A Project Report on

A STUDY ON 'CONSUMER BEHAVIOUR FOR SHIFT OF DEMAND FROM CINEMAS TO OTT PLATFORMS WITH SPECIAL REFERENCE TO THE CITY OF MUMBAI'

By

Mann Jayesh Shah

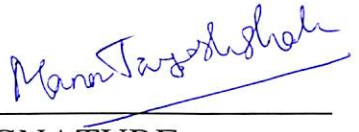
CAPSTONE PROJECT

Submitted To Department of Marketing Management

Nagindas Khandwala College of Commerce, Arts and Management Studies, Mumbai400064

DECLARATION

I declare that this written submission represents my own original ideas, conveyed in my own words. In cases where the ideas or words of others have been incorporated, I have diligently edited and referenced the original sources. I confirm that I have followed all the guidelines of academic honesty and integrity, and I have not misrepresented manipulated or falsified any information, data, ideas, or sources in my submissions. I understand that breaking the rules above may result in disciplinary action by the institute. It may also lead to legal action from the source whose content has been used without proper editing or without
obtaining the necessary permissions.



SIGNATURE

NAME: MANN SHAH
ROLL NO: 43

DATE:

MKES
KHANDWALA COLLEGE
LEARNERS BECOMING LEADERS

Title

"A study on consumer behaviour for shift of demand from cinemas to OTT platforms with special reference to the city of Mumbai."

By

Mann Shah

CAPSTONE PROJECT

Submitted To

DEPARTMENT OF BUSINESS MANAGEMENT

B.B.A. (Honours) in Marketing Management

Nagindas Khandwala College of Commerce, Arts and Management Studies,
Mumbai- 400064

ACKNOWLEDGEMENT

I would like to express my heartfelt gratitude to all those who have supported me throughout this journey of conducting this research and writing this paper. First and foremost, I am deeply thankful to my Professors, Chetna Tanna and Kinjal Sanghavi, for their guidance, encouragement, and invaluable feedback. Their expertise and insightful suggestions have played a significant role in shaping this research. I am thankful to my friends and classmates who provided assistance and encouragement at every stage of this research. Your discussions and feedback have been instrumental in refining my ideas. In addition, special thanks to my parents, who have always encouraged me, and for their great confidence in me.

Mann Shah

College Seal

Date:

TABLE OF CONTENT

CHAPTER	TOPIC	PAGE NO.
	Executive Summary	1
1.	Introduction	2
2.	OTT Platforms 1. OTT platforms used in India 2. Emergence of OTT platforms in India 3. Advantages of OTT 4. Disadvantages of OTT	3-11
3.	Impact of covid on cinemas and OTT platforms	12-17
4.	Future of OTT platforms 1. Trends 2. Scope of OTT channels	18-24
5.	Cinemas vs OTT	25-32
6.	Marketing strategies used by OTT channels	32-41
7.	Powerful campaigns by OTT channels	41-55
8.	Consumer perception towards reopening of cinemas	56-60
9.	Review of Literature	61-69

10.	Research Methodology 1. Objective 2. Hypothesis 3. Research design 4. Sampling design 5. Data Collection Method 6. Limitations	70-74
11.	Data Analysis and Interpretation	75- 92
12.	Findings, Conclusion, Suggestions	93-94
13.	Bibliography	95-96
14.	Annexure	97-100

EXECUTIVE SUMMARY

Cinema is the leading distribution platform in India, but over the past year, the OTT platforms have taken over as the preferred method of entertainment consumption. This is being led by the shift of demand from cinemas to the OTT platforms. The shift of demand has been particularly pronounced in the city of Mumbai, where the number of movie tickets sold in cinemas has fallen year on year.

The proliferation of OTT platforms has led to a significant shift in demand from cinemas to these platforms. While in the past, consumers would watch movies at the cinema to be surrounded by other people, the shift to OTT has seen consumers prefer to watch their favorite movies at home, on their own schedule. This shift in preference has led to the decline of cinema attendance, with the share of the box office falling year on year. The proliferation of OTT platforms has also led to a reduction in the price point at which consumers can access quality entertainment.

With a population of over 18 million, Mumbai is the nation's most populous city and one of the most important economic centers in the country. It is also one of the biggest markets for cinema exhibitions in India. The industry has been grappling with a declining footfall at the box office for some time now. While many point to competition from online platforms such as Netflix and

Amazon Prime as the reason for the poor show at the ticket counter, the changing consumer behavior is likely a bigger factor.

The shift of demand from cinemas to OTT platforms has been a major trend over the last year. This trend is particularly pronounced in the city of Mumbai where the number of movie tickets sold in cinemas has fallen year on year. This decline has been largely compensated by the rise in OTT consumption. One of the key reasons for this shift is the increasing affordability of quality entertainment content on OTT platforms.

CHAPTER 1: INTRODUCTION

While the pandemic led to a nationwide lockdown for us all with a complete disconnect from the real world, it also gave us the time and opportunity to immerse ourselves in worlds that were not our own. We were invited into new worlds of entertainment through the sheer magic of technology in the form of Over-The-Top (OTT) platforms.

Although the advent of OTT platforms began as early as 2008 in India, it was only when the bigger players in the streaming market like Netflix and Amazon Prime entered that the Indian audience grew attracted to this model of media consumption. However, the real OTT boom took place when most of the population were confined indoors due to the pandemic and the choice of entertainment was limited to indoor activities. In the pre-pandemic era, the ability to access OTT platforms was considered a privilege and restricted more to the urban and middle to upper-class population. With the increase in the availability of low-cost internet data and affordable smartphones, OTT platforms and its content have become available to a larger audience. Further the availability of original Indian content on these platforms kept the audience hooked.

The Indian OTT market has been undergoing rapid transformational growth, and the Digital India approach plays a substantial role in promoting the usage of these streaming platforms. With a population of nearly 1.35 billion, India is one of the youngest nations globally, with over 70% of its population under the average age group of 35. The average age group with

an inclination to consume entertaining content is 18-35, which India has in abundance. With the arrival of streaming solutions, OTT platforms have become the future of India's Entertainment and Media Industry.

The modern-day features of these OTT platforms have shaken the supreme Indian television. Entering one of the top economies and high population lands like India, OTT platforms continue to transform entertainment scenarios.

CHAPTER 2: OTT PLATFORMS

Over-the-top (OTT) platforms are video and audio streaming and viewing sites that began as content streaming channels but quickly expanded into the creation and distribution of short films, motion pictures, documentaries, and web series itself.

These apps have a variety of content and utilize artificial intelligence to recommend content to consumers depending on their earlier browsing history on the app. Most OTT sites have some free content and require a monthly membership fee for paid content that is not available elsewhere. The premium content is typically developed and distributed by the OTT platform itself, in collaboration with existing production houses that have previously produced feature films.

There many ways you can access OTT platforms, including via your computer, phone, tablet, smart TV, or gaming console. You don't need a subscription to a TV service provider—but depending on the OTT platform, you may need a subscription to the OTT platform. This is the case for services like Netflix and Disney Hot star, where users can access curated content at any time with a monthly or yearly subscription. OTT platforms bypass third- party networks that traditionally manage online content. The only things customers need are an internet connection and a compatible hardware device.

- **Mobile devices:** Smartphones and tablets can download OTT apps from a supported digital storefront.
- **Personal computers:** Most computers support OTT content viewing through desktop-based apps or web browsers.

- **Smart TVs:** The latest TV models often include pre-installed OTT apps, or provide users with an option to download them.
- **Digital media players:** Third-party devices like the Apple TV support a range of OTT solutions. Many modern video game consoles also include the ability to download and run OTT apps

1. Leading OTT platforms in India

Netflix - Top OTT Platform in India Users Worldwide: 203.66 million Users in India: 3 million

When it comes to Netflix, there isn't much that has to be said. It's something that everyone has heard about. With over 203.66 million customers globally, it is one of the largest streaming platforms in the world. Netflix first arrived in India in 2016 and has since released several of the 'Netflix India Originals.' Sacred Games, Mismatched, Masaba Masaba, and many others are among the most popular. In India, Netflix now has over 3 million members, and this figure is steadily increasing.

ZEE5 - Top OTT Platform in India Users Worldwide: 310 million Users in India: 100

ZEE5 is an online streaming service owned by Zee Entertainment Enterprises. It went into effect in February 2018. Although it is a free service, there is now a ZEE5 Premium option that allows you to watch many exclusive movies and series for Rs 299 for three months. ZEE5 has content in 12 different languages that make it worth the money. And it claims to have 32 million paid subscribers and around 100 million active users.

Amazon Prime Video - Top OTT Platform in India Users Worldwide: 200

million Users in
India: 38 million

Amazon Prime Video was first introduced in India in 2016. It now has over 38 million unique users in India, demonstrating its widespread popularity. The streaming service has a lot of great shows and movies, like The Boys, Mirzapur, The Family Man and so on. Around 200 million people use Amazon Prime Video worldwide, and the figure is growing every day. What makes it

even better received is the low pricing of Rs 329 for a three-month subscription and Rs 164 for those aged 18 to 24.

Disney Hot star - Top OTT Platform in India

Users Worldwide:
103.6 million
Users in India: 25
million

Disney+ Hot star launched in India in April 2020. It's a partnership between Disney and Hot star, Star India's streaming service. As a result, it includes all of the Disney+ content as well as the original Hot star content. In India, it presently has 28.5 million members, making it the most popular streaming service. The exclusive Disney material and inexpensive pricing of Rs 399/year for the lower-tier subscription plan appeal to younger people looking for a less expensive source of entertainment, especially during the pandemic.

Sony Liv- Top OTT platform in India

Users
Worldwide: 93
million Users in
India: 29.6
million

Sony LIV is an Indian general entertainment, video on-demand service that is owned by Sony Pictures Networks India Pvt. Ltd., based in Mumbai, Maharashtra, India.
Sony Liv’s Library consists of 18 years of content from the Sony Entertainment Network channels in India: Sony TV, Sony SAB,

Sony Ten, Sony Max, Sony MAX 2, Sony PIX and Sony Six. Sony Liv is the first Indian Over-the-top media service platform to produce music content for a Hollywood feature film – producing music for the Hindi version of the blockbuster titled Passengers, starring Chris Pratt and Jennifer Lawrence.
Sony LIV Premium subscription costs you Rs. 299 per month, Rs. 699 for six months, and Rs. 999 per year. The LIV Special subscription costs Rs 199 a year while the LIV Special+ costs Rs 399 for 12 months. And finally, the WWE network subscription costs Rs 299 for a year. It is featured in the Top 10 OTT

platforms in India because of the exclusive content related to Sony TV and off late it has bagged telecast rights for a couple of sporting events.

2. Emergence of OTT platforms

The distress year of Covid has seen economies suffer, markets crash and entire industries wiped out. Its aftershock has rattled India Inc, which is still hunting for a recovery route. But for one business 2020 was a banner year. It would be hard to exaggerate the degree to which OTT (over-the-top platforms such as Netflix, Amazon Prime Video, Disney+ Hot star, ZEE5, ALT Balaji, Sony LIV and many others) have made hay while a lockdown-weary population hustled for a ray of sunshine. On-demand video had already started streaming and in a year of unprecedented confinement, OTT's revenues and turnouts ramped up drastically. As all activities remained shut, most notably theatres, OTT platforms received the ultimate shot in the arm: a disoriented but nevertheless, hungry and captive audience.

1. The lockdown had led to a spurt in consumption of content on OTT platforms, the global pandemic had created a drastic impact across industries. It had changed the way we lived and worked. Businesses were switching modes of operation to

adapt to the changing times, and now there is a flurry of new business decisions and undertakings.

2. People shifted to social media to catch up with the world around and, most importantly, access entertainment and content through OTT platforms. Earlier, it was TV and newspapers.

3. The recent past has witnessed the rise of numerous OTT outlets with attractive services and features. Developers became aware of the taste and preference of the audience and capitalized on the same to pull maximum

viewership. (In other words, demographics, age groups and tastes are duly factored in. Take, for instance, OTT outlets like Netflix and Amazon Prime that feature countless content to watch for any viewer based on one's age and preference.

4. The sea of content and options was something to drown in and indulge in one's craze for entertainment. Viewers were no longer bound by the limitations they experience while watching television. With the advent of OTT outlets, it was possible for viewers to binge-watch a favorite show, series, drama or documentary.

5. As the contents being played are handpicked by the viewers, there is a room for undivided attention. This, in turn, results in a viewership engaged with advertising. That said, a study reveals that OTT viewers are more likely to tune in to an ad, and 98% of video ads are being watched on average.

3. Advantages of OTT platforms

Provided everyone or anyone can access the top-quality content once paid for the subscription, there are many **advantages of OTT Platform**. OTT Platforms flourished more during the pandemic playing an essential role in the information revolution and development.

OTT platforms such as **Netflix, Amazon, Hot star** etc. are increasingly becoming popular to a great extent. With the urge to get more and more on-demand entertainment, people are subscribing to the streaming channels even more. Here are some reasons that back up for online streaming services.

1. Reduced Cost is one of the Advantages of OTT Platform

There are thousands of programs you can access with a monthly subscription. Freedom to access international web series, shows, live sports telecasts, and favorite flicks on the go is one of the greatest **pros of streaming platforms**.

Also, there are no monthly bills for cable operators or interruption to face. Anyone willing to watch online digital content can register themselves and pay a monthly or yearly subscription amount, making it cost-effective.

2. Crisp Sound and Picture Quality

Every OTT Platform keeps the content quality in High Definition. The higher your speed, the better will be auditory and visual content since the service is offered online.

The video and audio quality of the movies are usually high, which is a great advantage of using an **OTT platform like HBO and Amazon Prime**. On the plus side, you can customize the video and audio quality per your liking.

3. Instant Payback

Instant viewing is another advantage of OTT platform as you can request to view any movies or shows, irrespective of their time of release, anytime. You can watch your favorite web series as many times as you like.

There are no hassles of waiting in long ticket queues in theatres or seeing advertisements during a movie on TV. You can have immediate and unlimited access to the movies, even when you are on the road. Some platforms charge a flat monthly fee, and in return, you get full access to their programming.

4. Multi-Platform Service

OTT platforms give you enough freedom to watch your favorite content wherever you want, however you want, and whenever you want. If you don't

have time to log on to your laptop or desktop, you can binge-watch it on your smartphone.

These media services can easily be accessed through mobile phones, laptops, smart TV, and other audio-visual devices with an internet connection. This service is synonymous with video-on-demand (Stood) services, and digital content at the international level can be accessed.

5. Original Content

Having an account on an OTT platform like Hot star means that you will need to subscribe to authentic services. By paying a little subscription amount, you get a wide variety of original content that can be accessed only upon authorization. Being the account owner, you can manage the stuff on your own without any intervention from external sources.

4. Disadvantages of OTT platforms

There are doubtlessly so many advantages of OTT Platforms. The main reasons for this are the price factor, and a wide variety of content availability. There are a few cons that also count as the major **disadvantages of OTT Platform**.

1. Biggest of Disadvantages of OTT Platform is Online Limitation

You can enjoy **streaming platforms** for as long as you have an internet connection. The downside of streaming media from a website is that the media is only available online. This option limits access to the material to people who don't have an online presence. You are also required to have an account on streaming platforms to be able to view your favorite program.

2. Poor Network

Unstable connection is another disadvantage of streaming online. As the content is in HD quality, a poor network speed will make it rather difficult to let you watch the media uninterrupted. Streaming media requires a stable internet connection. If you want the HD experience, you should have a minimum of 2MBPS of internet connection, otherwise, you will experience buffering issues.

3. Online Security

Besides HBO, Netflix, and other OTT Platforms, some are untrusted ones. Thousands of such platforms are unsafe for you as you are vulnerable to lose your confidential information while paying for a subscription.

Also, Cybercrime can happen on platforms that ask you for your personal information, including your bank details. Even though many reputable platforms work on tightening the security, many require tweaking their security.

4. No Censorship

OTT platforms operate independently and without following governmental policies. There are no age limitations for viewership either. The only purpose is to bring content that attracts more viewers on board. One of the concerning disadvantages of OTT Platform is that there are restrictions on the content. Such content may be harmful to underage users.

5. Users waste too much on OTT Platforms

Given that there are plenty of web series, movies, and shows released every week, users are more likely to waste their time on OTT Platforms. As a web series ends, there's another one in the recommended segments. People spending more time on live video streaming are inclined to be addicted to online content rather than being socially active in real life.

6. Issues faced by rural areas

It is true that OTT has made life easier and convenient but that is the case only in urban areas. People staying in the rural areas hardly get a good network or mobile data to access these channels which makes it difficult for them to find a good source of entertainment.

7. Not the exact experience like cinemas

Some experiences can't be recreated by OTT. 70 mm IMAX and 4DX are some formats that can't be replaced. Also, OTT doesn't offer much in terms of 3D content. The audience for 3D films still exists and I'm one of them.
Although 3D Blu-rays luckily exist, it's not always easy to afford them and one expects them to be available on OTT as well. It turns out disappointing when it doesn't happen

HAPTER 3: IMPACT OF COVID OTT PLATFORMS AND CINEMAS



We live in a hyper-connected, mobile-first world. A world that has moved from screening movies at theatres to viewing them on the TV and moving on to streaming shows and movies on video streaming sites like Netflix, Disney+, Prime Video, Hot star, and others. Consumers today feel entitled to and expect instant gratification. And want to be in control of — what they watch, how and when they watch it.

OTT video streaming platforms are giving consumers the power of television, plus the scale, agility, and the innovations of the internet. With their agility and constant innovation, media streaming services offer two-fold benefits. First, extending the reach of existing content to new audiences. And second, increasing user engagement with new and exclusive content experiences.

The allure of seemingly infinite video content available at your fingertips through various streaming services is appealing to the growing number of self-

quarantined people – especially for those who are looking for a distraction from the chaotic news headlines that cause distress or anxiety. The best thing about OTT video streaming services is that there's different content available for every mood. Streaming services are turning out to be the ideal sources of entertainment since TV channels and companies are slow at producing new content due to lockdowns.

More than 50% of consumers said they've been streaming videos on their preferred streaming platforms at home because of the COVID-19 outbreak. Surely, video streaming services are bound to benefit from this increased amount of viewing time at home.

It is also worth noting that, since some services like Netflix, Disney+ are subscription-based, meaning their revenue doesn't rise with viewership. It technically doesn't matter how much content is being streamed because these platforms generate revenue off of the monthly fees the subscribers pay. Preliminary stats have started to roll out and show the growing interest in video content among consumers during COVID-19.

The multiplex industry suffered huge losses and business was impacted significantly due to multiple rounds of lockdown in the country. These are unprecedented times, but India is an entertainment-starved country with cinema being the cheapest form of out of home entertainment in comparison to other leisure activities. India has a robust local industry which churns out over 2000 films in a year and there is already a pent-up demand of consumers to see high quality commercial films in a theatrical environment. Cinema is an experiential medium that is difficult to replicate and the entire package comes in the form of technology, F&B, service standards and comfort. Currently, most people are grudgingly watching movies on OTT as they are confined to their homes to contain the pandemic as cinemas are shut. Cinema has survived the onslaught of home entertainment which only changed in its format over the years from TV to satellite to VCRs, DVDs, etc. and now to streaming. OTT and cinema will continue to coexist as both are differentiated by content. While OTT is long-form story-telling, Cinemas are a 3-hour movie cation experience. Due to deep urge towards social interaction, isolation during lock-down might have an opposite effect and it's important for people to go out for their mental health well-being when the conditions ease out as brought out in various

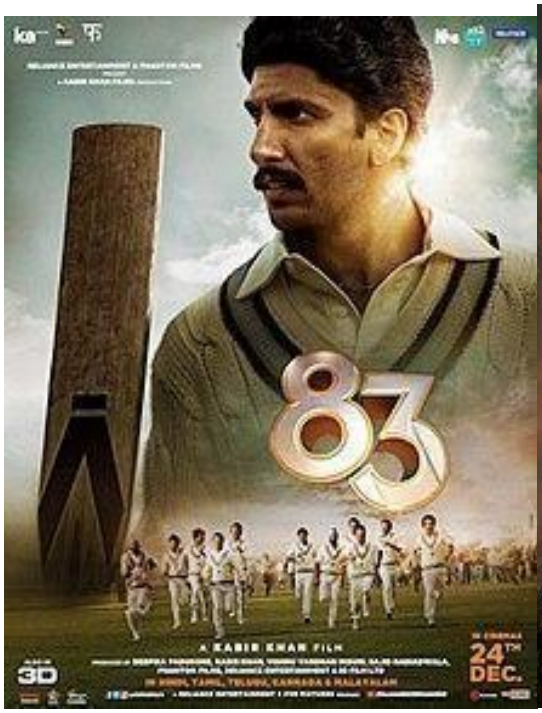
consumer surveys during the pandemic. At the end of the day, we are social beings who want to get out of our homes and entertain ourselves and be happy. And as far as the business is concerned, it will thrive, not now, but later when life will come back to normal once the virus scare is over and people will look at this as a phase in their lives.

The second wave took everyone by surprise. Only when the states started reopening and encouraging announcements were made by producers on new releases, news of localized lockdowns, night curfews and weekend curfews started pouring in and the country came to a standstill with cinemas across the country made to close down. The pandemic has brought in a state of aberration for everyone but as business players we need to stay alert & optimistic during such unprecedented times.
The focus certainly from the very beginning has been to ensure the safety and well-being of our employees. The leadership, therefore, is channeling all its resources to support employees in every way possible during these painful times. Keeping employees at the forefront; empowering them with flexible work models, supporting them with medical supplies and facilities while promoting a positive optimistic environment during the grim days is imperative for every organization to keep the employee morale high.

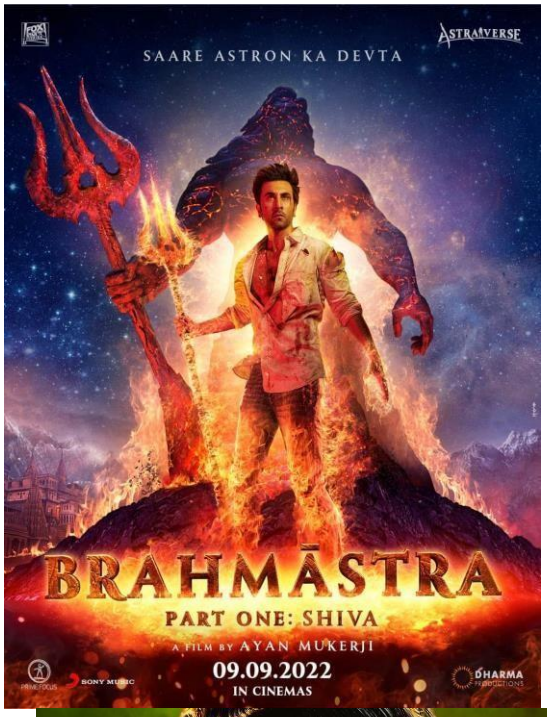
Across the world and to varying degrees, cinemas and movie theatres have been closed, festivals have been cancelled or postponed, and film releases have been moved to future dates or delayed indefinitely. Due to cinemas and movie theatres closing, the global box office has dropped by billions of dollars, streaming has seen a significant increase in popularity and the stock of film exhibitors has also dropped dramatically. Many blockbusters originally scheduled to be released in mid-March 2020 have been postponed or cancelled around the world, with film productions also halted. This, in turn, created openings for independent cinema productions to receive wider exposure.
According to trade experts, since the beginning of the lockdown, 10-12% of cinemas have shut down permanently, a number which could rise to 15-20%, if they remain closed longer. India had 6,327 single screens and 3,200 multiplexes as of 2019, according to the latest entertainment industry report.

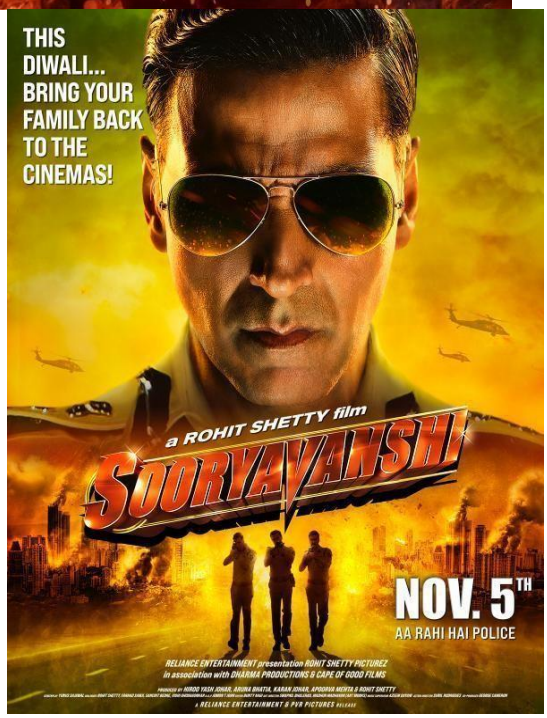
“The film exhibition sector is in a mess, thanks to the combination of an indefinite delay in making films, in addition to the absence of clarity on a reopening date for theatres," said film trade and exhibition expert Girish Johar. Theatres are unsure when they can reopen, whether audiences will feel confident enough to return and whether there will be any films for release due to the extended production halt and the completed films streaming on digital platforms.

Big releases postponed, film, TV and web series shootings halted, theatres unable to screen movies, daily wage employees struggling for their next meal. The Rs 183 billion Indian film industry is going through its worst phase because of the lockdown necessitated by the coronavirus pandemic. While the impact of the lockdown on the industry at large is still being evaluated, we take a look at how slim production and related fields have suffered in India over the past month.









While the impact of the lockdown on the industry at large is still being evaluated, we take a look at how slim production and related fields have suffered in India over the past month.

Covid-19's first impact came when Reliance Entertainment on March 12 indefinitely postponed Rohit Shetty's film Sravanti. The film starring Akshay Kumar and Katrina Kaif was scheduled to release on March 24. This was quickly followed by Sir,

Sandeep Aur Pinky Farar, Hathi Mere Sathi and 83 getting postponed too.
So many single screen owners are so disheartened that they don't wish to continue in the business at all in the past few months, top stars such as Akshay Kumar and Ajay Devgn, who could guarantee returns at a time when Bollywood is increasingly leaning on urban, niche, multiplex subjects, have taken their films Laxmi Bomb and Bhuj: The Pride of India to digital platforms. Multiplexes are not showing such desperation yet, but the going is equally tough for them. Gautam Dutta, CEO, PVR Cinemas, said it is normal for non- performing assets to be shut each year, but trade experts point out that this unending crisis will compel many multiplex screens to close down, particularly

in small towns and virgin territories where the penetration of movie halls is anyway negligible.

A study conducted to learn how digital streaming platforms are affecting the experience for a movie theatre in India amongst the young population showed that the viewer of the modern era is in search of originality, relatability and interactive entertainment and are ready to pay that extra amount on either OTT platform or a movie theatre, whichever provides them with these experiences. This leads to the notion that in the long term both OTT platforms and movie theatres would coexist.
The data was collected in the form of questionnaires and interviews. Also, the data revealed that the majority of individuals occasionally watch movies in movie theatres and mostly in video streaming platforms. A few reasons being smartphone penetration, cost effectiveness, convenience of service, personal medium and availability of international content which influences the decision making of young people. Another study also states a similar conclusion to its research of OTT vs. theatres post Covid-19 saying that both have its own advantages and disadvantages like the experience, convenience, cost and time management and so on. 3 out of 4 Indians prefer to watch movies on an OTT platform and 1 person is ready to watch a movie in the movie theatre amidst the pandemic. People would now prefer to invest on a large screen television to watch movies at home post-Covid 19 too.
With the emergence of OTT platforms, movie theatres need to focus on the competition which the new way of watching movies has come up with. The movie theatres need to work on providing more special effects content to the audience like in 4DX, IMAX

and so on. Also, the movie theatres would need to cut their prices on both the movie tickets and the food and beverages for attracting more customers. In the past the movie theatres were challenged with DVDs, VCs, TVs but they managed to maintain their importance in the market and hence there is a belief that they would be able to surpass bought in by the OTT platforms too.

CHAPTER 4: FUTURE OF OTT CHANNELS

Video consumption through OTT platforms is nowhere close to slowing down. It is a golden era for content creators with entry barriers becoming low. This section discusses different factors and their impact on the future of OTT platforms in India.

The biggest OTT platforms include Hot star, Amazon Prime, Netflix, Eros Now, Sony LIV, AL Balaji, and Zee5. Some of the key statistics related to OTT consumption in the country are as follows:

- Counterpoint Research reports that 89% of viewers in India are under 35
- India's 5 metropolitan cities account for 55% of all its OTT viewers, which means there is a massive untapped market that will fuel massive growth in the future
- Hot star is the market leader in the Indian OTT market, as it has 300 million active users and 8 million paid subscribers
- Eros Now recorded the largest number of Smart TV viewers
- Xiaomi accounted as the most popular mobile device brand for viewing OTT content
- Around 2 in 3 people from the top 5 metropolitan cities consumed content on Amazon Prime and Netflix

As already mentioned, Hot star is the biggest OTT platform in India in terms of the number of users. It is a subsidiary of Walt Disney and covers multiple languages and TV channels. It stands out for providing some of the highest- rated and longest-running TV content in the country.

Netflix is a relatively expensive OTT service provider in this market. However, it still offers more affordable plans that provide

SD quality content on mobile devices. Interestingly, Netflix has stuck to the policy of keeping its user-base a secret in this market.

Amazon Prime Video, a major OTT or VOD platform in India, is a relatively affordable service provider. It provides viewers access to a vast library of content, 4K quality and unlimited downloads. Besides, its video-on-demand services also come packaged with its premium Amazon services and special deals for Prime Music.

1. OTT Platform Growth Trends

The Government of India launched its Digital India initiative in 2015. It is considered to play a big role in laying the foundation for the launch and flourishing of many OTT platforms in the country. This market has shown such massive growth trends due to influence from the following factors:

i.Massive Smartphone Market Penetration

The smartphone revolution has kick-started a new era in the field of TV viewing in India. Larger-screen smartphones, especially phablets, supported by high audio/video quality, have made the transition from traditional medium to digital medium an easier decision for the younger population in the country.

According to Statista, smartphone share in the market was 21.2% in 2014. It has increased to 31.7% in 2020 and is set to reach 36.2% by 2022.
Interestingly, TV viewership is not expected to be affected by the growing market penetration of smartphone technology. It is expected to increase the online time spent by viewers in watching their favorite TV content. More and more people are viewing their favorite TV shows on their smartphones.

ii. Growing Internet Speeds

The roll-out of affordable 4G internet plans in the last few years has been a major driver behind the massive growth in demand for online content. This is perhaps the biggest reason for the massive adoption of VOD platforms.

Deloitte reports that the availability of faster internet speeds and smartphones at affordable prices have been the biggest

contributors to the growth of internet users. Interestingly, even rural viewers are switching to online content. A series of government policies and initiatives have also fueled the need for digitization among the rural populace.

The most popular OTT platforms are generating a significant percentage of their revenues from freemium subscriptions and ad-based models. The modus operandi has been to initially lure viewers using free subscriptions and gradually convert them into paid subscribers with the promise of offering their favorite content.

iii. High Demand for Snackable Content

The average user spends around 20 minutes on video viewing. Many studies show that almost 2 in 3 Indian YouTube viewers prefer watching short content. This has inspired all the major content creators to focus more on the creation of short forms of snackable content. This form of content is a big driver in the growth of digital content consumption in this market.

iv. Creation of Original Content

Another factor that is driving massive growth in the Indian OTT ecosystem is the massive investment in the creation of original content. The Indian viewer has shown a greater tendency to spend on original content. All the major OTT service providers have entered into different types of collaborations with production houses to create quality original content. These services are creating such content in all the major languages that are in great demand.

2. Scope of OTT Channels

The past decade has seen the huge emergence of OTT (over-the-top) content distribution, whereby viewers can access their favorite shows and videos via the internet instead of through a linear (cable or satellite) connection. The advent of OTT has dramatically transformed how we watch what we love.

Thanks to OTT, it has never been easier for us to access the sports, movies, news, and other streaming content we want wherever we have an internet connection – on our phones, tablets, personal computers, or connected TVs (. In the future, OTT promises to revolutionize not only the way we consume

video entertainment, but also the way that advertisers are able to reach us through what we watch.

1. The OTT Content Market Will Continue to Expand

Advertising on CTV occurs through OTT content delivery via internet-based OTT platforms like Netflix, Amazon Prime, and Hot star channels. Moreover, around 57% of digital advertisers intend to increase their spending in 2021.

OTT is a top distribution channel for highly-watched content like educational videos, vlogging, exercise programs, children's shows, and live sports. This means that OTT content delivery, like live streaming and on-demand video, is becoming an increasingly viable, and even more attractive, channel for advertisers to meet their marketing objectives.

2. Ads Will Become Even More Localized

Local OTT advertising, where viewers are shown ads for businesses and services based on their geographic location, has been experiencing massive growth. Whereas linear TV can only target their ads geographically based on a market zone, OTT channels can offer geographic targeting based on viewers' IP address location, and even by using the location data from their devices. This pinpointed strategy enables advertisers to make their ads far more effective, and the performance-based pricing schemes offered on ads delivered over OTT will make them only more appealing to marketers in the future.

3. Interactive Ads Will be the Way of the Future

Devices like smartphones, tablets and smart TVs offer yet another key advantage: interactive advertisements. You can't interact with

an ad screened on linear TV, but you can with an OTT ad broadcast on your connected TV

device. As the future brings more of our entertainment to these smart devices, ad interactivity is going to become even more useful to advertisers.

4. User Experience Will Be Key

In the future of the OTT industry, there will be even greater competition between platforms. With so many options available, providers will have to offer extensive libraries of compelling content as well as simple, intuitive user experiences. That means you cannot run an OTT business with a clunky, hard-to-navigate interface which does a bad job providing relevant suggestions of what to watch. You will have a tremendously difficult time in the future keeping customers if you have a suboptimal user experience.

This means that OTT platform developers will have to put their best work forward in the future to make sure users have a great, hassle-free experience watching content.

5. Live Streaming Will Get Even Bigger in the Future

Live OTT broadcasts offer huge opportunities for advertisers. On social media, according to social insider, these videos get close to twice as much engagement as pre-recorded videos. Given the rising popularity of streaming services, the future of OTT platforms will see more advertisers looking for opportunities to reach their audiences. This means that the future is likely to see more companies investing in streaming platforms providing live advertising opportunities.

6. AI Will Drive Big Changes in the Future of OTT

The fact that viewers are watching far more of their entertainment on internet- connected smart devices means that we can receive content, and recommendations for it, far more readily. Even before we decide what we want to watch, AI is ready to help

make our viewing experience easier. AI-

powered OTT platforms are able to detect what kind of screen you're watching on and how fast your internet is, thus enabling the platform to optimize the video quality for the size of your screen and the speed of your connection.

We all know the feeling when we want to relax by watching a movie or show, but have no idea what we're in the mood for. Netflix was a pioneer in helping us out of this position by developing a groundbreaking recommendation engine which tracks factors like how you rate shows and movies, whether you rated them in the first place, what other people who share your rating behavior tend to enjoy, what time of day you sit down to watch videos, and more.

In the future, we will also see the use of OTT advertising spread among smaller brands as the technology becomes more mature, the processes for purchasing become more standardized, and more people come to expect OTT advertising as part of their marketing menu. India has seen a major surge in OTT platform subscription and viewership especially this year with the lockdown due to Covid-19. Indians in the lockdown are now spending more time on over-the-top (OTT) media services and viewing educational, fitness, kids related content. Low telecom tariffs last year due to revisions have helped drive expansion of digital platforms. However, unlike Western broadcasters that realized the need for digital streaming services too late, Indian TV channels identified the change early, with the top five broadcast networks creating digital platforms for their respective genres.

There are currently more than 40 players in this space of video streaming in India. In addition to the traditional players, there is a strong push from global and more nimble companies to get into the Over-the-Top space in India. Each one has its own USP or niche and exclusive content and it has also been seen that whoever is active on the app after a month is necessarily a paying member. With its mobile plan offerings, age-specific targeted content, language options, regional content, viewing resolution options – the smaller, high-growth markets across Tiers 3 and even 4 in India have shown spurts of growth where a continuous flow of electricity is a major concern.

OTT platforms have helped keep the sanity intact in these difficult times by being a major source of entertainment. Almost every streaming service under the sun is offering free trials and consumers are lapping up the trials.
However, the real test is customer retention achieved not just with great content but also great technology. To provide a seamless experience for content viewing, OTT providers need to adopt technology in all the phases of the OTT subscriber's lifecycle, and it starts with content discovery. Application of AI & ML will help personalize the search experience by understanding the customer psyche and offering the right content at the right time.

OTT delivers content with the added benefit of convenience. The convenience of watching whatever, whenever and whenever comes only through OTT platforms. In terms of content, OTT offers a degree of personalization through recommendations and variety which was earlier never possible. OTT has redefined the word 'Bingeing' and has made it the new normal for the content consumers of India. OTT platforms have constantly changed the game in the arena of entertainment by delivering original, fresh, out-of-the-box shows and movies.

Interestingly, what this also represents is while big OTT players are at the forefront of the on-demand content delivery at the national level, regional- language focused OTT platforms are ramping up at a specific-market level becoming the new mainstream in these regions as well as the globally spread community. The availability of diversified content, original shows, direct-to- digital releases and affordable subscription cost for multiple users or pocket users, creates a pull for content consumers throughout the country. The diverse nature of consumers (in terms of language, genre, content format, interests etc.) in India is the leading catalyst in the rise of a host of regional OTT platforms to cater to these niche consumer groups alongside the existing leading OTT platforms in India.

CHAPTER 5: OTT VS THEATRES

The war between Streaming Apps Vs Movie Theatres has both advantages and disadvantages to it. Watching a movie in a Theatre is a beautiful cinematic experience, whereas OTT

Platforms let you have a good time in the comfort of your home. Both of them offer great content and viewer experience.

Earlier, people used to be eager to watch new movies on the big screen. They still are, but now, they are willing to wait until they are released on or purchased by the OTT Platforms. Many of the popular streaming apps such as Netflix and Amazon Prime are now buying digital rights to the highest- earning films more than ever. Youngsters play a vital role in the success of Streaming Apps. The reason is that they want interesting, engaging and relatable content which OTT Platforms can provide. Here, they can choose to watch anything at anytime and anywhere, which is not the case with Movie theatres.
Now, many of the producers choose to release their small budget films directly on OTT Platforms. Releasing films with a low budget and less familiar names on the big screen is difficult. Also, at times it gets hard to find a release date for a film due to limited cinema screens in India. Thus, to cut the cost of printing and advertising, and avoiding the struggle of release dates, releasing them on Streaming Apps seems better.
Revenues from the theatre release of a film still form a large part of its earnings. But, now with films releasing on OTT Platforms after their theatre release, it benefits them both. Producers can earn more revenue, and OTT Platforms get more subscribers.

OTT Platform Vs Theatres- USPs

Movie Theatres and OTT Platforms, both have their own USPs in the streaming business in India. On the one hand, Movie Theatres offer the opportunity of watching movies in 3D with high sound and picture quality. On the other hand, OTT Platforms have no language barriers. Along with offering content in different languages, Streaming Apps also have the option of

subtitles in different languages, including regional ones. OTT Platforms also let you watch personalized content and give recommendations based on what you like to watch.

Movie theatres charge money depending upon the movie, showtime and seating. Whereas, OTT Platforms charge money on the monthly and yearly



basis as per the plans providing different content and features. One benefit of the streaming apps is that they offer a variety of content for non-premium subscribers as well. Thus, in terms of price, OTT Platforms are more affordable. Watching movies at home brings more comfort, but it also means more pauses and breaks. Whereas, in a movie theatre you can enjoy your movie without any disturbance.

As a viewer, if you give more importance to the vibe of watching a movie on the big screen and like its old school, you would choose to go to a movie theatre. Whereas, if your comfort is more important, you would like OTT Platforms more. Also, as the earlier parts of some Hollywood movies are present on the OTT Platforms, people become excited about watching the new ones in the theatres. Thus, in many ways, OTT Platforms and Movie

Theatres help each other as well, and along with giving competition to each other, they push the viewers who want more content towards each other.

Future of Movie Streaming Apps and OTT Platforms in India

As the current trends look, the OTT Platforms are growing day by day and are here to stay. Television, cable and theatres still hold an important place in Indian homes, but slowly OTT Platforms are starting to dominate them. As per the report by counter search,

top 5 metro cities alone account for 55% of the total OTT users. The same report also suggested that youngsters under the age of 35 accounts for 89% of the Indian OTT users. These findings show that the majority of viewers are from the younger generation. But Streaming Apps also have content for other age groups, making them a great option.
As published in The Economic Times, a report by Boston Consulting Group says that the Indian OTT Industry can reach a market size of $5 billion by 2023. These findings show that there are more than 30 OTT Platforms currently and a user on an average uses 3-4 at a time. It provides a lot of scope for the OTT Platforms as the number of people who haven't used a particular app at all is very large. Also, there are millions of people who have never used any OTT Platforms, especially in rural areas. And now with cheaper internet services in rural areas, OTT Platforms can attract a large market share.
The customer base of any OTT Platform largely depends on its subscription charges. Charging a nominal amount helps a streaming app in expanding its customer base. Affordable pricing always attracts more customers. Pricing is one of the main challenges for OTT Platforms in India. One example of this is Netflix. Netflix faced a lot of problems in India initially, due to its high subscription charges. Therefore, for more growth in future, OTT Platforms need regular work on their content and pricing.

Movie Theatres in India

Over the years, Movie theatres have gone under a lot of transformation. Over time, multi-screen theatres have increased whereas single-screen theatres have decreased. Many of the single-screen theatres have closed down due to high operating costs. PVR and INOX have been the two main contestants in

the Entertainment Industry for a long time. Both of them dominate the industry and have a large market share. The reason is continuously providing the viewers with something new and exciting. PVR was the first one to open a 4D screen in India in 2016 and INOX introduced automated kiosks which brought a significant change in the industry.

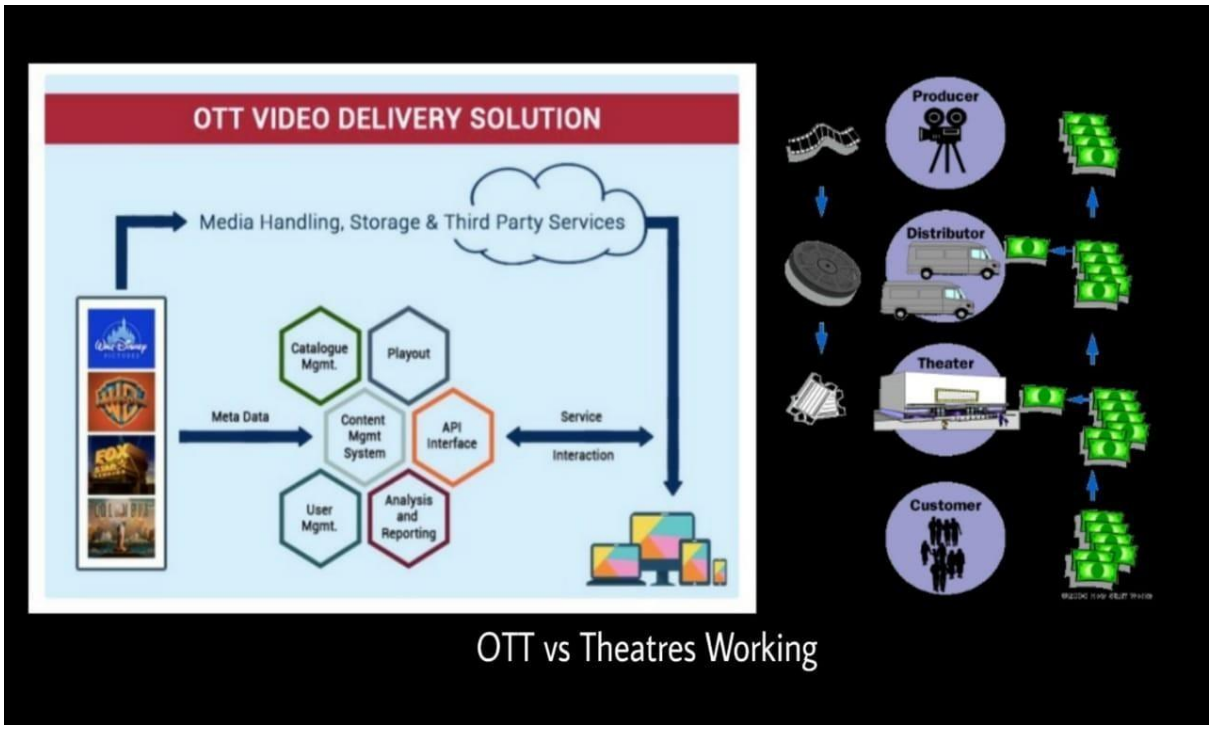


Future of Movie Theatres in India

Now, due to the war between OTT Platforms Vs Movie Theatres, there are a lot of challenges for movie theatres. To stay in the competition and fight against the OTT Platforms, movie theatres need to keep offering some new element to the viewers. Movie theatres need to focus more on providing special effects content to the viewers such as IMAX, 4DX etc. which would attract them towards the movie theatres. The food court is also a very irresistible feature for the viewers. Earlier, people used to have food before or

after the movie, but now they have it during the movie. Movie theatres also need to cut down their prices a little as viewers are now getting more content at low prices on OTT Platforms.
Even though OTT Platforms challenge movie theatres, it can never erase them from the Indian Entertainment Industry. Movie theatres have been facing competition for a long time now. In the past, theatres faced challenges when TVs and DVDs came, but they maintained their position in people's hearts.
OTT Platforms undoubtedly provide a lot of options and benefits, but it's hard to take movie theatres' place in India.
The digital release of feature films is not a new trend. There has been a 100% increase in the streaming subscription revenues last year. Besides offering live entertainment, several OTT

players are creating noteworthy web series and films that have managed to capture the eyeballs. It has created a tension that the filmmakers will lose out on the theatrical experience. Video streaming platforms have certainly made experiencing movies convenient, affordable, and available ‘on the go,’ especially for those who prefer binge-watching.



Although the theatres still draw an enormous footfall, the streaming platforms’ presence cannot be made palpable. A digital release is a different game, and every film has a unique strategy to stand out. Nevertheless, the exhibition model will endure this challenge a well. Earlier as well, there were challenges such as VCRs, VCD, and DVDs. Now the streaming platforms have come up. During every trial, people thought that the theatres would perish. But all the problems have been done and dusted every time. It too shall pass

They are watching movies by going out of the house, and using it as an opportunity to socialize is embedded in India’s social fabric. Movies, coupled with dinner, is escapism for the next-gen from their daily routine.

Currently, both the mediums are holding on to their exclusive formats and the USP attached to it. Both of them serve almost the same type of content, but the purpose and consumer variables

are different. People might look up to the theatre experience for 3D animation or much-awaited-films. While on the other hand, the audience will rely on the OTT platforms more On-The-Go with more like podcasts, exclusive interest content, history documentaries, interviews, or web series. It is more likely that OTT has been impacted by the ongoing TV viewership rather than a theatrical experience.

The current audiences are not willing to shy to shed an extra penny to seek a completely transformative experience for fresh, relatable, and engaging content. Thus, exaggerating either of them is incorrect.

Cinema in India is considered next to religion as it binds people from all cast, creed, sex but the impact of emergence of OTT has been seen on cinemas and multiplexes as well. The convenience and flexibility extended by OTT platforms has given stiff competition to traditional cinemas. OTT apps have made it possible to watch movies in the comfort zone i.e. home. Also, the closing down of single screens and the advent of multiplex systems has deprived many movie lovers of their favorite pastime.

OTT subscription provides many international television series and most of the Bollywood movies within 8 weeks of release itself, hence saving the cost

of millions of cinema spenders. It gives access to movies and shows from anywhere, at any time and for ‘n’ number of times. With the changing scenario, even the producers are releasing the movie online. This trend has been a cause of worry for the cinemas and multiplexes. Nevertheless, it is safe to assume that customers today have a platter full of options and freedom to choose as per their interest.

The price manipulation strategy played a great role in the rise of OTT in India. Motivated by fierce competition and the low propensity of most Indian internet users to pay for subscription services, paid media streaming sites had to cut down on prices to entice new users to sign up for their considerably cheaper offers and to make users of different platforms switch. This has forced the overall prices of premium streaming services to drop significantly to affordable levels. This massive industry in India has been established with the help of cheap broadband, well-established film culture.

A large number of English-speaking populations has also helped the case for the growth of OTT in India. Many internet services in India today generate the majority of their revenue from ads displayed on videos. Incorporating ads in their services, some streaming services are able to offer a freemium tier for its customers which makes most of its content available for free.

Both mediums, for now, are holding on to their exclusivity with formats and the USP attached to it. Both of them serve the same type of content but the purpose and consumer variables are different. The emergence of OTT platforms has disrupted the entertainment sector. It is being propelled by the rise in the standard of living evolution of smartphones, ubiquitous and affordable internet connectivity coupled with increasing penetration in rural areas and changing preferences of the audience.

Content is now king in a real sense, personalized and provides opportunity for wider focused distribution. It is noteworthy that several OTT players have been producing original shows and films besides offering live entertainment
, which has managed to capture eyeballs. The proliferation of OTT platforms has evoked apprehension of it being the death knell for theatrical experience.

It is common to see certain films opting for the OTT route to reach out to the appropriate target audience.

Video streaming platforms have certainly made watching movies affordable, convenient and available ‘on the go’, especially for those who prefer binge- watching. That said, going out of home to socialize and unwind by watching is still ingrained in social fabric in India. Moreover, gourmet food and an escapist experience as accompaniments to theatrical viewing makes it still attractive.

It is a major source of revenue for the film. The box office route is still a viable option for both content companies and theatres if the past track record is anything to go by be it occupancy, footfalls, revenue or operating profits. Both mediums for now are holding onto their exclusivity with formats and the USP attached to it. It’s been a turbulent period of about 14 months for the Hindi film industry. While film industries across the world have suffered heavily on account of the COVID-19 pandemic, most have

managed to get at least a few big releases out since the outbreak in early 2020.

Here are numerous obstacles for movie theatres as a result of the conflict between OTT platforms and movie theatres. To be competitive and compete with OTT Platforms, movie theatres must continuously be introducing new elements to their audiences. Movie theatres should focus more on giving special effects content to viewers, such as IMAX, 4DX, and other formats, to entice them to the theatres. For the viewers, the food court is also a highly appealing aspect. People used to eat before or after seeing a movie, but today they eat while watching it. Movie theatres will also need to lower their rates a little, as OTT platforms now provide more content at lower prices.

OTT Platforms are important for a variety of reasons. They work with a variety of devices, including smartphones, desktop computers, and televisions. OTT Platforms are also considerably more affordable than movie tickets in a theatre and are available at significantly lower pricing. Last but not least, they are extremely imaginative and one-of-a-kind.

R 6: MARKETING STRATEGIES USED BY OTT CHANNELS

1. Encouraged First Time Users to Opt-in for Push Notifications

An average push notification has a 71% opt-in rate across Android and iOS? This gives an incredible opportunity to engage your users and communicate with them without being intrusive.

Prompting first-time users to enable push notifications gives OTT the chance to run targeted, contextual and personalized campaigns that highlight relevant video content, movies and shows of interest, while encouraging subscription purchases and social sharing.

2. Deliver a Seamless Onboarding Experience to New Users

With the increase in time spent at homes, media streaming businesses were experiencing an increase in traffic and a spike in new memberships. While existing users already knew how to search for videos to watch, it was important that they engaged with new users and guided them through their onboarding process.

3. Bring Back App Users with Push Notifications

Push notifications are an integral part of your user engagement strategy and can increase engagement rates by over 80%. As a media streaming marketer, your core metric should be to engage as many users as possible and bring them back to your website or app. This directly gets measured as DAUs, WAUs, and MAUs.

Personalized and contextualized push notifications create maximum impact and deliver a seamless user experience. These personalized push notifications can be either scheduled or triggered campaigns based on what user behaviors in the app. Based on the user segment that is being targeted, these push notifications can highlight:

The beginning of a live streaming event such as a football match or a live concert
New content that matches your user's genre preferences A new episode of your user's favorite TV show Reminding users to opt for a premium membership

4. Recommending New and Featured Content Using Personalized Banners

The real estate on OTT's website is crucial for their business. Exclusive and unique content becomes the key differentiator for a user to choose between services. Getting the rights to stream protected content may not be easy, but announcing its availability if you get the rights is also something to think about strategically.

Using recommendations with slider banners to showcase your premium, featured and highly engaging video content so that your users don't have to spend so much time deciding what to watch.

Here’s an example of how Prime Video is using its home banner to help users discover the most famous and featured content.

5. Use Product Badges to Drive Premium Subscriptions

Most media OTT services allow users to take a trial for 30 days before they decide to subscribe to premium membership. However, due to increasing competition and exclusive premium content, users are made to choose amongst different subscription plans.

In order to ease the decision of choosing the right plan for your users, use product badges to let users know all the different content offerings in Plan A and Plan B. For example, Hot star has two plans—VIP and Premium— with different offerings and here’s how they use product badges to let users know which content is restricted to the individual plan.

6. Speed Up Content Discovery with the Power of Stories

In the streaming business, having access to hundreds of movies and shows can make the decision-making process a lengthy one. The average adult takes approximately 7.4 minutes to make a selection on a streaming service. Adults aged between 18 to 34 take 9.4 minutes, while people from age 35 to 54 need an average of 8.4 minutes to make a decision. However, the game changes when it comes to users aged between 50 and older. They often abandon discovery after about 5 minutes and just dive into something they come across by chance.

To help speed up viewers’ decision-making process, they can leverage Instagram like stories. Promote new and upcoming movies with this feature and help your users to decide easily. You can also bundle the media genre to help users find the right content according to their mood.

7. Leverage In-App Messaging Campaigns to Increase Viewership Time

One of the persistent challenges to streaming marketers is to increase the viewership time. By pitching new video content that matches a user's viewing history, you can encourage users to spend more time in the app. These related content messages pique curiosity. You can consider this as a unique form of media content cross-selling.

Leveraging in-app messages also encourages users to engage with new content without disrupting the user experience. For instance, if a user is watching the highlights of a Premier League soccer game, they can be prompted to view highlights of other matches from the same pool of them

favorite team. Or they might be prompted to check out the latest season of their favorite show using the in-app messages.

8. Collect Critical User Feedback to Strengthen Your Streaming Service

For any business, it's important to get user feedback to deliver a better customer experience, and video streaming businesses are no exception. Your focus should be on strengthening the relationship between the brand and the customer. Send email surveys to your most valuable users asking them what they like and don't like about your platform. This will help you in getting the most critical feedback that could help maintain service excellence and retain your subscribers.

9. Engage Users with Rich Promotional Emails

As an OTT platform, they already know how difficult it is to get users' attention especially with email, since users' promotion tabs are flooded by emails these days. It is difficult not only to get your email noticed, but it's also a challenge to get them opened.

Gmail's new feature for promotional tabs enables you to deliver engaging experiences with rich images. This feature automatically groups and highlights emails in the Promotions tab that people are most likely to engage with. You can use Insider's tool to

preview your promotions and generate a code snippet that you can use with any email service provider (ESP).

10. Make Your “Refer to a Friend” Process a Piece of Cake to Encourage Referrals

User referral is one of the driving forces of new user acquisition. Make referrals easier for your users with a simple “refer to a friend” layout. You can

also encourage users to refer to your streaming service by incentivizing them with an increase in the number of days of subscription.

11. Continuous communication of streaming exclusive shows

While OTT platforms keep getting updated with fresh content, they need to constantly communicate them to your user across all the touchpoints they are active in. Unless the users know about the exclusivity of the content available, the platforms cannot create much traction with them.
The OTT industry is a highly competitive space. Only by strengthening the opportunities in the industry while minimizing the constraints you can progress in it.

12. Social Media

Social networks like Facebook, Twitter, and Instagram are playing an increasing role in building audiences and driving conversations for major media brands. These networks can also be very valuable for smaller content owners in helping drive awareness and conversion.
Social platforms provide an excellent testing ground to see what type of offers and content will resonate most with your audience. Once you see what resonates best on your own organic platforms, you can elect to explore paid promotions on the channels.
All of the major platforms offer self-service, pay-for-click campaigns that require just a credit card to launch. Additionally, all of the major social networks offer advanced targeting options,

which allows you to reach your desired audience with specific messaging.
Social media is all about engagement and not about “posts”, so end of the day, the quality and content of the post depends on how the platforms can drive engagement. Some common formats that draw good engagement with audience are –

- Polls and Quizzes
- Facts and History
- Image based posts

- Posting Questions

Live streaming is another social buzz nowadays and in order to capitalize on this trend, live streaming premiers, launches, announcements or even trailers on social platforms will keep your social media game up.
Also, one of the most important aspects of social media is reputation management, brand reputation can go for a toss if negative feedback and comments are not properly handled. It’s important to have an Online Reputation Management (ORM) team and have them handle negative comments and concerns. It’s also important for the customer support team to be tapped into the ORM aspect, as a lot of times customers may complain about issues on social media, and Support should be effectively able to handle them. ORM is not all about getting into a public verbal duel with a fan. There are times when a customer may exaggerate the incident or issue, and it’s best to stay calm at such times and respond to them in a proper and appropriate manner. ORM is about managing your reputation and not damaging your customers.

13. Viral Clips and Marketing Videos

Audience watches tons of viral videos every day. Facebook and Snapchat both have surpassed 8 billion daily video views. When it comes to attracting audiences on social media, ‘short’ and ‘worthwhile’ are two main keys. People are crazy for short entertainment videos and social media platforms are even pushing videos up in everyone’s feeds. Audience today is looking for entertainment and they won’t even mind watching an advertisement if it is appealing and keeps their emotions holding. And thus, creating something viral will gain you a quick response on social media.

Facebook nowadays is stressing high over videos and users see video posts in their feed first than any other. This way creating snippets that can redirect the audience to your platform will be a perfect strategy. Have meme's done if your platform is about entertainment, pull or compile short funny videos from two or more of your full-length videos and create something that your audience will enjoy watching and sharing on social media. This gives great visibility and reach without having the need to spend anything on marketing and promotions. It is also important to know that creating and sharing teasers

and trailers on social media and YouTube with links back to the full video on their platform is a great way to get good audience reach.



14. Offers and Coupons

People love entertainment coming to them in any freeways. Offering services at a price, consider providing offers and promotions that arise their interests in your service. Offering timely promotions and offers on your platform relating to a new movie release, seasonal sales and festive discounts will keep their interest alive and prospects will keep coming in. Another important thing about offering promotions on an OTT platform is how you promote it. If you're not promoting it right, it might go unnoticed, thus, know where your audience is spending most of their time and then advertise your promotion. If you have a list of subscriber mail IDs, nothing better than sending them a fancy mail stating your promotion.

Providing coupons to audiences, during festivals like Diwali or Holi, or during an important event like IPL or some award night surely gets positive feedback and increases usage of the channel.
.

15. Meme Marketing

Meme marketing is the use of memes to promote your brand narrative. It's a fun, low-effort way to connect with your audience and increase your engagement rate, as memes are highly shareable. A quick background on memes – they're concepts, behaviors, or ideas that spread on the internet. Brands are always coming up with new trends and innovative ways to capture their audience. If you frequently browse social media platforms, you must have come across some random memes several times a day. Meme marketing is one of the most powerful social media marketing strategies out there today. Memes have become an important part of our social culture and because of that brands are integrating this trend into their social media strategies left and right. Memes are the best way through which brands can connect with their target audience because no matter what, a funny meme has the power to create a ripple and is shared across social media platforms like wildfire.
There are plenty of social media profiles who started as an inside joke and now are curating and posting memes to boost their following.
A meme is a concept, joke, or catchphrase that is shared online for humorous purposes. Most memes usually take the format of an image, but they can also be videos or just text. Introduced in the early-mid-1990s, these memes have gained popularity in recent years and continue to grow exponentially.

When it comes to meme marketing, there are plenty of reasons why you choose it! Meme marketing allows brands to connect & engage with their audiences in a much better way than any traditional methods. Memes can be the best part of your brand communication strategy if applied correctly. Some of the benefits of meme marketing are:

- **Memes can be Developed without any Extra Cost**:
  The biggest and most attractive benefit of the meme is that “it is absolutely free”. There are lots of online tools through

which you can generate free memes as per your business needs.

- **Easy to Create:**
  One does not need any technical knowledge to generate your meme. You Just need to select the best image according to your needs and put

  the text you want to show in your meme then click on the generate button and your meme is ready to share.
- **Helps to Establish an Emotional Connect with the Audience**: Brands love it when they get more audience engagement. The same way people love to generate funny and emotional memes because these kinds of memes help to establish an emotional connection with the audience. When you build an emotional connection with the audience it will help you to go viral easily.

- **Generates Likes, Followers and Fans:**
  Be it funny or emotional, people love to create trending content that tends to go viral. Brand marketers can also generate trending content which may generate new likes, followers and fans. Funny and emotional memes with interesting content help a lot to bring new likes on Facebook & followers and fans on Twitter and Instagram which means you are growing on social media sites.

CHAPTER 7: POWERFUL CAMPAIGNS BY OTT CHANNELS

One doesn't need statistics to realize the impact of the pandemic on OTT advertising & viewership, personal experience is testament enough.
Nonetheless, numbers too, echo the sentiment. All major OTT platforms have reported a spike in viewership & subscriber base during the lockdown – Zee5 allegedly witnessed an 80 percent hike in subscription whereas AL Balaji has had an 17,000 increase in new subscribers each day in lockdown.

The old & new subscribers have been thriving on throngs of unique titles, catch up content, and new titles that are being

released almost daily. Brand integration was the natural next step. The gradual progression of OTT advertising happened with ads being placed as content pieces on OTT platforms – Favicon's 60th anniversary ad was posted on Hot star as a snackable video, for instance. The pandemic however, witnessed a complete make-over, with OTT advertising taking center stage in many senses.

The spike in viewership catalyzed by the lockdown also translated into a rise in OTT advertising. According to data by TAM, ad insertions on OTT platforms doubled in April 2020 over March 2020 (Platforms included – Eros Now, Zee5, Disney+Hotstar, MX Player, Sony Liv, VOOT).

In addition to ad placements, there were a number of creative campaigns. The pandemic saw many tactical OTT advertising campaigns coming in – this could be attributed to mainline agencies catering to OTT media buying, individual platform and tools, and theatre releases being shifted to OTT platforms.

1. **Nika X Netflix**

A recent example is Nika's multi-title deal with Netflix, wherein the brand will be associating with the movies, Gunjan Saxena: The Kargil Girl and Dolly Kitty Aur Woh Chatmate Sitara, and series, Masaba Masaba for their campaign, 'Beauty in her Story'. The campaign started with the release of Gunjan

Saxena: The Kargil Girl with Janhvi Kapoor, in a behind the scenes video 'Ready for Takeoff with Janhvi', where she shares her journey of getting to know the war veteran and pilot Gunjan Saxena. Nyka is also slated to launch an Instagram filter छू लें आसमान (Reach for The Sky).



2. Money Heist

From the tagline of ‘Join the Resistance’ coined back in 2017 to the ominous ‘The heist will come to an End’ in 2020, the La Casa De Papel seemed to have taken the world by storm with its storyline and characters. Money Heist Season 4 brought 65 million on the platform within 4 weeks of the release.
The show was among the Top 10 releases on the platform across markets,

making the Money Heist season 5 release and marketing, an integral milestone in Netflix’s 2021 plan.

For the release of the new season, Netflix had ticked all the checkboxes of a movie marketing strategy – right from teasers, date announcements, memes, character introductions, and moment marketing – Money Heist Season 5 has dedicated posts for every level of the communication funnel.

For instance, Netflix announced the Season 5 release date on May 24th, 2021, this was followed by a teaser and then the trailer release.

In India, Netflix has been promoting Money Heist aggressively and is releasing the show in multiple languages. To promote the same, the brand released a campaign for the India market. The platform launched a multi- starrer Money Heist anthem video of

‘Jaldi Aao’, a seemingly Indian version of ‘Bella Ciao’, featuring Anil Kapoor, Radhika Apte, Vikrant Massey, Shruti Hassan, Rana Daggubati, amongst others, enacting their favorite character

Apart from significant brand placements since Season 1 of the series such as the presence of Estrella Galicia beer, automobile brands like Nissan and Citroen, Money Heist Season 5 witnessed Pepsi and Netflix collaborate to celebrate the show’s premiere with its latest campaign.

The digital film features Tiger Shroff who is on a mission to search for the missing golden cans, released to commemorate season 5 of the show. The



show co-branded cans feature prominent series elements for brand recall and mass reach.

Further, taking the fandom ahead, Bombay Stock Exchange (BSE) paid a tribute to the series with a collaboration with Ananya Pandey. As part of the activity, the customary BSE bell was rung by fans donned in the iconic red jumpsuits and Dali masks, which was followed by a money shower.

The excitement around the show's ending has been heightened by Netflix India, reeling in more and more people to become fans. It is in line with the OTT platform's strategy to increase its consumer base in the country — something they have been trying to do in the last few months with discounted plans and India-centric marketing of their major shows.

Netflix India often draws parallels between foreign and Indian content, amplifying relatable aspects for audiences here. It helps enhance familiarization and deepen potential interest among new consumers. The OTT platform seems to be heavily investing in India, with offline installations and merchandising. It works as a brand-building exercise for not just the individual shows but also Netflix as a whole.



#IndiaBoleCiao: Superfan Contest

Launched by Ayushmann Khurrana, #IndiaBoleCiao is a dance challenge for fans to express their love and admiration for the show. In the video, he can be seen dancing around in excitement.

He loves how the show has gained prominence in pop culture, and his favorite character is The Professor, someone he seemingly wishes to look like. To further amplify the fan contest, content creators such as Sonal Devraj, Nicole Concessao, and Awez Darbar, among others, have been roped in for a dance challenge video, inviting other fans to follow. The best entries stand a chance to win exclusive merchandise.

3. Shark Tank India



Shark Tank is a famous television program in which investors, also known as Sharks, listen to proposals from company owners who are looking for finance. It is customary for the Sharks to demand a stake in the firm in return for their money, often a percentage of ownership and a portion of the earnings. In exchange for giving up a part in the firm, the entrepreneur receives financing, but more crucially, they frequently get access to the Sharks, their network of connections, their suppliers, and their years of industry knowledge and expertise. It was streamed on SonyLiv

Shark Tank India, in its very first season, has been able to mirror *Badalte Bharat Ki Nayi Soch* and has been successful in making conversations around ‘entrepreneurship’ more mainstream. Given the unconventional format of the show, Sony Entertainment Television (SET) in association with its digital partner White Rivers

Media (WRM) maintained consistent engagement with the audience throughout the season with live updates, decoding the business jargon, anecdotes from the Sharks, inspiring moments from the show, and highlighted each ‘deal’ thereby making the business reality show more inclusive and relatable to the audience.

Starting with the registration phase, WRM reached out to the incubator community, college alumni, and co-working spaces encouraging participation in the show. Furthermore, the digital agency created exclusive social media pages, on Twitter and Instagram, to engage with the audience. It quickly gained 750K followers, and went on to become the one-stop destination for everything related to the show with its viral posts.
They also executed a 100-hour countdown on social media leading to the launch of the show thereby building intrigue and urgency around the show through content that explained the format and gave a sneak peek of the ‘Sharks.’

It was only a matter of time post the launch of the show that content creators, brands, and communities were found indulging themselves in viral contexts via episodic content.
#SharkTankIndia was trending week after week and everything about it, from the Sharks to their responses, became a palpable part of the popular culture. The daily average of 1M + views on Reel content and positive comments drove a massive increase in followers for SET and SonyLIV’s owned social media platforms.

4. Stranger Things

Stranger Things is a retro sci-fi-comedy-horror set in 1980s America. A group of young friends start to become privy to spine-chilling supernatural forces

happening in their hometown of Hawkins, Indiana—and things quickly escalate.
First launched in July 2016, the show has become a cultural phenomenon in a few short years with a global army of fans spanning demographics.
Season three, the show’s most recent and arguably most action-packed instalment, broke viewership records, reaching 26.4 million unique viewers in the US alone between July 4 and 7 this

year. And, with Netflix giving the show's fourth season a green-light, it's doubtful that Stranger Things mania will die down anytime soon.
A magic mix of epic storytelling, quirky nostalgia, and perfectly-positioned 1980s-era product imagery have helped propel Stranger Things to being a gargantuan pop culture icon in a few short seasons—a feat rarely achieved by the average Netflix, or other, box set.



To market their global content in a regional way Netflix has been making long- form content as a part of the Netflix Stranger Things Campaign where the story is in a different location and the characters are seen in an unfamiliar motion.

For instance, 'What if Stranger Things happened in India?'. If Will was taking a Mumbai Local to reach the base and is spotted by a Demogorgon who tries to attack him, the monster will definitely get beaten by random strangers who are always in the mood to fight, for raising his hand on a child.The video was relatable enough for Indians to watch it through and give it a few laughs and it is marketable enough to intrigue a viewer to give the show a try and ones who are following the series would enjoy the video anyways.

5. **Atrangi re**



Like its title, Aanand L Rai's Atrangi Re has managed to break every possible stereotype in the movie business with its release. Atrangi Re's strategic marketing campaign was in sync with what Aanand set out to do. His vision for the film was different from anything he has made to date and the critical appreciation and praises the film received is a testament to his eclectic body of work.

In its many firsts, Atrangi Re witnessed a record-breaking opening on Disney+ Hotstar and set the benchmark high for 2022. It went beyond just raising the benchmark in the OTT space but also earned its stellar star cast – Akshay Kumar, Dhanush and Sara Ali Khan massive praise. Apart from the

performances, the music of AR Rahman added the golden touch to a truly special film.

Breaking away from the traditional marketing concepts, Atrangi Re relied more on the heart than the mind. The first milestone for the film's successful campaign was when the song Chaka Chak went viral, officially crowning Sara Ali Khan as the Chaka Chak girl. Reels and videos of the song went viral with Sara headlining the catchiest tune of 2022. Sara also visited a few college fests to promote the song herself in the youth, so it would encourage them to listen to the new groovy song.

The exclusive musical soiree with the living legend A. R. Rahman for the film's music launch was a grand success. While the on-ground event was invite- only, the musical evening was live-streamed online for fans. Every event planned for Atrangi Re had

a specially curated ‘atrangi’ menu by Aanand L Rai, who is known to be a food connoisseur. With the film being a celebration of the length and breadth of India, the atrangi menus also gave attendees a flavour of the country.
A special Koffee Shots With Karan episode was planned with Dhanush and Sara Ali Khan to highlight their ‘atrangi’ chemistry. The special episode also created much noise for being Dhanush’s debut on the show. On The Kapil Sharma Show, megastar Akshay Kumar was seen performing magic tricks to set the tone for his character.
Every asset release of Atrangi Re received a customised media plan, resulting in the film’s character posters and songs like Garda, Little Little and Raith
Zara Si breaking the internet. Atrangi Re’s marketing campaign was a 360- degree
strategy spanning print media, broadcast media, radio, online media, digital and public appearances. The movie is being hailed as one of the best marketed OTT movies of 2021.

6. The Fabulous Lives of Bollywood Wives

This show features four Bollywood wives - Maheep Kapoor (wife of Sanjay Kapoor), Seema Khan (wife of Sohail Khan), Bhavna Pandey (wife of Chunky Pandey) and Neelam Kothari (wife of Samir Soni).

The team behind the show did their work very well and ticked all the boxes that a marketing expert likes to ensure when planning a launch.

The show focuses on the personal and professional lives of Neelam Kothari,
Maheep Kapoor, Bhavna Pandey and Seema Khan, wives
of Bollywood actors Samir Soni, Sanjay Kapoor, Chunky Pandey and Sohail Khan respectively. The series debuted on November 27, 2020 on Netflix. The trailer of the series was released on 13 November 2020.
The idea of creating a reality series similar on the lines of Keeping Up with the Kardashians, originated in 2018.Fabulous Lives fulfils the voyeuristic drive of watching people unlike us in action, but is bereft of the drama that we have come to associate with reality TV.





Here are the key reasons that makes this show a success and a case study in Marketing:

- The timing of the show is perfect as it was launched on 28th Nov, 2020 just a few days ahead of December. This gives enough time for the show to start generating buzz across social media platforms ahead of the two day Stream Fest that Netflix is running in India, where everyone can watch Netflix shows free of cost without giving any payment details.
- There is a strong chance that people who have seen the trailers or the buzz would binge of this show over those two days as it is only eight short episodes of about 50 minutes each.
- The show makers very smartly chose four Bollywood wives who are not only great friends but who have also not been exposed too much to the

  public. People know far more about their husbands than them and this helps in building enough intrigue and mystery around these women.
- The show gives pleasure to its audience by making them a part of the lives of the four women. They take the audience into their houses, their dining tables, their family conversations, their fears and so much more. The show brings enough bling, designer wear, shopping, gossip, adventure, party, Paris and even travel to one of the less popular places
  -Doha.

- The show targeted all kinds of people based on its format and content:

1. The ones who aspire to have the lifestyle of a Bollywood star or Bollywood wife and love following them closely on Instagram.
2. The ones who do not like Karan Johar and the high lifestyle of him and the people of Bollywood.
3. Friends, family and everyone associated with Indian TV and the Indian film industry.

- Since Karan Johar's company is behind the show, they have not only got their costs covered by Netflix, but they have also got a host of brands to sponsor and who make a seamless presence in the show. So brands like Qatar Airways, Galerie Lafayete, The Mondrian Hotel, Ministry of Crab, etc. all make their presence in the show, which means that they would have paid to the content creators.
- The show does not just show the viewers about the lives of the four women. It also gives enough glimpse into the businesses of each of the four women, thereby creating opportunities for the women to get more business once the show is over. It also indicates quite clearly that Neelam is itching to make a comeback and that is a clear hint to the film-makers out there.The show has little cameos from multiple celebrities and Bollywood stars –Jacqueline Fernandes, Ekta Kapoor, Malaika Arora, Jhanvi Kapoor, etc. These little cameos ensure these celebrities promote the show on their own social media channels and pages where they have millions of followers. This will also get viewership from their die-hard fans, who will tune in to the show to watch their favourite stars.

- Other than the cameos from a few artists, the makers take the show a notch higher by throwing a party in the finale by none other than the lady who has the crown of the Bollywood wife – Gauri Khan. The icing on the cake comes with the entry of her husband and Bollywood superstar Shah Rukh Khan, who is not only close to Karan Johar but also happens to be friends of the four wives for decades.

7. Squid Game

Directed by Hwang Dong-hyuk, *Squid Game* has been the talk of the town and has been ranking highly on Netflix ever since its release. The show recently hit the mark of 111 million views and the Mumbai Police took the opportunity to spread awareness through a reference from the show. Those who watched the show will definitely be aware of the first game of the series, Red Light, Green Light. The game requires participants to stop when a huge doll says, "Red light" and run to the finish line when she says, "Green light". What makes the game unique is that those who move when the doll says, "Red light" will be eliminated, that is, killed.
The Red Light, Green Light game is extremely popular on social media and fans are also using the Instagram filter to play the game themselves. The Mumbai Police took to Instagram on Thursday to tell citizens to save themselves from 'getting eliminated' and to ensure they stop at the red light. They also used unique hashtags to drive the message home as they wrote, "#SafetyNotAGame #EliminateSpeedGames". The caption of the post read, “You are the ‘frontman’ of your ‘game’ on the road: you can save yourself from getting eliminated. Stop at red lights.”

The video that the Mumbai Police uploaded had a small tweak from the scene in the show, as the gunshot heard when player 324 was killed is shown with the graphic of two cars crashing into one another, thus spreading the message to obey traffic signals.

In India, influencers from all over the country across different niches came together to play a version of the 'Squid Game', hosted by Netflix India. Some of the influencers starring in the video include Dolly Singh, standup comic

Rahul Subramanian, gaming influencer Mythpat, Sakshi Shivdasani, ex- BuzzFeed employees Merenla Imsong and Srishti Dixit, as well as ScoopWhoop's Akshay Nayyar.

8. Cinderella



Amazon Prime Video's recently launched Amazon Original movie, Cinderella, starring Camila Cabello, has been the talk of the town for its modern-day retelling of the classic old-school tale. To promote the film in India, the streaming service engaged movie lovers with a host of localised campaign narratives that helped India fall in love with one of the most celebrated stories of all time. The overall campaign tapped into the 3 key areas of the film:

1. Celebrating Modern Day Women - through an IP with SheThePeople, Bumble Association and the Fashion School (Pearl Academy) association.
2. Localising the story through Kusha Kapila, Prajakta Kohli etc.,
3. The film itself - giving consumers an opportunity to be a part of the narrative through LR devices experience, slumber parties etc.

Celebrating "Real-life Cinderellas in India

Cinema mirrors society, and this holds true with the latest re-telling of the classic Cinderella story. As we see the society progress, we see its reflection in the narratives of the films - especially the way women are perceived in the real world. With that, the recent modern day rendition of Cinderella brought this to the forefront - a rebellious, change seeking Cinderella. To celebrate this spirit, Amazon Prime Video partnered with leading lifestyle and women's portal 'She The People' to celebrate India's Cinderellas. As part of the collaboration, 'She The People' featured inspiring journeys of Journalist Faye D Souza, Comedian Supriya Joshi, Superbiker Neharika Yadav, and athlete Dutee

Chand in a 4 episode series talking about their life and journeys mirroring the one that Cinderella's protagonist leads. The special series resonated with the women of today, as the campaign recorded a cumulative reach of 1.3M+ across 4 episodes.
In a unique collaboration with Pearl Academy to create modern day costumes for the modern day Cinderella, students across various faculties of Fashion Design, Fashion Styling & Image Design, Fashion Media communication from Pearl Academy Delhi, Mumbai, Jaipur and Bangalore created the costumes for the new-age Cinderella. This Pan-India activity saw participation in hundreds, where they were tasked with creating their version of the Classic Cinderella Outfit by retaining the feminine colour of the outfit, yet represent strength, fearlessness and comfort in their version.
Out of the many that participated, top 3 were selected unanimously by the faculty of Pearl Academy and Elle Magazine's Fashion Editor.

Cinderella X Bumble

In a one of its kind initiative, Prime Video partnered with leading dating application, Bumble India and created Cinderella's Bumble profile. This profile displayed her independent character in string.

Influencer Marketing

To localise Cinderella's story and bring the modern fairytale closer to the audience, Prime Video collaborated with leading media influencers like Prajakta Koli, Kusha Kapila, Ankush Bahuguna, Tarini Shah and Agasthya Shah to create interesting engagement videos.
It is rightly said that "People" drive the message. If your favourite internet creator is watching Cinderella and believes in the message of the movie, there's a more than likely chance that their followers would discuss the movie with them. One such association was with Prajakta Koli who recreated the entire Cinderella Trailer with her friends and team. This piece went on to garner 2.5 MM views across platforms
Kusha Kapila made a quirky video on "What if Cinderella was a Punjabi Girl?" An unconventional route Kusha Kapila through a

sketch entirely in Punjabi language. The challenge was whether everyone would understand it.
Additionally, to make fans who don't speak Punjabi feel at home, Amazon Prime Video helped with subtitles, which helped the activity become a national phenomenon. The video happened to be one of the best performing units with 1.6 M views across platforms.

As a part of an integrated marketing campaign and to create an intriguing build-up, a Thematic Immersive 3D Experience was created. The interactive on-device campaign allowed users to participate in an immersive 3D experience of the "Dresses by Ella " on their TV's big screen. The campaign was live on leading LR devices i.e. Samsung, Xiaomi, OnePlus, JioTV, Airtel, Tata Sky, FireTV, ACT & Siti Cable and Compaq.

CHAPTER 8: CONSUMER PERCEPTION TOWARDS REOPENING OF CINEMAS IN MUMBAI

Movie theatres in India's entertainment capital Mumbai reopened after more than 18 months of closure due to the coronavirus pandemic, the last of the many virus restrictions to go amid a decline in infections.

Theatres opened to half capacity, following the guidelines released last month, but struggled to lure the public back and mostly re-released earlier hits. Many shows were running with fewer audiences, movie ticketing portal BookMyShow showed. Mumbai was one of the last cities to open their cinemas in India since it had been one of the country's worst-affected by the pandemic but has gradually reopened following a decline in both COVID-19 cases and deaths. Cinemas there, however, are among the last public places to reopen — a hugely symbolic move in the country's financial capital also known for its Bollywood film industry.
Every year, the $2.8 billion industry produces more than 2,000 films. Bollywood's success over the years has embedded moviegoing into India's contemporary culture and been a boon for the economy.

The restrictions imposed on movie theatres to prevent the spread of COVID- 19 have hurt operators. But the industry is expected to rebound. Indian filmmakers have lined up major big-ticket releases ahead of Diwali, the Hindu festival of lights, when sales peak and audiences flock to theatres
Less than 20% of patrons visited theatres on the first day. Most single-screens were shut because no mega-star movie was released on Friday. It is
expected to pick up during the Diwali weekend. However, we request the Maharashtra government to allow 100% occupancy inside the auditoriums," said Nitin Datar, president of Cinema Owners and Exhibitors Association of India.
On October 13, the Maharashtra government had issued guidelines for reopening of cinema halls, theatres and auditoriums from October 22 with 50% capacity. The guidelines allow access only to people with Covid-19 vaccination certificates or with the Aarogya Setu app showing their status as 'safe'.
Mumbaikars are discouraged to visit cinema halls amid the covid outbreak. Concerns over rising infection rates aside, it is believed basic safety measures including socially distanced reserved seating, frequent cleaning of screening rooms, and temperature checks at the Cineplex door need to be checked now if they are opening theatres. Unless you're sitting 6 or 8 feet from the other person, you run the risk of being infected. The air is in a theatre- it isn't circulated very well. If you don't wear a mask, you take your chances.

Sooryavanshi, starring Akshay Kumar and Katrina Kaif, registered a decent performance on the second day with collections of ₹23.85 crore. However, the film could not gain pace due to the Bhai Dooj festival and made less money than it did.
The Rohit Shetty film had opened in theatres with collections of ₹26.29 crore. It clashed with Hollywood film, Eternals at the box office.The film, which opened in theatres on Friday after being delayed numerous times due to the coronavirus pandemic, was met with a thunderous response from the audience that lined up outside the theatres in various parts of the country.
Reliance Entertainment, which backed the film, said the movie is doing strong business at the box office despite curtailed occupancy in various parts of the country. The response has been outstanding but due to state limitation the business was affected (a bit) in places Maharashtra, MP, Bihar and Haryana

because of 50 percent occupancy otherwise the number would have been ₹34 crore in domestic market," Reliance Entertainment Group CEO Shibasish Sarkar told PTI about the film's opening.
Sooryavanshi released on more than 3,500 screens in India and 1,300 screens overseas Sooryavanshi had been receiving rave reviews from all quarters. It earned an estimated amount of Rs 26 crore on Day 1 of its release.
Spider-Man: No Way Home has brought much joy to Indian cinemas that have been reeling under the impact of the covid-19 pandemic as the Hollywood film that had collected over ₹79 crore at last count has a shot at opening weekend earnings of ₹100 crore, according to trade website Box Office India.The business may not be exactly like pre-pandemic times thanks to restrictions in several states such as Maharashtra but Box Office India said the Marvel film had made solid gains in Hindi-speaking territories such as Mumbai and Delhi/Uttar Pradesh with the latter having contributed approximately ₹14.50 crore at last count, after having remained dull for the last several weeks.
On day one, Spider-Man had set a record in southern territories such as Andhra Pradesh, beating the numbers of Avengers: Endgame but those markets have seen a drop over time thanks to the release of local Telugu film Pushpa: The Rise-Part One. The Allu Arjun-starrer had made ₹37.55 crore on its first day worldwide and is also looking to cross the ₹100 crore mark by the end of the weekend across the globe.

Ranveer Singh-starrer 83, based on Kapil Dev and the historic win of India in the 1983 Cricket World Cup under Dev's

captaincy. got a bumper opening at the box office. Kabir Khan's film opened in theatres with an estimated collection of Rs 13-14 crore on Friday, December 24. The film, also starring Deepika Padukone, is based on the most glorious chapter of Indian cricket, the 1983 World Cup win. 83, has been one of the most awaited films of the year. Not only critics, but the audience are also giving positive reviews to the film. When it comes to the box office collection, on the first day, 83 has managed to earn Rs 13-14 crore, according to a report by Box Office India.
While the film performed well in the metropolitan cities, Kabir Khan's directorial venture struggled in other circuits.
The movie was earlier scheduled to release in theatres last year in April but the date was pushed to Christmas due to COVID outbreak. However, the

movie was again delayed, with a new release date of 4 June 2021 and with the sudden rise of COVID-19 cases in the country, the makers scheduled it for 24 December 2021.The star cast of the movie includes some of the popular actors from the movie industry who essayed the role of the players who were a part of the 1983 World Cup team India.
Apart from Ranveer Singh playing the role of Kapil Dev, other actors include Deepika Padukone as Romi Bhatia, Pankaj Tripathi as PR Man Singh, Jiiva as Krishnamachari Srikkanth, Tahir Raj Bhasin as Sunil Gavaskar, Saqib Saleem as Mohinder Amarnath, Chirag Patil as Sandeep Patil, Jatin Sarna as Yashpal Sharma, Harrdy Sandhu as Madan Lal, Ammy Virk as Balwinder Sandhu and many more.
According to Box Office India, the movie opened with a stunning response from the audience, who didn't miss out on watching the film on the very first day of its release. The movie opened with ₹15 crore at the box office on Day 1 while the makers are optimistic about getting a better response from the audience during the holidays.Directed by Jon Watts and written by Chris McKenna and Erik Sommers, the film explored the concept of the multiverse, and addressed the fallout of Spider-Man's real identity getting exposed to the world by JK Simmons' J Jonah Jameson. To make everybody forget he is Spidey, Peter Parker requests Doctor Strange to perform an arcane ritual, but his repeated interference messes it up, ripping the multiverse open.
Tobey Maguire and Andrew Garfield's versions of Spidey also enter the MCU to assist Holland's Spider-Man, making the crowd go crazy. Supervillains from previous Spidey film franchises, like

Alfred Molina's Doc Ock and Willem Dafoe's Green Goblin, cross over to the MCU to face Tom Holland's wall- crawler.

However, the collection is expected to decline a bit as Maharashtra and a couple of other states have announced a night curfew with 50% operational capacity for cinemas, restaurants and cafes, etc. The budget of the film was ₹200 crore, making it one of the most expensive movies in Bollywood. With this blockbuster opening, the movie now has the second-biggest opening for a 13.5% certain 83's public report is going to be phenomenal and you will see the collection rising from the first show itself.

Theatres were closed due to covid-19 but now gradually theatres are being opened. But still, only a few films are being allowed to be released, the rest of the films are still being released on the OTT platform only.
The list of directions eager to launch their films on the big screen is huge. While some have succeeded in doing so, some are still waiting for things to mellow down. Some of those are-
S.S Rajamouli's RRR starring Alia Bhatt, Ajay Devgan, Ram Charan and Rama Rao Jr. will be released in all theatres on 25 March 2022.
This movie is based on a true incident which will be very much liked by the people. This movie is about two friends and also the story of the British government is shown. This movie is based on the time when our country was run at the behest of the British government. That is, it is based on the event before independence.
Sanjay Leela Bhansali's Gangubai Kathiawadi release date has been pushed again from January 7, 2022, to February 25, 2022, due to clashes with SS Rajamouli's RRR. The biopic features actor Alia Bhatt in the lead role of a brothel madam Gangu. Bhatt's fans have been eagerly waiting for the movie to hit screens in great anticipation.
Rescheduled to be released on February 25, 2022, the audience have been waiting for Gangubai Kathiawadi since July 2021. The release had been delayed first due to COVID-19 and recently the movie has been rescheduled again due to clashes with SS Rajamouli production RRR.

The makers of Alia Bhatt-starrer Gangubai Kathiawadi had unveiled the trailer of the much-awaited film. As expected, the trailer of the flick managed to create anticipation among the

audience. Alia Bhatt posted the trailer on her Instagram handle along with the caption, "GANGUBAI ZINDABAD. Trailer out now." The video has received a positive response from the audience, who have lauded Sanjay Leela Bhansali and his team for offering something new on the platter.
Promising a world that has never been created before, filmmaker Ayan Mukerji has set the expectations high for the fans for his upcoming magnum opus Brahmastra. Starring Ranbir Kapoor and Alia Bhatt, the first part of the superhero trilogy also features Mouni Roy, Amitabh Bachchan and Nagarjuna Akkineni. Considering the visually stunning motion poster of the movie, the team seemed to have spent hours perfecting the littlest details that the

audience got to enjoy digitally.The filmmaker has been documenting the process behind making the forthcoming magnum opus for over two years via his Instagram.
From brainstorming sessions with Ranbir Kapoor and the cast to filming the movie in the scenic locations of India, fans have enjoyed the journey they embarked on with the 38-year-old director. Recently, the fruit of their hard work of over 10 years was displayed during the motion poster release event which was also attended by the celebrated filmmaker SS Rajamouli. Ranbir Kapoor and Alia Bhatt's highly anticipated 'Brahmastra' is all set to hit the theatres on September 9, 2022. Ahead of the release, the makers have recently shared the motion poster and also revealed Ranbir's look in the film.

CHAPTER 9: REVIEW OF LITERATURE

E.Sundaravel 2020 completed a study on 'Emergence and future of Over-the- top (OTT) video services in India'. This paper explores the emergence, advantage, and future of streaming service in India through analytical research. It also presents the various OTT services, their growth factors, technology background, audience characteristics, content, censorship and future developments expected in the industry and Indian streaming services like Hotstar and Jio Cinema who have gained a stronger foothold, global players and have steadily grown their market share in India.

Garima Sharma Nijhawan 2020 completed her research on ‘Role of Covid as a catalyst in increasing adoptions of OTT in india: A study of evolving consumer consumption patterns and future business scope’.
The researchers worked on the objectives and tried to evaluate the role played by the pandemic in evolving OTT media consumption trends; a qualitative mapping of increase in OTT adoption – Pre and Post COVID 19 in India; study underlying trends around increasing consumer appetite for the medium and analyse psychographic impact on children, adults and elderlies – listing pros and cons for freely available content with minimal censorship. The researchers adopted a combined qualitative and quantitative approach to

extrapolate the data. A survey was also conducted to do audience mapping and analysis.In addition to primary data, content from news articles, industry research reports, international journals for accumulation of key trends were analysed.

Dr. S. Anbumalar studied on ‘Adoption of OTT in India during Covid-19’. This research is primarily about information on the concept of OTT platforms influencing users during pandemic time. Consumer perceptions, understands and awareness of OTT platforms, as well as issues experienced by users.
The OTT Platform provides more programs and movies for the users. To understand the factors influencing users to choose different types of OTT platforms and to study the key possibilities surrounding OTT adoption due to Covid-19 in India. The research design applicable for the proposed study is analytical. In this study, to analyse the various materials related data using proper financial tools and techniques. But the facts and information are available as a secondary detail. So many details related to material recorded are taken into consideration to make analysis and to obtain the result.

Professor Pankaj Thakur 2021 completed work on ‘A Remarkable Evolution of Over-the-top Media Platforms in India: A Case Study of Business and Regulatory Trends’. The exploratory research design of study mainly focused on India, which has shown a remarkable rise in the base of users of OTT

in the recent years. The paper is based on a thematic and theoretical approach. Keeping this Background in view, the present study was undertaken to explore the evolution of Over-The-Top platforms in India and the reasons for popularisation and business growth of these platforms over the years. It is also to have insight into the regulatory changes made.

Dr. S Gomathi 2021 finished her research on ‘ Viewers perception towards OTT platforms in India’. This study is to highlight the scope of OTT platforms and the extent of their consumption amongst the people. This study will help to understand how OTT platforms have taken over the world of digital entertainment during a pandemic. It will help us understand how OTT has inorganically grown and gradually taking over other mediums of entertainment.

Meghan McAdams 2019 studied, “What is OTT- Understanding the Modern Media Streaming Landscape”. The study revealed that the OTT apps clearly

represent the future of India. In her study the major thing was that 50% of OTT customers are experiencing “subscription fatigue”, from engaging with so many platforms. It was also mentioned that the growth of large-scale platforms like Disney plus could impact the prospects for smaller niche services m6 .

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

a possibility to see a surge in multiplex services for a few days after things are normal.

Menon 2020 states that limitations forced in the wake of Covid-19 pandemic significantly changed the consumption pattern for media and entertainment too. As lockdowns kept individuals from wandering out, either for recreation or work, public activity progressively moved to online stages. Web-based social networking furnished the chance to remain associated with families, companions, partners, neighbours and others. With external channels of entertainment (Out of Home based entertainment) shut by government request, the home based entertainment modes showed consistent growth and development.

Deloitte 2017 report on “Digital Media: Rise of On-demand Content” stated that the availability of affordable smartphones and better internet 4G connectivity has given rise to the demand for video on demand entertainment services. More people are now spending time on digital media compared to the cable or dish network.

ICFAI 2019 report on “Transition of Consumer towards Video Streaming Industry: A comparative analysis of Netflix and Amazon Prime.” mentioned

that Content is said to be the king when it comes to on-demand video streaming channels and Netflix has slight edge over others in terms of content.Hotstar seems to be considerable choice because of the content it offers at affordable prices.

Martin Peitz and Tommasso Valletti (2015) in their study showed the relationship between internet access, communication and media services. They also established a complementary relationship between infrastructure products and content services. Few studies have been conducted on the factors leading to adoption of OTT services. OTT services have been studied by Sujata et.al. (2015) have studied the various factors driving users towards OTT services. The major factors pointed are convenience and content availability. Sujata et.al have

studied the majority of factors contributing to growth of OTT but have not mentioned its effect on PayTV or traditional TV.

Baccarne, B., Evens, T. & Schuurman, D. (2013) in their paper „The television struggle: an assessment of over -the-top television evolutions in a cable dominant market „mentioned about the loss of monopoly of traditional television due to introduction of digitalization and addition of more number of screens in our life. In his research he identified various factors like price, video quality,ease of use, personalised channel offerings, interactivity, flexibility, etc contributing to success of OTT TV.

P Singh 2019 studied to see how Indian television and cinema are changing as a result of new online platforms and how the youth are using these new digital platforms to watch video content. It was discovered that young people like to watch OTT web series and movies. The average viewer spends 2 hours watching OTT, and the most popular time to watch OTT is at night.
Young people prefer OTT to television because of the service, the personal medium, and the availability of international material.

Ritu Bhavsar in her research paper entitled “The Burgeoning Digital Media Consumption: A Challenge for TraditionalTelevision and Advertising Industries

- An Analysis”states digital media has become an essential part of people’s daily lives, and it is a popular medium for acquiring and transmitting information, socialising, entertainment, and marketing. Consumer preferences and attitudes are changing as a result of increased content consumption via

digital media, and this development may be attributed to improved internet connectivity, advanced digital devices, competitive data prices in India, and the accessible, on-the-go nature of internet media.

Yusara Khan 2021 completed her research on ‘Impact of covid-19 on the entertainment industry in India’. The research paper **studies the impact of the coronavirus pandemic on the media and entertainment industry of India. The media and entertainment**

industry of India is very large and gives employment to millions of people. It includes internet, TV, radio, newspaper, magazine, photography, cinema, publishing, etc.

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

Budzinski and Lindstädt (2018) also remarked three characteristics of OTT distinguished from existing TVs. Firstly, OTT lowers down distribution costs and makes an environment in which minor content creators are able to reach viewers through online platforms (e.g. YouTube, vlogs) with easier and simpler way of processes and activities. Secondly, OTT allows online content

providers to get viewers' feedback in real time (e.g. comments, reviews, ratings, likes, etc.) and they could use those as data for making better services meeting demands. Lastly, OTT facilitates the use of mobile devices for watching contents. Which factor made the advent of OTT possible? As aforementioned, this paper already diagnosed the reason: "dot-com boom" in the 1990s.

Hoelck and Ballon (2016) cited “digitization” as the reason. They enunciated digitization gave rise to on-demand services and interactive communications in platforms, and it helped to form a direct user interface called the Electronic Program Guide. In addition, they elucidated it took the role of catalyst for making electronic companies and internet companies jump into the broadcasting market. For instance, Apple rolled out Apple TV in 2007, and Google rolled out Google TV in 2010 and Android TV in 2014.

Rochet & Tirole, 2006 in the multi sided market. In the case of LinkedIn, for example, it is facing an environment in which it should handle conflicting interests of customers, recruiters, and advertisers. OTT firms cannot avoid trade-offs. If an OTT firm wants to attract many subscribers by charging prices below marginal cost, it should derive profit on the other side like advertisers.
In other words, it needs to subsidise one side for increasing revenues.

Urgelles (2017) mentioned there are two types of entry barriers in the broadcasting industry: traditional barriers and real barriers. The author said “almost zero marginal cost” and the “high fixed cost” could be contained to the former, and the high fixed cost is related to content production, setting up infrastructures, and meeting legal and technical requirements.On the latter, the author stressed firms’ ability to suggest suitable contents to customers and service them in the most efficient way, and anticipated dominant broadcasters in the future would be ones which succeed in crossing the barrier by meeting customers’ demands fast after analysis of data and providing personalised services. Other previous works diagnosed that “network effects” and “switching costs” had been barriers made by incumbents.

Sidneyeve Matrix on Netflix observes that viewers, especially youth, are becoming active curators of content than couch potatoes taking in ‘whatever producers feed them.’ Supporting this paradigm shift in consumers is the need to share, stay connected and discuss the content on social media forums. In the process of these social media transactions, the viewers are setting new standards of expectations from producers thereby becoming an active catalyst in the production process too.

Paramveer Singh finds that Netflix, Hotstar and Jio are most popular among Indian youth. The youth is skewed towards free trials available on these platforms, are nocturnal viewers and prefer web series format over films. The respondents affirm that over-the-top applications are changing media consumption patterns in India. The shift can be attributed to convenience of service, personalised experience and availability of global content etc.The study finds the future of OTT in india to be promising due to increasing smartphone penetration, economic convergence of media companies (take- overs/ mergers) at national or international level, and quality of reception of digital content. Also instrumental is the competitive internet data plans offered by telecom service providers in India.

Chang & Chen, 2008 have provided an exhaustive list of such factors that include the quality and usefulness, perceived ease of use, attitude of customers, trust, perceived risk, security, engagement and service experience to mention a few, the present study includes only two primary antecedents, namely, customer engagement (CE) and quality of service experience (QoSE) due to their relevance for streaming services in the current situation of pandemic lockdown. With a number of OTT services to choose from, the way the service provider engages the customers becomes really important for them to attract attention.

Purdy 2018 studied aboutThe OTT market, is a complex space dominated by three powerful players, - Netflix, Amazon Prime, Hulu - the Big 3. It is challenging for small players to find their place in a fierce market where content rules but more consumers can be dragged if they focus on providing curated content limiting account sharing, getting the price right and reducing churn through improved customer relations. The survey result indicates that

although price is an important factor while purchasing OTT services , content still drives most consumer choices. A bread mix of quality content tends to be what consumers value from the Big 3, with “Access to the vast library of content” proved to be the top most reason users subscribe to these services. The small players who promise to provide the services, taking one of the above mentioned factors, are more likely to attract a big crowd.

Laghate 2017, How OTT players are geared up to woo Indian viewers,talks about how people have experienced an increase in the use of OTT especially through handheld devices. People prefer watching movies on OTT platforms rather than waiting for movies and shows to be released on linear platforms. People in India have more OTT platforms than people in any other country with options like Hot star, Voot, amazon prime, Sony liv, Netflix. Although there were a few companies that tried to establish themselves in the Indian market it started when Hot star was launched in 2015 with a huge budget advertising and marketing. After its launch other international brands launched in India like Netflix and amazon prime. Hotstar was first to start the trend but what really spiked the increase in the consumption and set the trend in Indian consumer life was the launch of Jio with the access.

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

Platforms like Voot focus on creating and providing exclusive content specially created for Voot. Amazon prime has the latest collection of shows, movies, and originals. According to sources amazon was set to invest $300 million in

India for original content. This suggests that players with huge investment and money power are likely to reduce their competition. The entry barrier in terms of finance and capital for new players is very high. Statistics shows that for January 2017 hot star had – 63 million + active users and 11.3bn minutes spent on the platform. Voot had 13.2 Mn active users and 2.8 bn minutes spent on the platforms.

Amazon prime video had 9.48mn active users and it saw double rise in their sign ups since their launch. OTT players have also focused on local content and releasing content in multiple platforms, and providing international content. Ott players are concerned about the users mentality as they fear people will reduce their consumption because of limiting data. With communication giants like Jio and Vodafone now providing cheap data the consumption of content on OTT is expected to increase. 2.1.6.

Dixit, 2020 has focused on the deification of the Indian OTT and the strategies or different ways used by them to establish and gain more popularity. The 4 elements that are mentioned in this article are - Focusing on the local content and needs- This says that OTTs should focus more on providing local content as people have a keen interest in consuming content in their native language. This was backed by the data in a KPMG report which stated that 64% of Indian digital consumers preferred consuming content in Hindi followed by Tamil Telugu and Bengali. It is very important to show more regional shows in order to satisfy and communicate with the audience.

Kaushal, 2020 studied there has been a surge of 80 % in the subscriber base of OTT players amid the lock down. Due to the lockdown people have been forced to stay at home and with them being locked inside their home they have no other options left for entertainment than TV and digital. With the cinema halls and malls closed people are forced to find other platforms for content. OTT players like ZEE5 and ALT Balaji saw growth in their subscriber bases. Amazon and Netflix refused to reveal their figures. We know that due to this several big ticket films are set to be launched OTTs rather than cinema

halls, this shows the tremendous growth of OTT as a platform. People are left with no option but to watch it on OTT even for the hardcore cinema lovers.
ZEE5 revealed that they experienced a huge surge of 80% in their subscriptions. Due to the lockdown ZEE5 has seen an increase in users as well as consumption. Their originals grew by 200%, movies by 236%. they saw an increase in their app

downloads by 41% and an increase of 33%in their daily active users.

CHAPTER 10: RESEARCH METHODOLOGY

Definition:

A research methodology is the strategy or architectural design by which the researcher maps out an approach to problem-finding or problem-solving.

1. Research Objective

- To study the attitude of consumers towards the marketing strategies used by OTT platforms to grab their attention.
- To study and evaluate comparative audience preferences around OTT and cinemas
- To understand the future scope of the OTT platform

2. Hypothesis

H0: The customers have a negative response towards the marketing strategies

H1: The customers have a positive response towards the marketing

strategies

H0: OTT platforms are not a better and more reasonable source of entertainment for the Indian industry

H1: OTT platforms are a better and more reasonable source of entertainment for the Indian industry

H0: The demand for OTT is going to fall

in the future H1: The demand for OTT is

going to rise in the future

3. Research Design

Research design is the plan for collecting the information related to the study. Research design explains the methods that are used for collecting the information.
The research design will focus attention on the different methods that are used for collection of the data. The following research was done through a questionnaire filled by people from different age brackets to get a perspective of all backgrounds.

A research design specifies the methods and procedure for conducting a particular study. Broadly the research can be grouped into three categories.

1. Exploratory Research Design:
The major emphasis in exploratory Research Design is on discovery of ideas and insights.

2. Descriptive Research Design: The descriptive Research Design study is typically concerned with determining the frequency with which something occurs or the relationship between two variables.

3. Causal Research Design: - A Causal Research Design is concerned with determining cause and effect relationship.

In my study, I have used exploratory research method to find essential information related to my study.

4. : Sampling Design

A sample design is a definite plan for obtaining a sample from a given population. It refers to the technique or the procedure the researcher would adopt in selecting items for the sample. Sample design may as well lay down the number of items to be included in the sample i.e., the size of the sample. A sample design is a definite plan for obtaining a sample from a given population. It refers to the technique or the procedure the researcher would adopt in selecting items for the sample. Sample design may as well lay down the number of items to be included in the sample i.e., the size of the sample.

Sampling Size

The total number of respondents targeted for collecting the data for the research were 100.

Sampling Frame

The research was restricted for the people based in the city of Mumbai. It was conducted in February 2022.

Sampling Technique

A random sampling technique was used. Simple random sampling is a type of probability sampling technique. With the simple random sample, there is an

equal chance of selecting each unit from the population being studied while creating your sample.

Survey

The respondents were asked to fill a survey with about 18 questions.

5. Data Collection

The study depends on

1. Primary Data
2. Secondary Data

Primary data:

Primary data consist of information collected for the specific purpose at hand for the purpose of collecting primary data, survey research was used and all the retail outlets sellers using different brands and their competitors were contacted. Survey research is the approach best suited for gathering.

Secondary Data:

The secondary data consists of information that already exists somewhere, Having been collected for another purpose. Any researcher begins the research work by first going through the secondary data. Secondary data includes the information available with the company. It may be the finding of research previously done in the field. Secondary data can also be collected from magazines, newspapers, other surveys conducted by known research agencies etc.

6. Limitations of the study

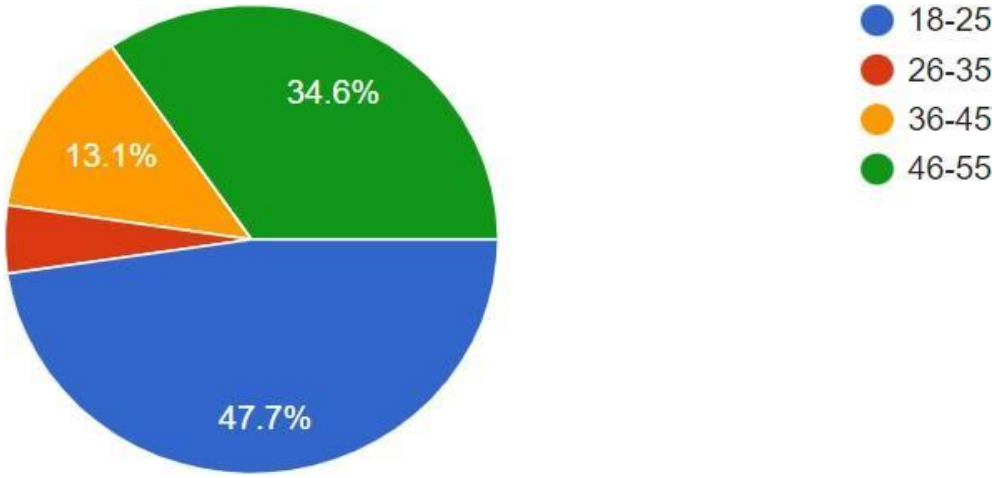
- The present study concentrates only on the existing customers of Mumbai city only.

- As the time spent is only two months it is not possible to go into in-depth study.
- There may be some biased opinions in the survey.
- Due to small samples and biased opinions the results derived may not be appropriate.

- The study includes only 100 respondents, whose opinions need to be analysed. Thus, it is possible that the study would limit to the sample itself and perhaps not beyond it.

CHAPTER 11: DATA ANALYSIS AND INTERPRETATION

Demographic 1: Age

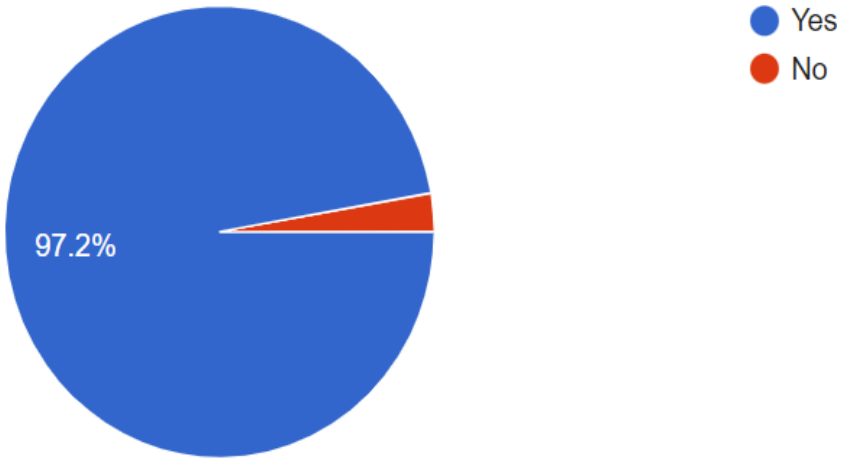


Interpretation:

Out of the responses received:

- 48% of the respondents are from the age bracket of 18-25
- 5% of the respondents are from the age bracket of 26-35
- 13% of the respondents are from the age bracket of 36-45
- 35% of the respondents are from the age bracket of 46-55

Question 1: Do you use OTT services?



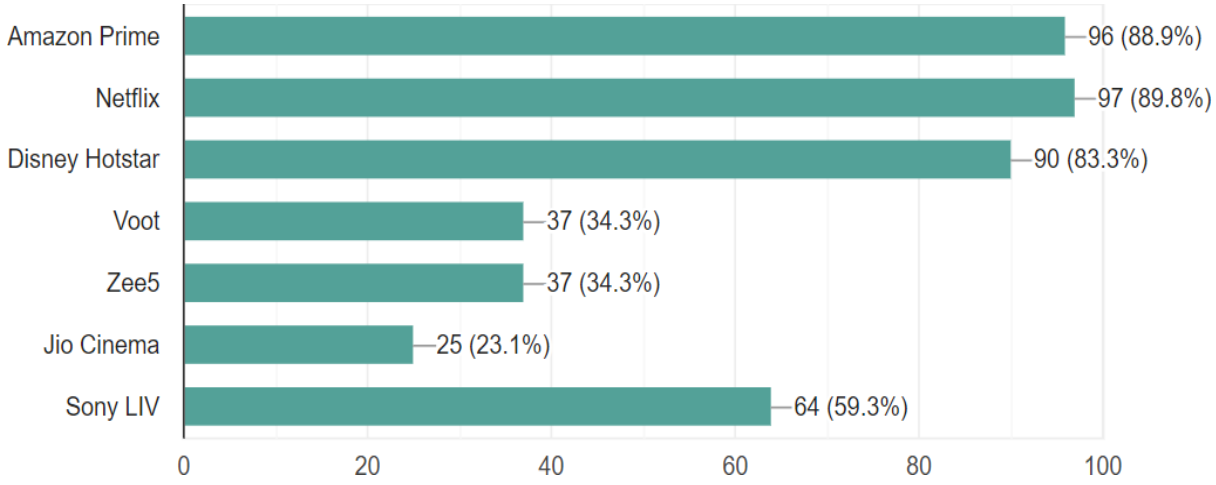
Interpretation:

- Out of the responses, 97% responded with a yes, indicating that they are aware about OTT services
- Out of the services, 3% responded with a no

Analysis:

- While most of the consumers are aware about OTT services, there is still a small percentage of consumers that are unaware about this concept.

Question 2: Which of the following do you use?



Interpretation:

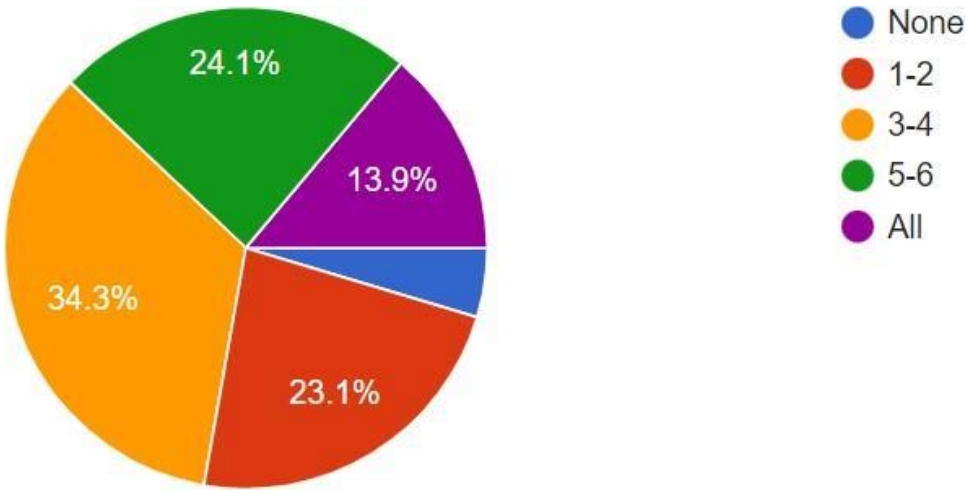
- Out of the responses, 89% of the consumers use Amazon Prime on a daily basis.
- Netflix is used by 89% of the users.

- Disney Hotstar is used by 83% of the users.
- SonyLiv is used by 59% of the users.
- Zee5 and Voot are both used by 34% of the consumers.
- Jio Cinema falls last in the line with only 25% usage by respondents.

Analysis

- It can be analysed from the following response that while some platforms are doing exceedingly well, there are some OTT platforms that are slowly coming up and are not that preferred by users. It could be due to several factors including user interface, speed, quality, choice of content or subscription fees.

Question 3: From the above options, how many selected OTT channels have you subscribed to?



Interpretation:

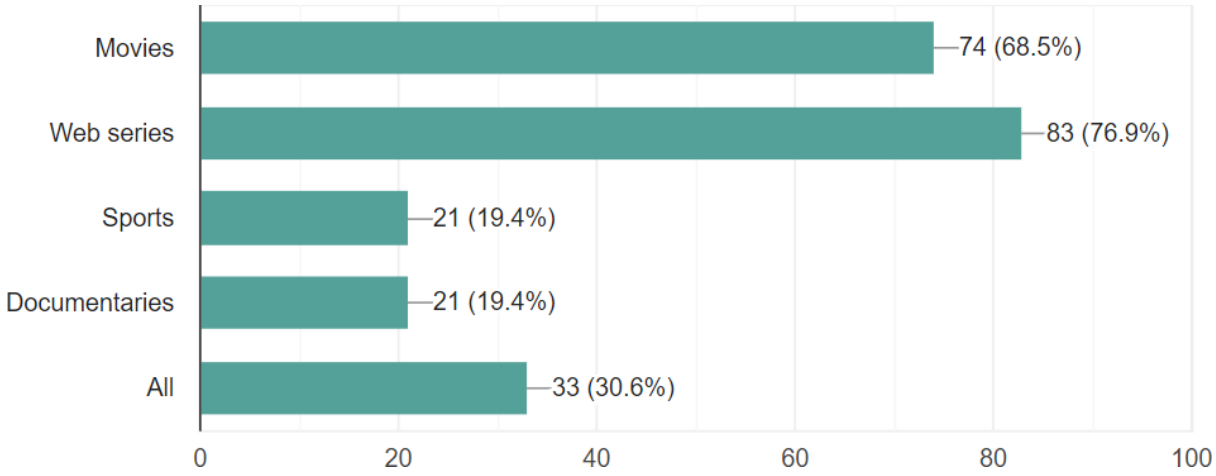
- **Out of the responses, 5% of the respondents have not subscribed to any channels.**
- **23% have subscribed to 1-2 channels.**
- **34% have subscribed to 3-4 channels.**

- **24% have subscribed to 5-6 channels.**
- **About 14% of the respondents have subscribed to all the platforms in the former question.**

Analysis:

- Majority of the respondents have subscribed to the platform in order to access content of their choice.

Question 4: What do you watch on these platforms?



Interpretation:

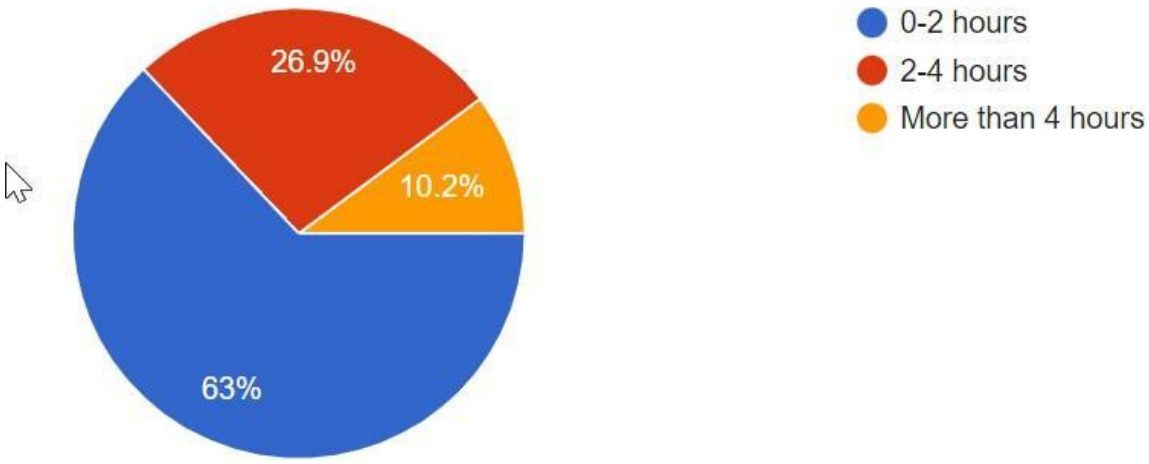
- From the responses, 68% of the users watch movies on the OTT platforms
- About 77% of the respondents watch web series

- Sports and Documentaries are watched by 19% of the consumers.
- 30% of the users watch all the options given above

Analysis:

- OTT offers a variety of content which is enjoyed by consumers depending on their likes and choices.

Question 5: Approximately how much time do you spend on these platforms?



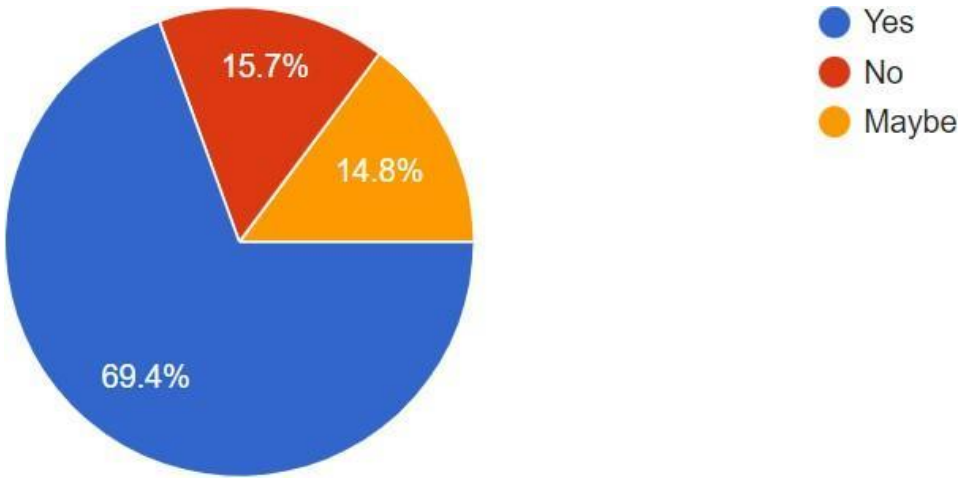
Interpretation:

- Of the above responses, 63% of the respondents spend at least 0-2 hours watching content on OTT platforms
- 27% users spend 2-4 hours on these platforms
- 10% of users spend more than 4 hours.

Analysis:

- It can be analysed that users spend quite some time of their days on these platforms watching their favourite kind of content.

Question 6: Has your screen time increased during/ post covid?



Interpretation:

- Out of the respondents, 70% believe that their screen time has increased during/post covid

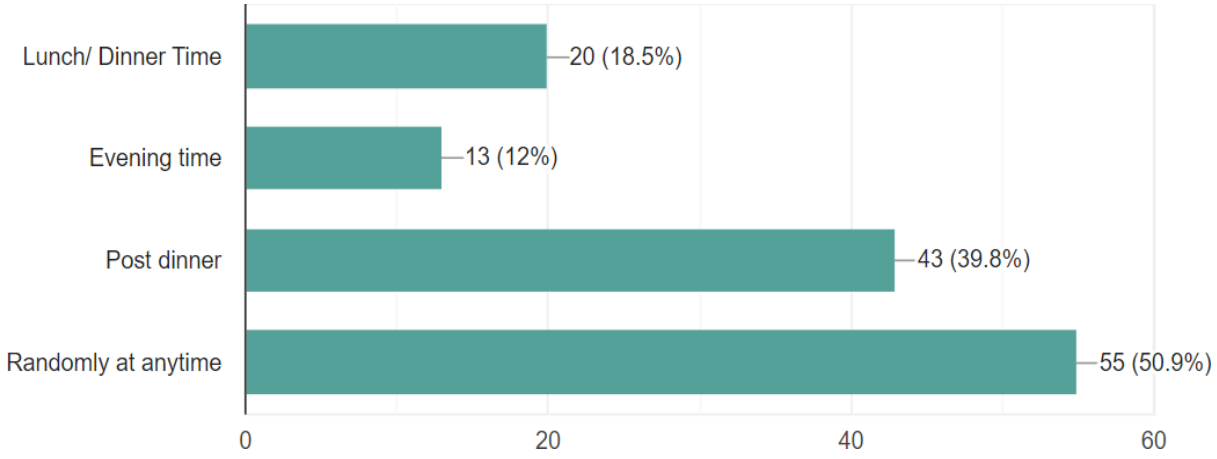
- 16% do not believe so
- 15% of the users are not sure if covid led to an increase in their screen time or if their screen time increased at all

Analysis:

- With the help of the survey, it can be analysed that the majority of the respondents feel that covid is responsible for

an increase in their screen time. Covid led to very shabby schedules and definitely created a habit of more screen time among individuals.

Question 7: When do you use these OTT channels?



Interpretation:

- From the responses, it can be identified that 18% users use OTT during their meals, while 12% use it during evening time.

- It is observed that 40% users watch movies/ webseries on OTT channels post dinner
- Majority of the respondents watch it at any time, which is 51%
    -

A

n

a

l

y

s

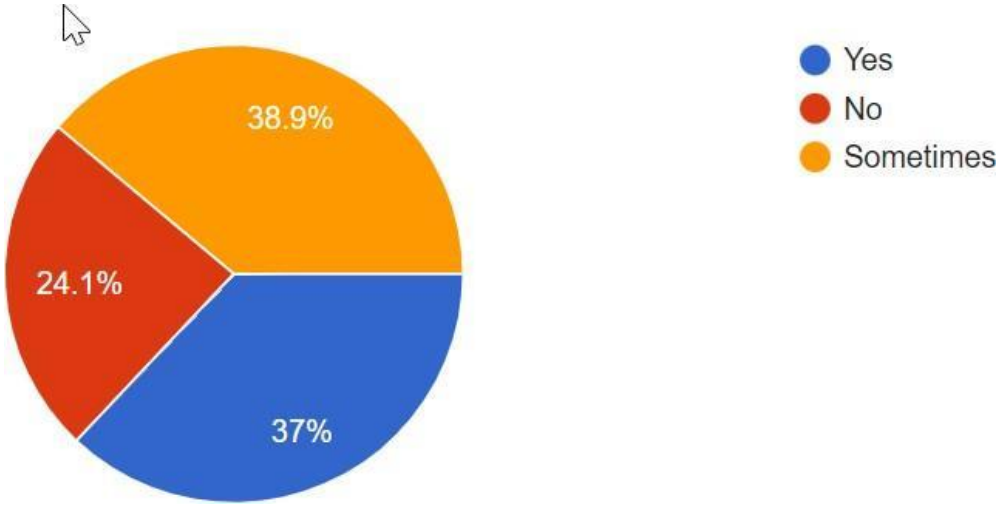
i

s

:

- It can be analysed that since OTT channels can be used anywhere, anytime majority consumers tend to use it randomly at whenever they get free time during the day.

Question 8: Do you binge-watch?



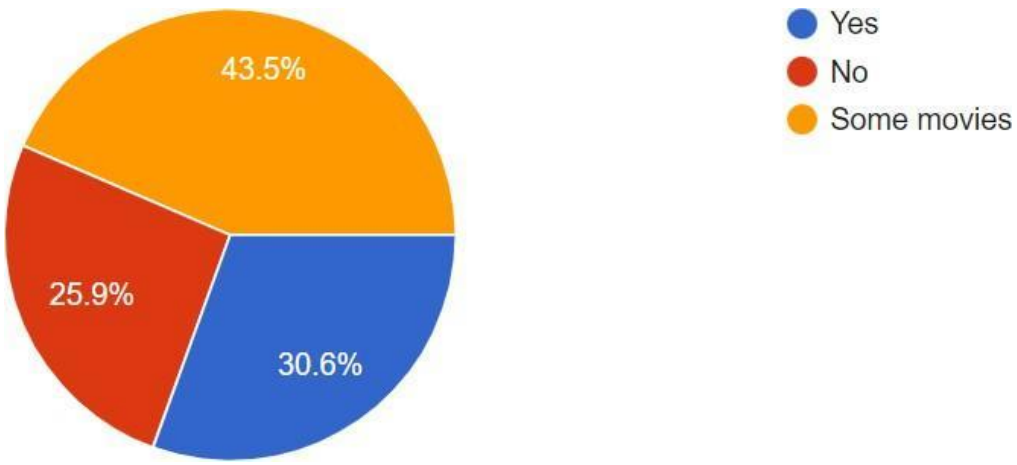
Interpretation:

- From the responses, it can be concluded that 39% of the respondents feel that they binge watch, while 24% feel that they don't
- 37% of the users find themselves to binge-watch only sometimes

Analysis:

It can be analysed from the following that most of the respondents binge watch most of the time or sometimes, depending on the kind of content they are watching.

Question 9: Pre- covid, did you have a habit of watching every movie in the theatre?



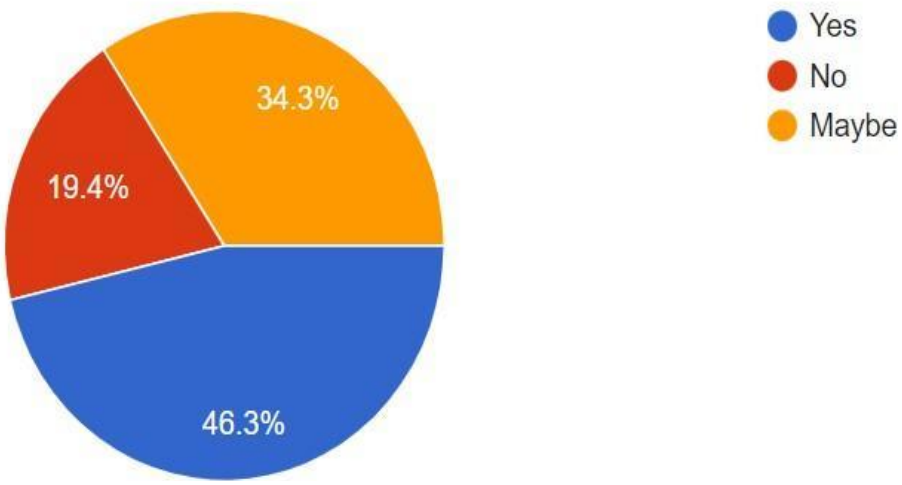
Interpretation:

- From the responses, 31% used to go to watch every movie in the cinema halls.
- On the other hand, 43% used to watch some movies, depending on the ratings, content or more such factors
- 26% didn't watch any movie in theatres

Analysis:

- It can be analysed using the information that most of the users used to watch movies in the cinema halls, if not all, at least some.

Question 10: Do you believe that watching movies on OTT platforms is more convenient compared to theatres?



Interpretation:

- 46% of the respondents feel that OTT is more convenient compared to cinemas.
- 19% of users don't feel that OTT is more convenient.
- 34% of respondents feel that it might be more convenient.

Analysis:

- It can be analysed that slowly and gradually people are changing their opinions about the convenience of OTT platforms

Question 11: If yes, why so?

As a working woman, I can watch movies while travelling	It is not as costly and time consuming.
As can watch from comfort of home	It's at the comfort of your home and you can watch at a particular time and other half whenever you want,

	you don't have to sit continuously for 2-3 hours
As per our convenience	it's cheaper and more convenient since you have more comfort
At home convenience	It's just more convenient
Because you can sit anywhere eat whatever and the subscription for a year costs less than what I might spend in a theatre for the movie and the F&B	Pause/play at convenience. Zero travelling involved,can be watched at leisure
Can watch anywhere anytime	Saved time. Can watch at our convenience.
can watch it at anytime	saves time, money, watch as per our time preference
Cheap and time convenience	very comfortable
We can watch as per our convenient	Watch at ease as per break
We don't have to pay much for the tickets plus we can popcorn at home or maybe dinner together so then we won't have to pay a lot for food in theatres	Due to pandemic, realised that a lot of money was wasted on cinemas
you can see the movie/ series from the comfort of your home, you can pause , rewind anytime you want so you don't miss out any part, you can watch the movie anytime you want without spending money on travelling and going to a theatre	Easier to watch it without leaving home

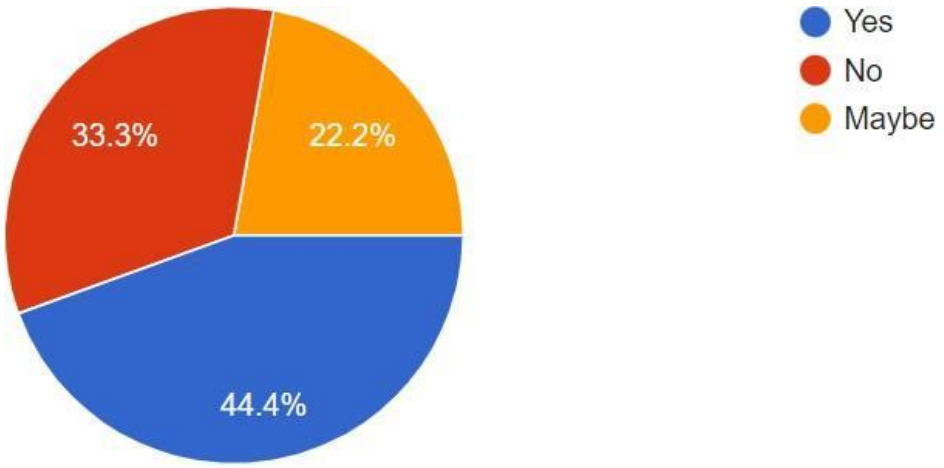
Interpretation:

- From the responses, most of the respondents said that they feel OTT is more convenient because it works according to users convenience and time.

Analysis:

- It can be analysed that users prefer watching a movie/ web series at their own convenience

Question 12: **Do you feel that pre-covid, a lot of money was wasted in cinemas even though all those movies would later be available on OTT platforms?**



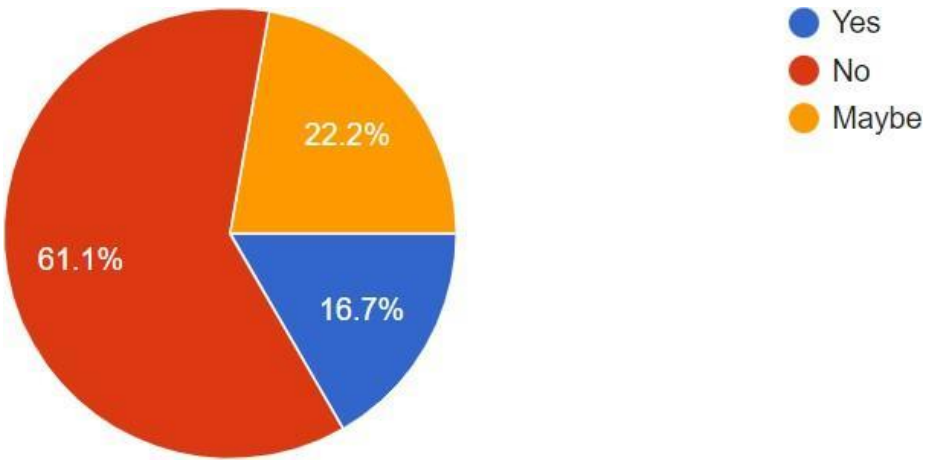
Interpretation:

- **From the responses, 44% of the users feel that a lot of money was wasted in cinemas, which 22% of them are not sure.**
- **33% don't feel that money was wasted in cinemas pre- covid.**

Analysis:

- **It can be analysed that most of the users feel that a lot of money was in cinemas just to get the feel.**

Question 13: **Now that cinemas have opened, do you think it's worth paying double the price, since only 50% seating capacity is allowed, for every movie?**



Interpretation:

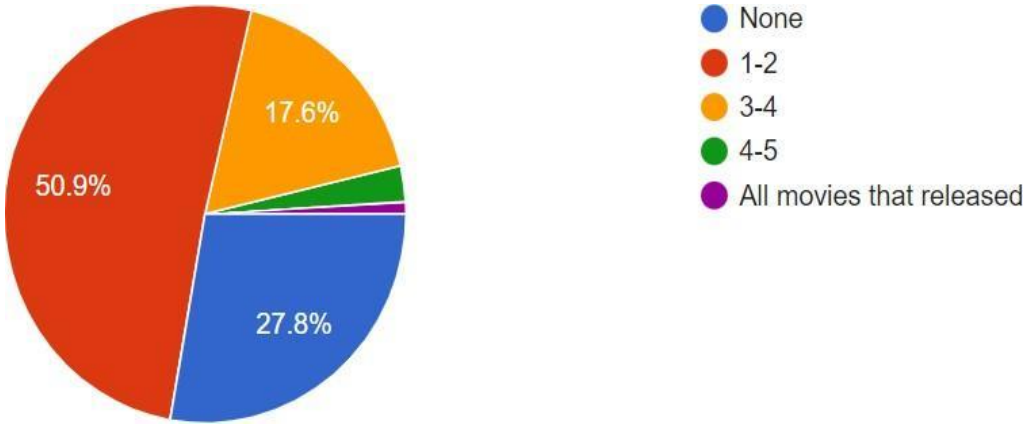
- **Out of the responses, 61% of the users don't think it's worth it to spend**
  double the amount to watch movies in theatres.
- **16% of the users feel that it is worth it.**
- **22% users feel that it might or might not be worth it**

Analysis:

- **Majority of the users have changed their mindset about visiting cinemas very often as they used to pre-covid.**

- **Consumers are starting to realise the convenience offered by OTT platforms**

Question 14: Since the theatres have opened, how many movies did you watch in theatres?



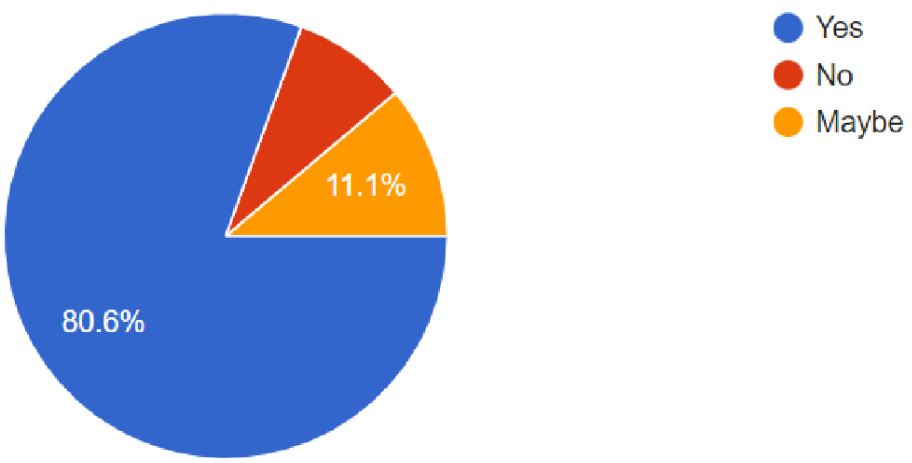
Interpretation:

- 27% of the users have not watched a single movie in the theatre since it has reopened
- 51% of the users have watched 1-2 movies
- 18% of the users have watched 3-4 movies
- About 3% have watched 4-5 movies
- Only 1% out of respondents have watched all movies in the theatre.

Analysis:

- Majority of the users don’t think it's worth it to watch movies in the theatre unless it’s a big hit movie or a hyped movie.

Question 15: Do you feel that OTT is gradually taking over cinemas as a source of entertainment?



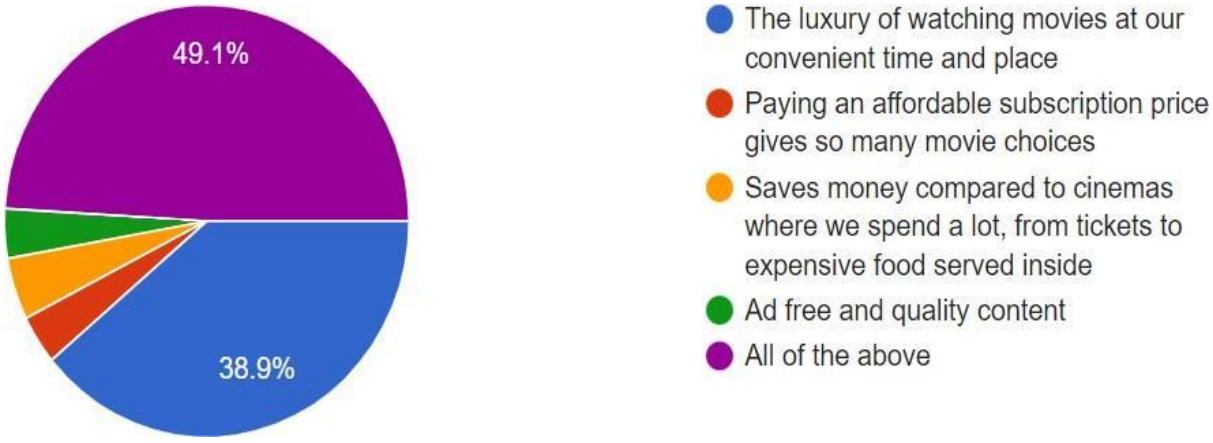
Interpretation:

- 81% of the respondents feel that OTT is taking over as a source of entertainment
- 9% don't agree that OTT is taking over as a source of entertainment
- 11% are not sure about their decision

Analysis:

- It can be analysed that majority of the respondents feel that OTT is taking over as a source of entertainment

Question 16: Why do you like using OTT channels?



Interpretation:

- 39% of the respondents like the luxury of watching movies at their convenience and time
- About 4% each feel that OTT gives ad free content and gives many choices
- 5% of the users feel that it saves money
- 49% of the users feel that all of the above are reasons as to why they like OTT channels

Analysis:

- Users find a lot of advantages/qualities that attract them towards OTT platforms

Question 17: Is there something that OTT channels should work on for a smoother use?

some content should be restricted	Age bracket must b introduced
Less ads	Subscription rate should be minimis or nil
Making it completely ad-free	Release movie earlier
Less charges	As of now nothing
Make it user friendly	Better content.

Allow us to view these channels without a smart tv. Maybe upgrade the old tv systems	Some OTT channels should not show Adult contents as children also watch OTT channels
Nooo	To give a better experiences than theatres
less ads	Sound quality
Just add more good concepts of societies and human behaviour	Make easy
Simply best	Censor Board
Some content is not suitable for families and kids	Less ads
User interface and server communication	Low subscription price
Advertising	More focus on indian series

Interpretation:

- Some of the users are satisfied with the working of OTT platforms, while some feel that certain changes can be made regarding advertisements, concepts and subscription prices.

Analysis:

- It can be analysed that while consumers are starting to prefer OTT channels over cinemas, there are still some things that need to be changed with respect to OTT, that would help the consumers.

CHAPTER 12: FINDINGS, CONCLUSION AND SUGGESTIONS

1. Findings

1. Over 84% respondents felt their screen time went up post COVID, while 16% did not observe a significant change

2. Growing content availability on OTTs and lack of any other entertainment sources were the primary reasons for increased OTT screen time.
3. Surprisingly as against the common notion, engaging kids or elderlies in the family was not the stated reason for increased screen time
4. While 63% people observed a screen time of 0 to 2 hours. 27% spend at least 2-4 hours on the screen.
5. OTT is considered to be more convenient according to 46% of the respondents.
6. Last but not the least, despite the growing consumption of OTTs - High subscription charges, distractions (content overload), need for high speed internet, addictive nature, no censorship are stated concerns of respondents.
7. Yet, diversity of content, portability, trendy, Ad free content and platform user friendliness are immensely loved.

2. Conclusion

Viewing content on any medium is a matter of behaviour which converts into a habit over a period of time. Indians for long have yearned for diversity of content.

A common family television enabled with limited channels restricted the imagination of young India. This imagination was tapped and explored by OTT players optimally during COVID 19 and the flexibility of accessing a range of content on personal devices including smartphones and tablets gave young India the freedom to watch what they desired. Yet, OTT players have just been able to touch the tip of the iceberg, there is immense potential to dive deeper into the regional Indian market in times to come.

With just 40 OTT platforms and limited regional content, this medium has created a new niche for itself in urban India. COVID 19 has played a very significant role in mass adoption of the medium in urban regions where people have better paying power than semi-urban or rural India. OTTs are being perceived as an aspirational medium of content consumption and with all the noise in right circles, they are fast converting the fence sitters across age groups and demographic regions. COVID 19 brought with itself some factors

which became the new normal, like working from home, which have seemed to offer flexibility of schedules to many. A random walk and tea time with a colleague have been replaced with a 20-30min quick episode of one's favourite series available on an OTT platform.

All research points to the growing duration of video content consumption year on year and COVID 19 has proved to be a turning point in furthering this behaviour change.

3. Suggestions

- Study of international best practices and business models to monetising OTT platforms effectively
- Study possibilities of innovative and targeted advertising on OTT platforms like narrowcasting
- Study the impact of digitisation of media and entertainment on content democratisation

- Study the impact of family staying together during the pandemic leading to the exchange of consumption habits from younger to older generation (reverse parenting)

CHAPTER 13: BIBLIOGRAPHY

- Menon.G.(2020).Media and Entertainment Post Covid-19. Available: https://home.kpmg/in/en/home/insights/2020/05/mediaand - entertainment-post-covid-19- the-best-oftimes-the-worst-of-times.html.
- Deloitte. (2015). Digital Media - Rise of On-demand Content: Deloitte India: TMT:https://www2.deloitte.com/in/en/pages/technology-media- andtelecommunications/articles/digital-media-rise-of-on-demand-

  content.html Mann, G., Venturini, F., Murdoch, R., Mishra, B., Moorby, G., & Carlier, B. (2015). Digital Video and the Connected Consumer.
  Accenture, Retrieved July 30, 2020, from https://www.accenture.com/us-en/~/media/accenture/conversion assets/microsites/documents17/accenture-digital-video-connected- consumer.pdf Dasgupta, S., & Grover, P. (2019).
- Understanding Adoption Factors Of Over-The-Top Video Services Among Millennial Consumers. International Journal Of Computer Engineering & Technology, 10(1). Doi:10.34218/ijcet.10.1.2019.008 Khanna, Virender (2016),
- A study on factors Affecting Subscription rates of Netflix in India: An Empirical Approach", 3rd International Conference on Recent Innovations in Science, Technology, Management and Environment, ISBN: 978-93-86171-13-9
- KPMG-FICCI (2015), "Indian Media & Entertainment Industry", KPMG E&Y. (2016). EY Report 2016: Future of Digital content consumption in India. Retrieved July 30,

2020, from https://www.exchange4media.com/digital-news/ey-report-2016- future- of-digital-content-consumption-in-india-63168.html Ramachandran, N. (2018).

- “Hotstar Leads India OTT Streaming Market, Google heads music category”, variety.com, May 30, 2018 Punyabrota Dasgupta (2017), “The rise of Over-the-top content: Implications for Television Advertising in a Direct-to-consumer World”, White paper, Tata Consultancy Services, TCS Design services|M|08|17 Bhattacharyya, A. (2017, November 27).
- Video OTT vs DTH players: How Netflix, Amazon Prime, Hotstar cornered Indian market. Financial Express, Retrieved July 30, 2020, from https://www.financialexpress.com/industry/video-ott-vs-dth-players- hownetflix-amazon-prime-hotstar-cornered-indian-market/948816/ Abraham, R. (2016)
- Alpana Kakkar, K.N, 2019, “Analysis of Product Placement in Web Series and Its Influence on Consumer Buying Behavior”. Retrieved from https://journalofbusiness.org/index.php/GJMBR/article/view/2755. Dixit, D.2020,

- The rise and ‘densification’ of Indian OTT”. Retrieved from Television post: https://www.televisionpost.com/the-rise-and-desification-of-indian- ott/ . Girish Menon, H. P. 2017, “The Digital First, How OTT platforms can be demand ready” Kohli, D. 2019. “Looking into the future - OTT trends”.
- Will movies releasing directly on OTT platforms become a norm post- Covid? Experts think otherwise”. Retrieved from Business insider. Singh, D. 2020, “How is coronavirus impacting the streaming platforms with an increasing appetite of viewers”. Retrieved from Financial express: https://www.financialexpress.com/brandwagon/how-iscoronavirus-impacting-the- streaming-platforms-with-an-increasing- appetite-of-viewers/1919916. Xiaobing Xu, R. C. 2015, “Competition, Cooperation, and Pricing: How Mobile Operators. International Journal of Marketing Studies; Vol. 7, No. 6; 2015”.

CHAPTER 14: ANNEXURE

Questionnaire

Q1. Which age bracket do you fall into?

- 18-25
- 26-35
- 36-45
- 46-55

Q2. Do you use OTT services?

- Yes
- No

Q3. Which of the following do you use?

- Amazon Prime
- Netflix
- Disney Hotstar
- Voot
- Zee5
- JioCinema
- Sony LIV

Q4. From the above options, how many selected OTT channels have you subscribed to?

- None

- 1-2
- 3-4
- 5-6
- All

Q5. What do you watch on these platforms?

- Movies
- Web series
- Sports
- Documentaries
- All of the above

Q6. Approximately how much time do you spend on these platforms?

- 0-2 hours
- 2-4 hours
- More than 4 hours

Q7. Has your screen time increased during/ post covid?

- Yes
- No
- Maybe

Q8. When do you use these

OTT channels? Q9. Do you

binge- watch?

- Yes
- No
- Maybe

Q10. Pre- covid, did you have a habit of watching every movie in the theatre?

- Yes

- No
- Some movies

Q11. Do you believe that watching movies on OTT platforms is more convenient compared to theatres?

- Yes
- No
- Maybe

Q12. If yes, why so?

Q13. Do you feel that pre-covid, a lot of money was wasted in cinemas even though all those movies would later be available on OTT platforms?

- Yes
- No
- Maybe

Q14. Now that cinemas have opened, do you think it's worth paying double the price, since only 50% seating capacity is allowed, for every movie?

- Yes
- No
- Maybe

Q15. Since the theatres have opened, how many movies did you watch in theatres?

- None
- 1-2
- 3-4
- 5-6
- All movies that released

Q16. Do you feel that OTT is gradually taking over cinemas as a source of entertainment?

- Yes
- No
- Maybe