FIGURE:4.22



INTERPRETATION

From the table 4.22, out of 60 respondents it is clear that in the view of youth tv channels are lagging platform it is attractive 33.33% of respondents prefer it more attractive but its speed, clarity and other are not much good and today's youth don't accept this traditional platform.

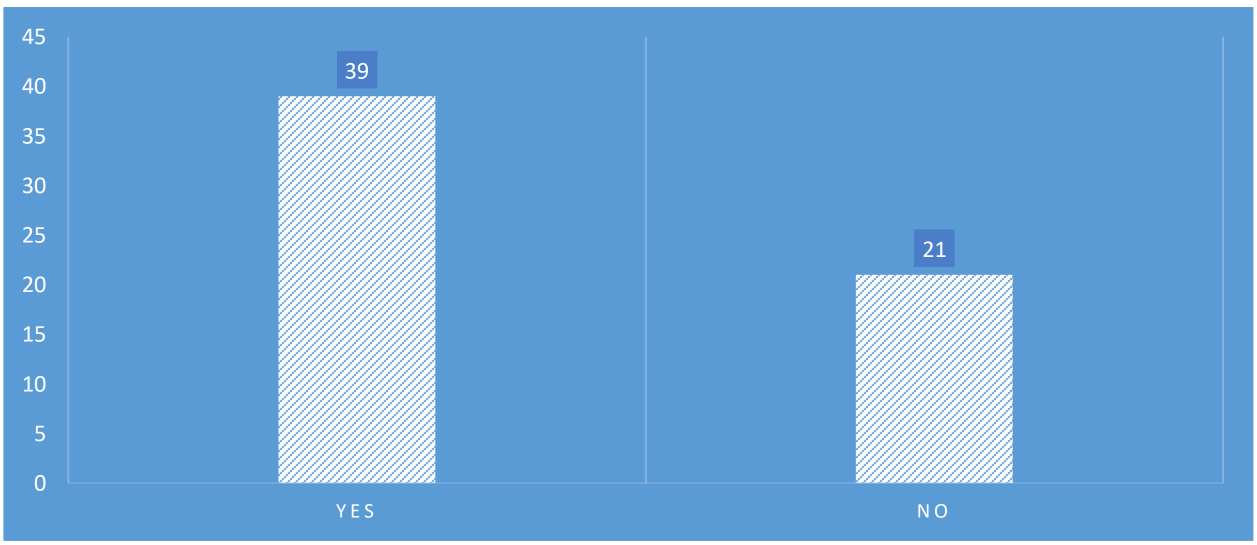
TABLE 4.23

Face any problems on OTT platform.

Option	Number	Percentage
Yes	39	65.00
No	21	35.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.23



INTERPRETATION

From the table 4.23, out of 60 respondents it is clear that majority of respondents face problems in OTT platforms 65% of respondents faces problems through online platform and the 35% of respondents doesn't face any problems in OTT platforms.

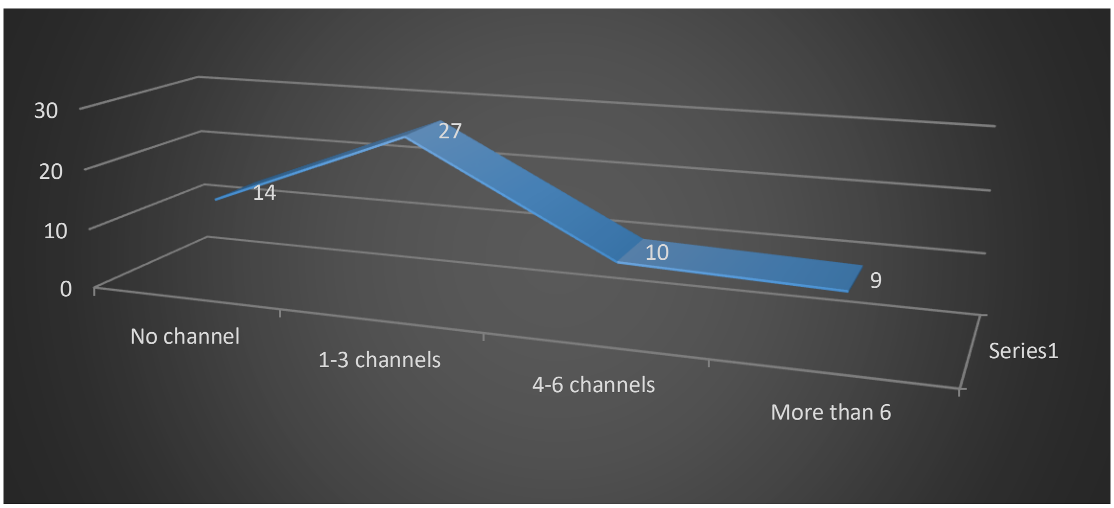
TABLE 4.24

OTT channels currently subscribe.

Option	Number	Percentage
No channel	14	23.33
1-3 channels	27	45.00
4-6 channels	10	16.67
More than 6	9	15.00
Total	**60**	**100.00**

Source: Primary Data

FIGURE:4.24



INTERPRETATION

From the table 4.24, out of 60 respondents it is clear that majority of the people are subscribed to 1-3 channels 45% of respondents subscribed to this. 23.33% of respondents don't subscribe to no channels. 16.67% of respondents subscribed to 4-6 channels and 15% of respondents subscribed more than 6 channels.

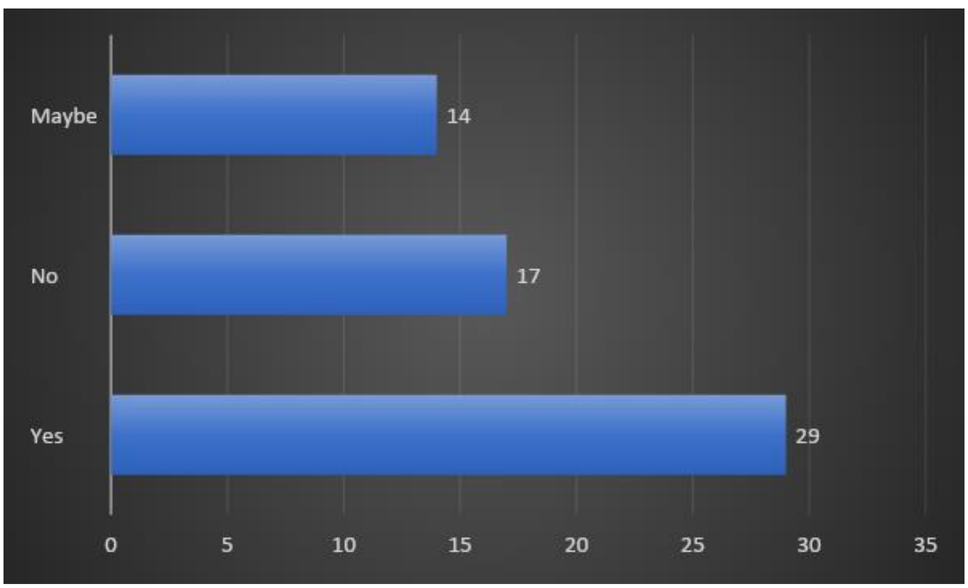
TABLE 4.25

View OTT video content is cheaper more than traditional

Option	Number	Percentage
Yes	29	48.33
No	17	28.33
Maybe	14	23.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.25



INTERPRETATION

From the table 4.25, out of 60 respondents it is clear that most of the respondents prefer that OTT platform are cheaper than other traditional platforms 48.33% of respondents agree that, and 28.88% of respondents prefer that no and 23.33% of respondents prefer maybe.

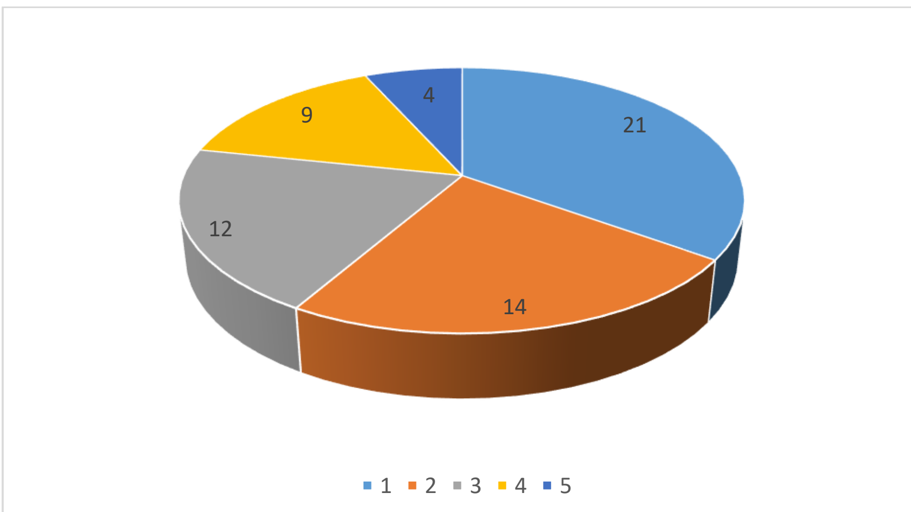
TABLE 4.26.1

Rank the device to watch OTT content - **TV.**

RANK	Frequency	Percentage
1	21	35.00
2	14	23.33
3	12	20.00
4	9	15.00
5	4	6.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.26.1



INTERPRETATION

From the table 4.26.1, out of 60 respondents clear that most of the respondents are prefer TV 21 respondents that is 35% then the 14 respondents prefer its rank to second and the 12 and 9, 4 respondents prefer the TV as Ranking 3, 4, 5 ranks.

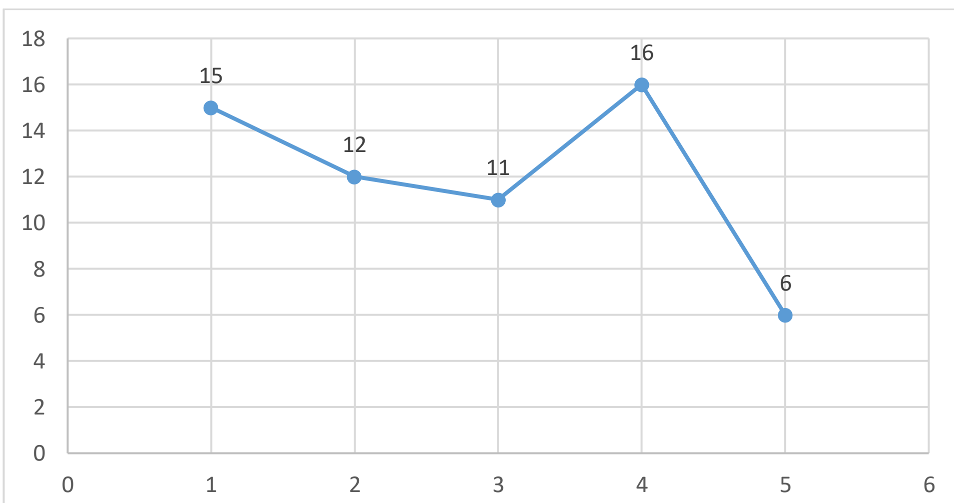
TABLE 4.26.2

Rank the device to watch OTT content **- Mobile Phone**

RANK	Number	Percentage
1	15	25.00
2	12	20.00
3	11	18.33
4	16	26.67
5	6	10.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.26.2



INTERPRETATION

From the table 4.26.2, out of 60 respondents it's clear from the table that most of the respondents prefer mobile phone 25% of people are selected this mobile phone as their first preference.

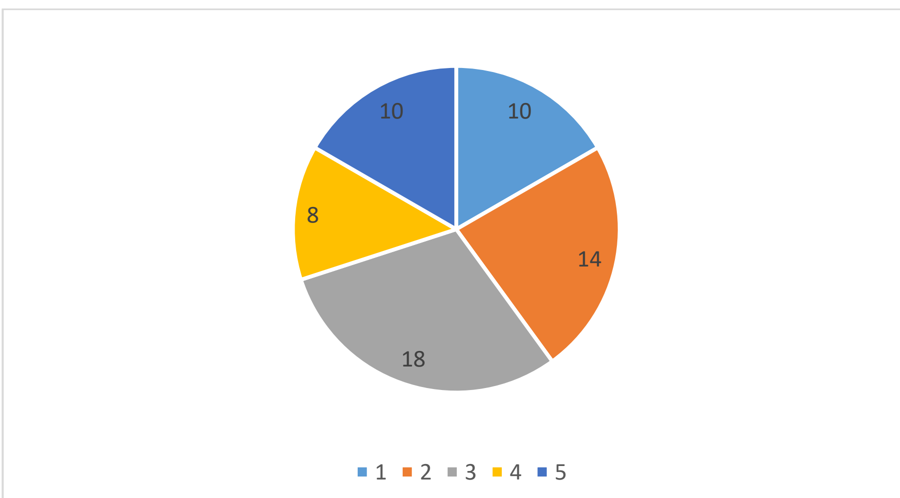
TABLE 4.26.3

Rank the device to watch OTT content **- Laptop.**

RANK	Number	Percentage
1	10	16.67
2	14	23.33
3	18	30.00
4	8	13.33
5	10	16.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.26.3



INTERPRETATION

From the table 4.26.3, out of 60 respondents it's clear that most of the respondents are choose laptop 30% are prefer this laptop as their choice.

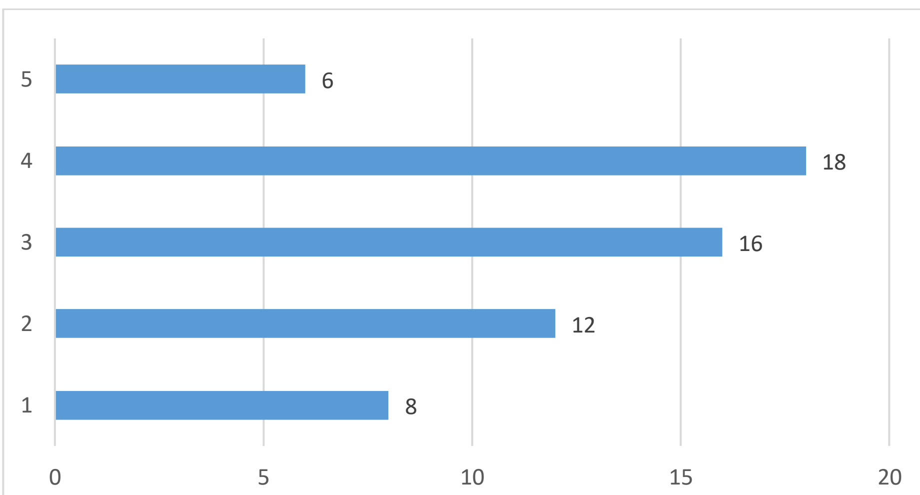
TABLE 4.26.4

Rank the device to watch OTT content – **Tablet**

RANK	Number	Percentage
1	8	13.33
2	12	20.00
3	16	26.67
4	18	30.00
5	6	10.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.26.4



INTERPRETATION

From the table 4.26.4, out of 60 respondents it's clear that most of the people prefer tablet other than tv and so on. So, 30% of respondents out of 60 are prefer tablet.

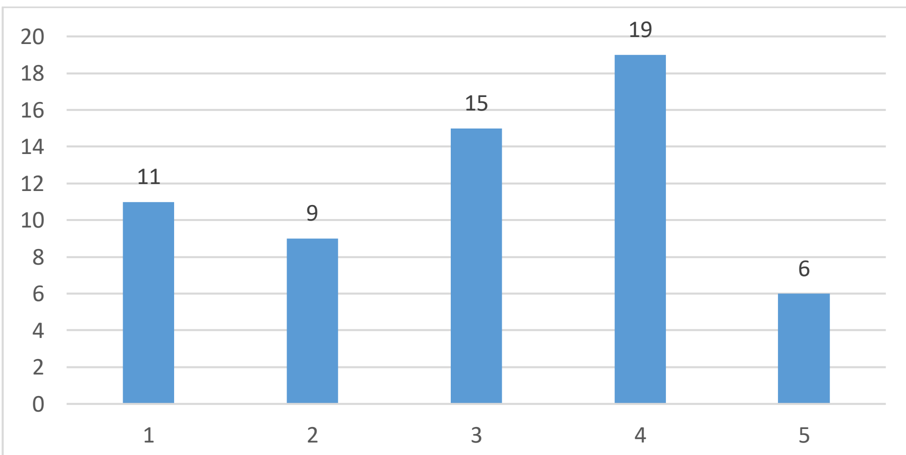
TABLET 4.26.5

Rank the device to watch OTT content – **PC**

RANK	Number	Percentage
1	11	18.33
2	9	15.00
3	15	25.00
4	19	31.67
5	6	10.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.26.5



INTERPRETATION

From the table 4.26.5, out of 60 respondents it’s clear that the ranking of pc is 4 compared to others so most of the people prefer it as this and so on

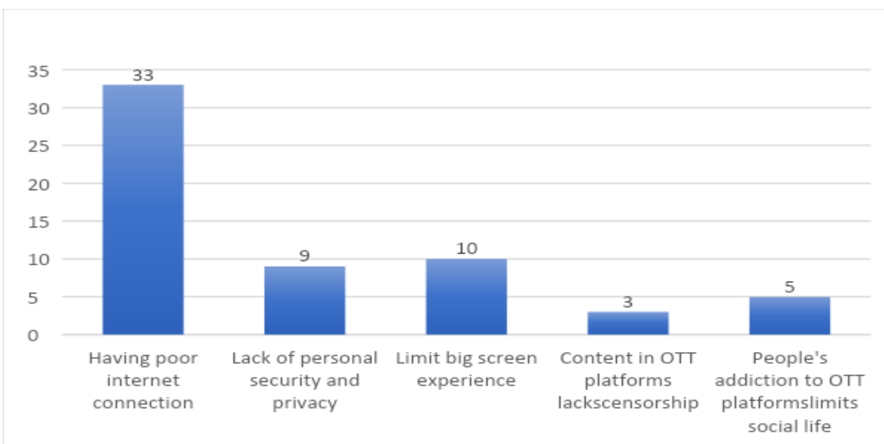
TABLE 4.27

Problems faced while streaming on OTT.

Option	Number	Percentage
Having poor internet connection	33	55.00
Lack of personal security and privacy	9	15.00
Limit big screen experience	10	16.67
Content in OTT platforms lacks censorship	3	5.00
People's addiction to OTT platforms limits social life	5	8.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.27



INTERPRETATION

From the table 4.27, out of 60 respondents it is clear that most of the people face the problems in streaming on OTT platforms the first problem faced by respondents are having poor internet connection. Then other problems faced by the respondents are lack of personal security and privacy, limit big screen experience, content in Ott platforms lacks censorship and so on

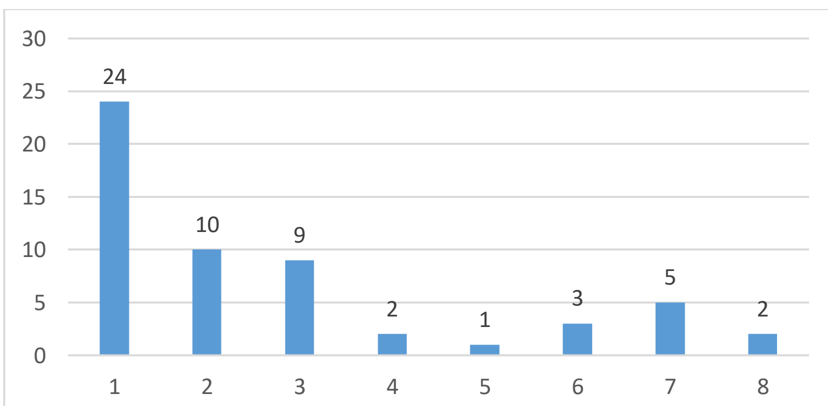
TABLE 4.28.1

Factors effecting user preference to OTT – **Lockdown**

RANK	Number	Percentage
1	24	40.00
2	10	16.67
3	9	15.00
4	2	3.33
5	1	1.67
6	3	5.00
7	5	8.33
8	2	3.33
9	4	6.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.1



INTERPRETATION

From the table 4.28.1, out of 60 respondents it's clear that majority of the percentage of respondents are select as lockdown from this we can review that people are being more on that period

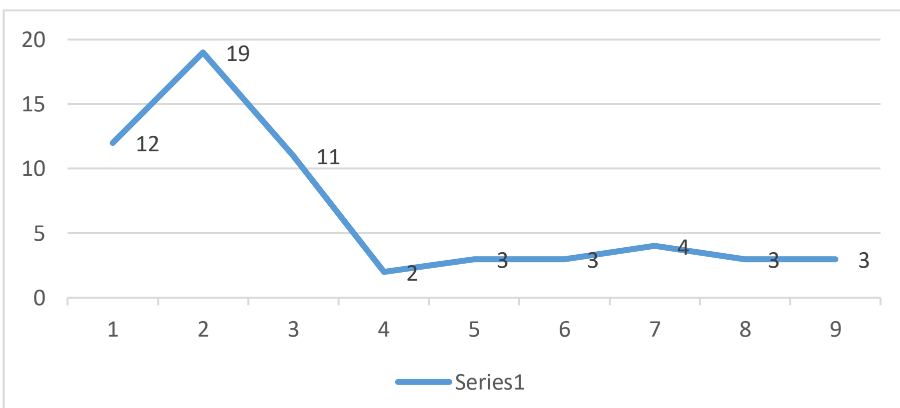
TABLE 4.28.2

Factors effecting user preference to OTT. – **Safety**

RANK	Number	Percentage
1	12	20.00
2	19	31.67
3	11	18.33
4	2	3.33
5	3	5.00
6	3	5.00
7	4	6.67
8	3	5.00
9	3	5.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.2



INTERPRETATION

From the table 4.28.2, out of 60 respondents it's clear that most of the people prefer the safety because safety is the first priority then only other 31% of them selected safety and rest of them selected others

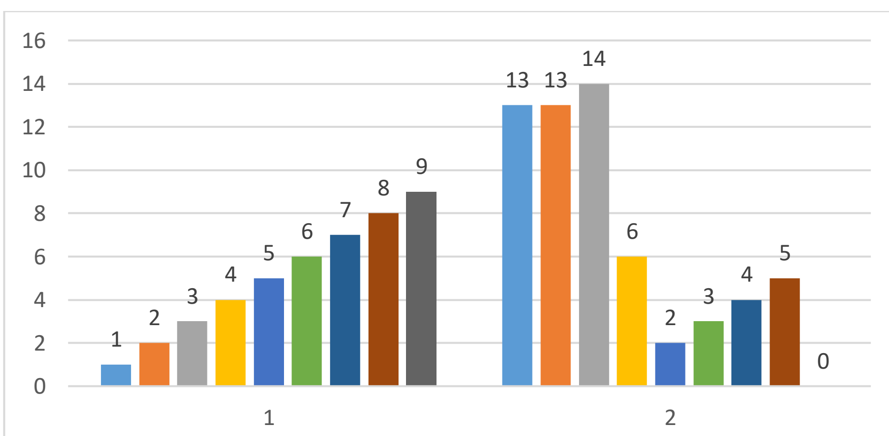
TABLE 4.28.3

Factors effecting user preference to OTT - **Economic cost.**

RANK	Number	Percentage
1	13	21.67
2	13	21.67
3	14	23.33
4	6	10.00
5	2	3.33
6	3	5.00
7	4	6.67
8	5	8.33
9	0	0.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.3



INTERPRETATION

From the table 4.28.3, out of 60 respondents it's clear that most of the people are select economic cost 23.33% of respondents select this remaining other are selected other options.

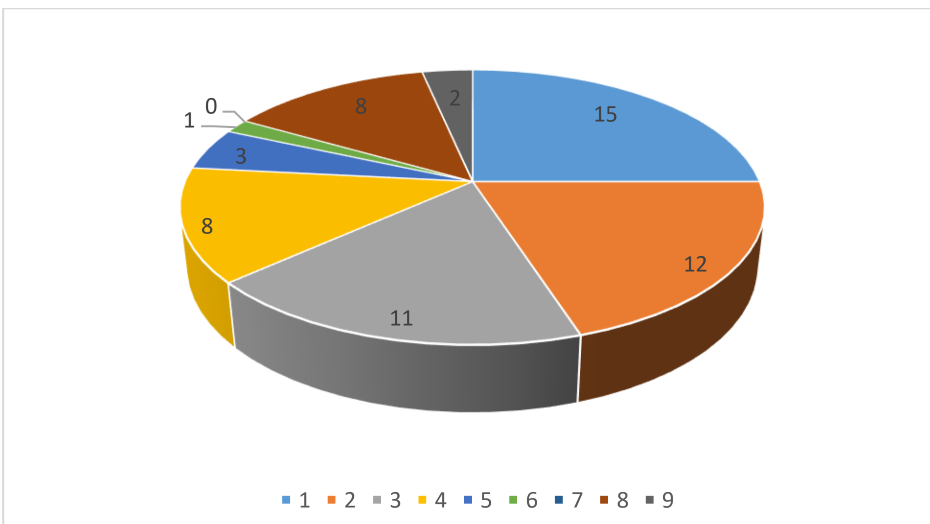
TABLE 4.28.4

Factors effecting user preference to OTT - **Any time access**

RANK	Number	Percentage
1	15	25.00
2	12	20.00
3	11	18.33
4	8	13.33
5	3	5.00
6	1	1.67
7	0	0.00
8	8	13.33
9	2	3.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.4



INTERPRETATION

From the table 4.28.4, out of 60 respondents it's clear that 25% of people are selected anytime they don't prefer a confidential time majority people selected this any time

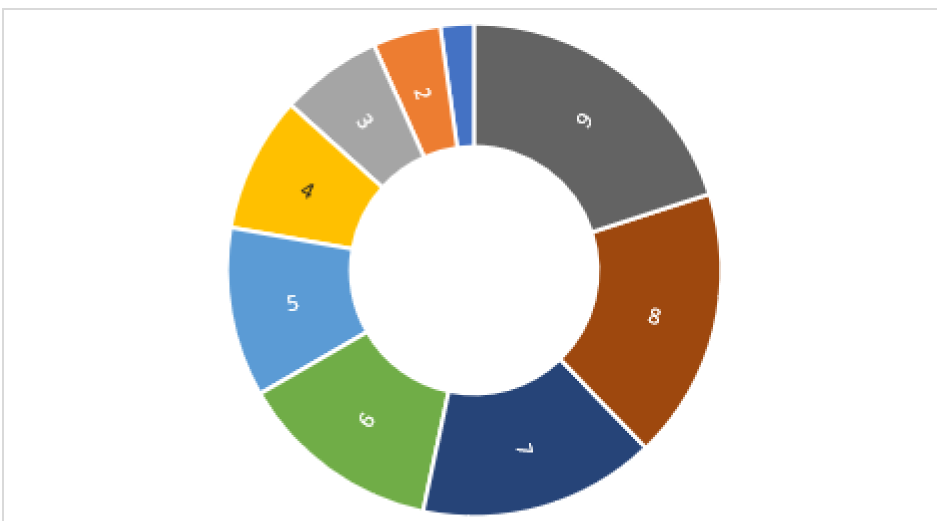
TABLE 4.28.5

Factors effecting user preference to OTT- **Variety content.**

RANK	Number	Percentage
1	20	33.33
2	8	13.33
3	13	21.67
4	0	0.00
5	6	10.00
6	2	3.33
7	2	3.33
8	1	1.67
9	8	13.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.5



INTERPRETATION

From the table 4.28.5, out of 60 respondents its clear that most of the people want the variety content among these options so it's clear from this table 33.33% of respondents are prefer this

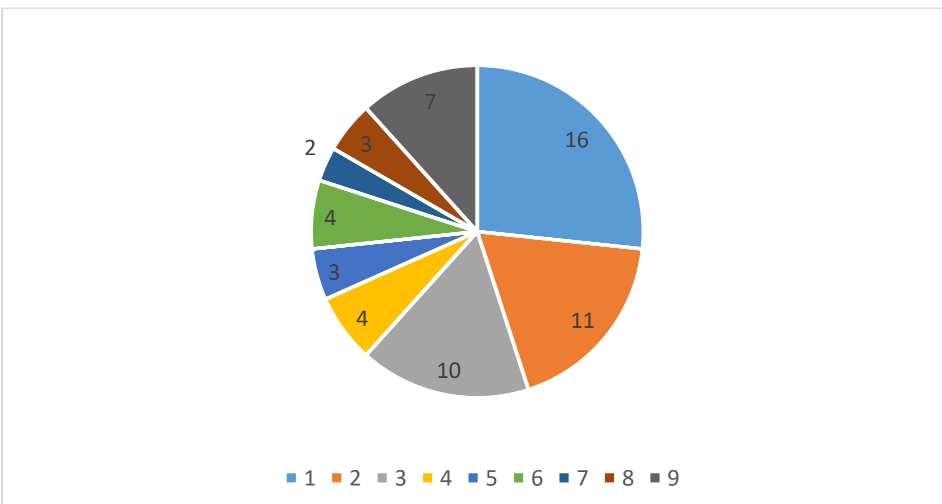
TABLE 4.28.6

Factors effecting user preference to OTT - **Users friendly services**

RANK	Number	Percentage
1	16	26.67
2	11	18.33
3	10	16.67
4	4	6.67
5	3	5.00
6	4	6.67
7	2	3.33
8	3	5.00
9	7	11.67
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.6



INTERPRETATION

From the table 4.28.6, out of 60 respondents its clear that most of the people are preferred this as user friendly 27% of people preferred this and other are Separated to other options anyway most of them prefer this

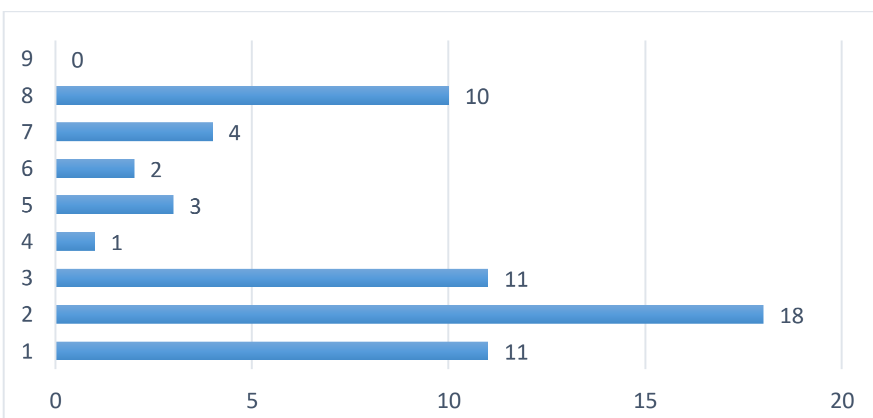
TABLE 4.28.7

Factors effecting user preference to OTT - **The reviews about the program from friends**

RANK	Number	Percentage
1	11	18.33
2	18	30.00
3	11	18.33
4	1	1.67
5	3	5.00
6	2	3.33
7	4	6.67
8	10	16.67
9	0	0.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.7



INTERPRETATION

From the table 4.28.7, out of 60 respondents it's clear that most of the respondents are collect the review from friends that is 30% of them are collection of review from this method

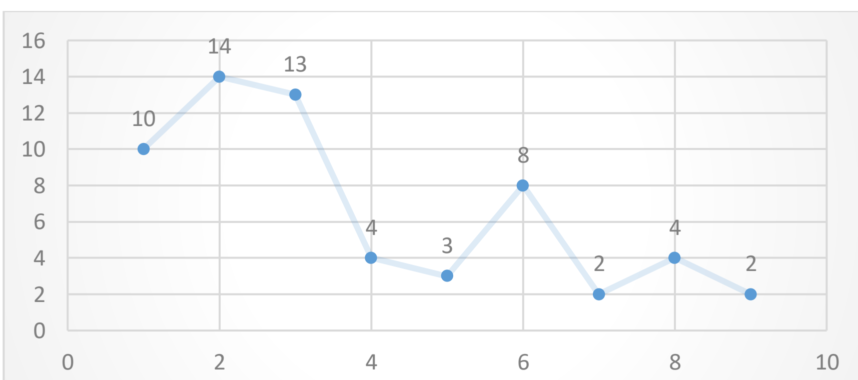
TABLE 4.28.8

Factors effecting user preference to OTT - **The extra features, discounts and deals being provided.**

RANK	Number	Percentage
1	10	16.67
2	14	23.33
3	13	21.67
4	4	6.67
5	3	5.00
6	8	13.33
7	2	3.33
8	4	6.67
9	2	3.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.8



INTERPRETATION

From the table 4.28.8, out of 60 respondents it's clear that the respondent's majority of the respondent's discounts should be provided 14 respondents responses are like (23.33%) compared to others.

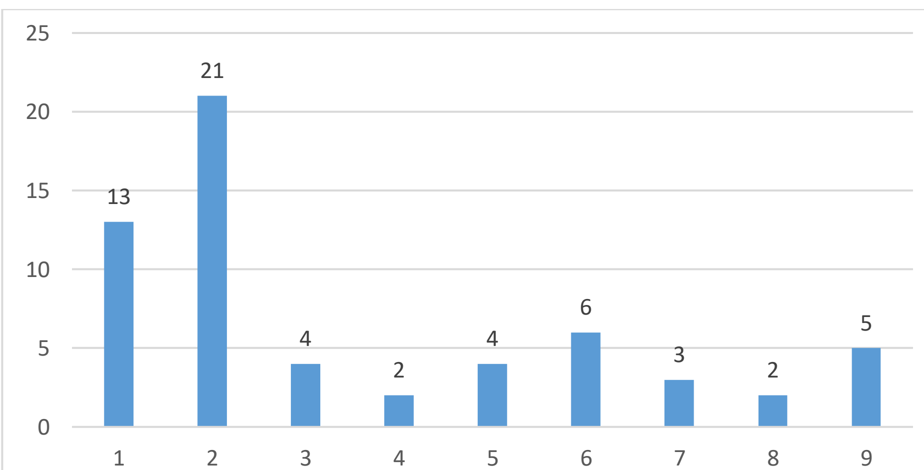
TABLE 4.28.9

Factors effecting user preference to OTT. - **Access to international content**

RANK	Number	Percentage
1	13	21.67
2	21	35.00
3	4	6.67
4	2	3.33
5	4	6.67
6	6	10.00
7	3	5.00
8	2	3.33
9	5	8.33
Total	**60**	**100**

Source: Primary Data

FIGURE:4.28.9



INTERPRETATION

From the table 4.28.9, out of 60 respondents its clear that most of the respondents prefer international content 35% of respondents prefer this then the other choices are different from each other

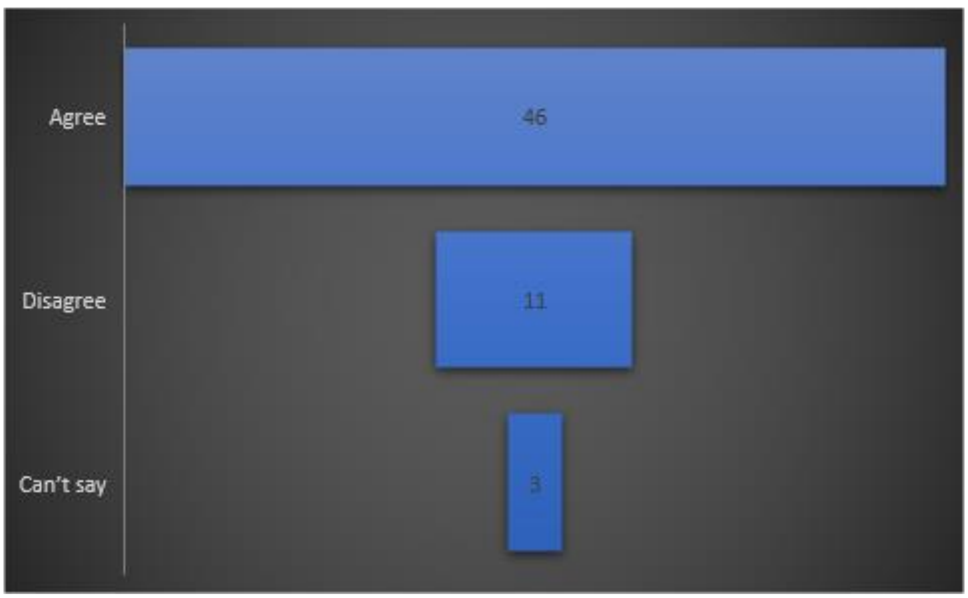
TABLE 4.29

View habit of watching OTT increased during lockdown.

Option	Number	Percentage
Agree	46	76.67
Disagree	11	18.33
Can't say	3	5.00
Total	**60**	**100.00**

Source: Primary Data

FIGURE:4.29



INTERPRETATION

From the table 4.29, out of 60 respondents it is clear that majority of the people agrees that watching OTT video content has increased during lockdown period and the 46 respondents agree that and 11 respondents no agreeing that statement and the other 3 respondents can't say.

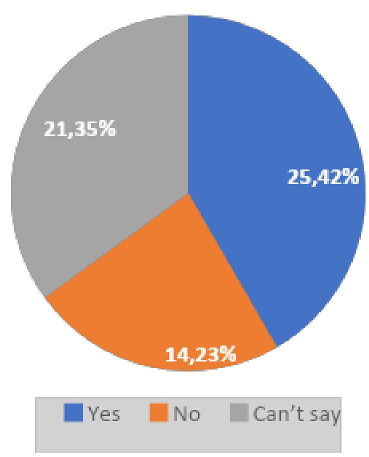
TABLE 4.30

Pandemic influenced your OTT consumption.

Option	Number	Percentage
Yes	45	75.00
No	12	20.00
Can’t say	3	5.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.30



INTERPRETATION

From the table 4.30, out of 60 respondents it is clear that most of the people yes that the pandemic influenced your OTT consumption 75% of respondents prefer yes and the 20% of respondents prefer no then the only 5% of respondents prefer can’t say. From this data it’s clear that majority of the respondents are influenced OTT conception in pandemic situation.

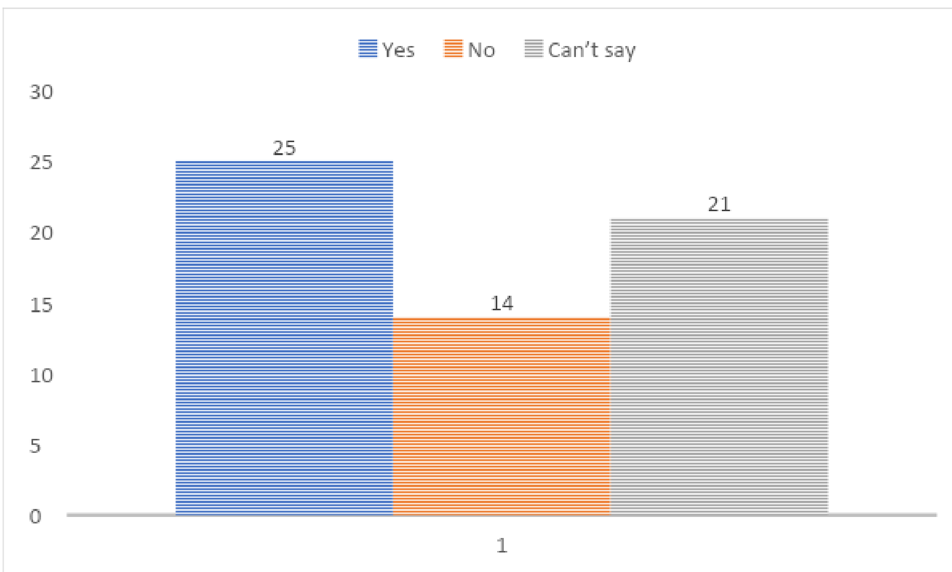
TABLE 4.31

View in cinema will decrease due to OTT in future.

Option	Number	Percentage
Yes	25	41.67
No	14	23.33
Can't say	21	35.00
Total	**60**	**100**

Source: Primary Data

FIGURE:4.31



INTERPRETATION

From the table 4.31, out of 60 respondents it is clear that most of the people prefer that yes and 23.33% of respondents only prefer no and second most respondents prefer that can't say. From this data it's clear that majority of the respondents prefer that viewing cinema hall will decrease OTT in future.

CHAPTER-5

FINDINGS, SUGGESTIONS AND CONCLUSION

5.FINDINGS, SUGGESTIONS AND CONCLUSION

5.1 FINDINGS

1. 31 respondents are male and the remaining 29 respondents are female compared to both male respondents are slightly more.

2. 36 respondents are students. 23 respondents are under graduate and among these only 1 respondent is from the post graduate.

3. majority of the respondents to the age category of 15-25 years that is 50 respondents that remaining 10 respondents are divided as 1 respondent from the age group of 26-35.Then the 2 respondents from the age group of 36-45.7 respondents from the age group of 45 years and above.

4.57 respondents out of 60 are using the OTT platform service. Only 3 respondents are not using the OTT services which is comparatively small number.

5. Most of the respondents use YouTube, that is 31 respondents are using this. 23 respondents are using Netflix,6 respondents are using amazon .and the last no one is using Hotstar platform.

6. Most of the respondents 31 of them create the awareness from their friend circle.20 respondents are taking awareness from the advertisements. 5 respondents get awareness from the referrals and the last 4 respondents got the awareness from others. Not belongs from these options.

7.24 respondents are using the OTT platform for less than 2hours and the 22 respondents are using OTT platform for 2-4hours then the remaining 10 respondents are using more than 4hours 4 respondents are using more than 6 hours.

8.42 respondents are spend less than 2hours on OTT platform per day. 12 respondents are spending 2-4hour's a day and the rest of them spend more than 4 hours on OTT platform.

9. Most of the respondents prefer movies 41 respondents prefer movies and the remaining 17 respondents prefer TV series.

10. 30 respondents prefer waiting for a movie many times to release on OTT. From the survey 17 respondents always waiting and the 11 respondents never waited to release on OTT and only 2 respondents are preferring other.

11. Most of the respondents are waiting to release in OTT than the cinema only 25 respondents choose cinema, and the other 35 respondents choose the OTT.

12. 51 respondents agree the rapid consumer adoption on OTT service but only 9 respondents are not agreeing this statement.

13. Many of the respondents watch premium content on online streaming in a paid manner. 38 respondents are watch premium content there for 22 respondents are says that user use it without paid form.

14.41 respondents get the advertising through the OTT and the remaining respondents of 19 are prefers that they getting from the traditional platform.

15. most of the respondents argue that there are targeting capabilities available with OTT advertising 45 respondents has this opinion and the 15 respondents has there is no targeting capabilities available with OTT advertising.

16. Most of respondents are prefer more reach.35 respondents choose this option thus we can understand that among those options are not much consider to be the major benefits of OTT and TV advertisings. 15 respondents are preferring the option next of more reach the getting everyone perspective remaining 10 both 5 each are prefer to target physical addresses and bringing the precision's of digital targets.

17. Most of the respondents prefers the content 20 respondents are prefer this then the marketing and branding then the quality of streaming gets the equal respondents that is 11 then affordability 16.67% is prefer by the respondents brand image and user interface also gets the equal preference of 4 respondents each.

18. From the table above it is clear that the majority 44 respondents has the opinion that there is significant difference in the content watched in OTT platform and traditional television

channels.16 respondents that there is no difference in the content watched in OTT and traditional television channel.

19. 33 respondents has the opinion that the OTT platforms are more popular because of no censorship and 27 respondents of them claim that they are not popular because of no censorship.

20.38 respondents are preferring to watch national content in OTT platforms and the other 22 respondents prefer international content on OTT.

21.36 respondents see an expiration date on traditional platforms. 24 respondents claims that there is no expiration date on traditional platforms.

22. In the view of youth TV channels are lagging platform it is attractive 20 respondents prefer it more attractive but its speed, clarity and other are not much good and today's youth don't accept this traditional platform.

23. Majority of respondents face problems in OTT platforms 39 respondents faces problems through online platform and the 21 respondents doesn't face any problems in OTT platforms.

24. Most of the people are subscribed to 1-3 channels 27 respondents subscribed to this. 14 respondents don't subscribe to no channels. 10 respondents subscribed to 4-6 channels and 9 respondents subscribed more than 6 channels.

25. Most of the respondents prefer that OTT platform are cheaper than other traditional platforms 29 respondents agree that, and 17 respondents prefer that no and 14 respondents prefer maybe.

26. **TV**-From the table above clear that most of the respondents are prefer TV 21 respondents that is 35% then the 14 respondents prefer its rank to second and the 12 and 9,4 respondents prefer the TV as Ranking 3,4,5 ranks. Mobile phone-Its clear from the table that most of the respondents prefer mobile phone 15 people are selected this mobile phone as their first preference. **Laptop**-From the table above its clear that most of the respondents are choose laptop 30% are prefer this laptop as their choice. **Tablet**-From the above table it's clear that most of the people prefer tablet other than tv and so on. So, 18 respondents out of 60 are prefer

tablet. **Pc**-From the above table it's clear that the ranking of pc is 4 compared to others so most of the people prefer it as this and so on.

27. Most of the people face the problems in streaming on OTT platforms the first problem faced by respondents are having poor internet connection. Then other problems faced by the respondents are lack of personal security and privacy, limit big screen experience, content in OTT platforms lacks censorship and so on.

28. **Safety** - from the above table it's clear that most of the people prefer the safety because safety is the first priority then only other 31% of them selected safety and rest of them selected others. **Anytime access** - From the table above its clear that 25% of people are selected anytime they don't prefer a confidential time majority people selected this any time. **Economic cost** -from the table it's clear that most of the people are select economic cost 23.33% of respondents select this remaining other are selected other options. **User friend** – From the table above its clear that most of the people are preferred this as user friendly 27% of people preferred this and other are Separated to other options anyway most of them preferred this. **Variety content** -From the table above its clear that most of the people want the variety content among these options so it's clear from this table 33.33% of respondents are prefer this

29. Majority of the people agrees that watching OTT video content has increased during lockdown period and the 46 respondents agree that and 11 respondents no agreeing that statement and the other 3 respondents can't say.

30. Most of the people yes that the pandemic influenced your OTT consumption 45 respondents prefer yes and the 12 respondents prefer no then the only 3 respondents prefer can't say.

31. Most of the people prefer that yes and 14 respondents only prefer no and second most respondents prefer that can't say.

5.2 SUGGESTIONS

- Video streaming has become one of the most successful avenues in the content consumption space in India.

- From the study conducted it is understood that the TV channels are lacking behind OTT platforms in terms of your viewership is because of the lack of innovative services.

- OTT platforms has gained much acceptance because of their keen observation of the changing behaviour of the people and their interest.

- Traditional platforms lost their popularity as they stick into the particular content without even focusing on the changes that is happening outside.

- Duration of the advertisement in between the programs broadcasted in traditional platforms has created a negative result. Respondents claim that in OTT platforms they can skip the advertisement accordingly if they are not interested at the same time they are providing the advertisement based on the interest of their viewers.

- Quality has an impact in viewers mindset they always prefer quality contents rather than the masala generated traditional dramas.

- Customers should have the freedom to choose their favourite language and material.

5.3 CONCLUSION

Video streaming has become one of the most successful avenues in the content consumption space in India. Even the smaller OTT platforms are raising capital from international investors and making a significant impact on the market. The emergence of OTT would harm the penetration of cable TV in India. Therefore, traditional TV stations should prepare for a paradigm shift brought on by OTT platforms. More importantly they should work towards making high-quality content that can compete with the material that is available in OTT. Peoples always prefer changes with the rapid changes with the society. Traditional platforms have not been completely vanished from the mindset of people. There are people who opt traditional platforms as well as OTT platforms. People still waits for movies to release in traditional way. Even though the supporters were of few comparatively with the OTT. Though the consumption of video on digital platforms is on the rise in the country, television is still the largest sub-segment within the entertainment and media industry and will continue to be that way.

Over the Top (OTT) platforms are one such medium that has gained the limelight the most. Social Distancing has led people to stay at home, where the only entertainment are these platforms such as Netflix, Amazon Prime Video, and Disney +Hot Star are the most popular OTT services, since they provide high-quality material and addictive features to their users. In addition, there has been a significant increase in the appearance of indigenous OTT players in the market. The many OTT platforms can successfully investigate this trend. To get at the best model, the OTT will go through a series of revisions and improvements.

The reasons for these transitions are innumerable. OTT platforms are more vulnerable to experimentation as it provides unique and varied content. On the contrary, content on television is mostly similar across different channels. The viewers have to restrict themselves from watching a particular genre. Online platforms come up with different genres like action, horror, drama, thriller, and comedy. Youth uses more of these platforms to Binge Watch genres they prefer the most. Unfortunately, television fails to provide such perks to its viewers. In the end, the Global pandemic has drastically affected the traditional mode of entertainment for many of us.

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ANNEXURE

QUESTIONNAIRE

Dear Madam/Sir,

We, the student of Bharata Mata College, Thrikkakara is engaged in during a dissertation on **"A COMPARATIVE STUDY ON VIEWER'S BEHAVIOUR TOWARDS OTT AND TRADITIONAL PLATFORM"**. We request your kind response in this regard by filling up this questionnaire. We assure you that the data collected will be kept confidential and only for academic purpose.

1. Name:

2. Gender

- Male
- Female

3. Educational qualifications

- Student
- Under graduate
- Post graduation

4. In which age group do you belong?

- 15-25 years
- 26-35years
- 36-45vears
- 45 years and above

5. Do you use OTT (over the top platform) services?

- Yes
- No

6. Which is the mostly used OTT platform?

- YouTube
- Netflix
- Amazon

7. How do you came to know about your current OTT services?

- Friends
- Advertisements
- Referrals

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

- Less than 2 hours
- 2-4 hours
- More than 4 hours
- More than 6 hours

9. How many hours do you spend on television per day?

- Less than 2 hours
- 2-4 hours
- More than 4 hours
- More than 6 hours

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

- Movies
- TV series

11. Have you ever preferred waiting for a movie to release on OTT rather than watching it in Traditional way?

- Always
- Many times
- Never
- Other

12. In future, if a movie releases in cinema and on OTT together, what would you prefer?

- OTT
- Cinema

13. Do you agree that the rapid consumer adoption of OTT services is largely due to the Innovative nature of Oft services?

- Yes
- No

14. Do you pay for watching premium content on online streaming platforms?

- Yes
- No

15. Through which of the following platforms advertising create an impact?

- OTT
- Traditional

16. Is there a targeting capabilities available with OTT advertising. What do you think?

- Yes
- No

17. What do you consider to be the major benefits of OTT and connected TV advertisings?

- Getting everyone's perspective.
- More reach
- Target physical addresses

o Bring the precision of digital targeting.

18. Where do you think Indian OTTs can improve?

- Content
- Marketing and branding
- Quality of streaming
- Affordability
- Brand image
- User interface

19. Is there any significant differences in the content watched on traditional television channels And OTT video platforms.

- Yes
- No

20. Are OTT platforms more popular because of no campership?

- Yes
- No

21. What do you like to watch more on OTT platforms?

- National content
- International content

22. Do you see an expiration date on traditional TV channels?

- Yes
- No

23. Why do you think TV channels are lagging behind OTT platforms in terms of youth viewership?

- more attractive
- speed
- clarity

- other

24. Do you face any problem in OTT platforms?

- Yes
- No

25. How many OTT channels have you currently subscribed to?

- 1-3 channels
- 3-6 channels
- More than 6 channels

26. Do you think watching moles in OTT- based video content is cheaper and more convenient than other traditional platform

- Yes
- No
- Maybe

27. .Rank the choice of devices to watch OTT content from 1-5. (Highest-Lowest)

- TV
- Laptop
- Mobile phone
- Tablet

28. Specify the problems faced while streaming on the OTT platforms.

- Have poor internet connection.
- Lack personal security and privacy.
- Limit by screen experience
- Content in OTT platforms lacks censorship.
- People's addiction to OTT platforms limits social life.

29. Rank the factors affecting user preference to OTT platforms from 1-6. (Highest Lowest)

- Safety

- Economic cost
- Any time access.
- Variety contents
- User friendly services
- The reviews about the program from friends
- The extra features, discounts and deals being provided.
- Across to international content

30. Do you think the habit of watching OTT-based video content has increased during the lockdown period?

- Agree
- Disagree
- Can't say.

31. . Has the pandemic influenced your OTT consumption?

- Yes
- No
- Can't say.

32. Will there be a decrease in cinema hall footfall due to OTT platforms in the future?

- Yes
- No
- Can’t say.