

A STUDY ON SATISFACTION LEVEL OF OTT PLATFORM USAGE BY PEOPLE, PRE AND DURING COVID

Submitted in partial fulfillment of the requirements for the award of

Master of Business Administration

by

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SCHOOL OF MANAGEMENT STUDIES

SATHYABAMA

**INSTITUTE OF SCIENCE AND TECHNOLOGY
(DEEMED TO BE UNIVERSITY)**

**Accredited with Grade "A" by NAAC | 12B Status by UGC | Approved by AICTE
Jeppiaar Nagar, RAJIV GANDHI SALAI, CHENNAI - 600 119**

April - 2021



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BONAFIDE CERTIFICATE

This is to certify that this Project Report is the bonafide work of **Josana Emilin Reuben Joseph (39410084)** who has done the Project work entitled “**A STUDY ON SATISFACTION LEVEL OF OTT PLATFORM USAGE BY PEOPLE, PRE AND DURING COVID**” under my supervision from December 2020 to February 2021.

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DECLARATION

I **Josana Emilin Reuben Joseph (39410084)**, hereby declare that the Project Report entitled **“A STUDY ON SATISFACTION LEVEL OF OTT PLATFORM USAGE BY PEOPLE, PRE AND DURING COVID”** done by me under the guidance of **Dr. J. RANI** is submitted in partial fulfillment of the requirements for the award of Master of Business Administration degree.

DATE:

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JOSANA EMILIN REUBEN JOSEPH

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ABSTRACT

The outbreak of COVID-19 saw a robust increase in viewership of over-the-top (OTT) media platforms. This study aims to investigate the impact of COVID-19 on OTT platforms in Chennai, as it has led to reshaping consumer content preferences.

The paper also delves into the indirect role of satisfaction and habit in affecting the aforesaid linkages. With the world facing the impact of the pandemic, the implications emerging from the study present an opportunity to the providers of OTT platforms to capitalize on the perceived change to the best of their advantage.

With the rise of OTT platforms, this trend has seen a new dawn. Content from all across the world is available without much ado. It will not be wrong to say that OTT platforms such as Netflix, and Amazon Prime Video etc. have given a catalytic impetus to the shrinking of globe into a village. These platforms can be lauded for bringing the world together and closer and for fostering an enhanced sense of cultural understanding among the masses. During the unfortunate times of a hitherto unprecedented global pandemic such as COVID-19, these video-on-demand platforms have seen a surge in their viewership. Owing to lockdown and statutory social distancing norms adopted by most countries affected by the pandemic, people have registered higher presence on these platforms.

The study finds that use of OTT content platforms such as Netflix, Amazon Prime,

Hotstar

(now Disney Hotstar), etc. has seen a rise especially among the younger age cohorts of population. The content has appeal owing to its entertainment value coupled with information, also the intrigue global content from diverse cultures offers to the knowledge enthusiasts. A discernible rise is also detectable in the prevalence of series as opposed to movies. This trend implies a rise in demand of OTT content and signals a growing popularity of OTT platforms.

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CHAPTER 1

1. INTRODUCTION

1.1 INTRODUCTION

Communication and entertainment are imperative to human existence and even the most primitive humans had their ways of communication, however crude or unstandardized those may have been. Communication is primordial in nature and has existed since the beginning of time. One cannot imagine a human society without communication. Similarly, entertainment forms a great part of our everyday lives. Different people have different modes of entertaining themselves but the gratification that it offers the human mind cannot be overruled.

Internet has changed the consumption patterns of the audience leading the producers to come up with inventive programs and content distribution platforms that were previously unheard of. One such invention was OTT platforms that made direct to consumer chain possible. OTT or Over-the-top content platforms are the media platforms that according to Tata Consultancy Services are “the platforms that deliver film and television content, bypassing the conventional distribution streams of cable and satellite TV, from producer to consumer directly, an exchange driven by Internet.” Some of the commonest OTT platforms in India and elsewhere include Netflix, Disney Hotstar, Amazon Prime Video, Sun Nxt, etc.

With a hitherto unprecedented pandemic forcing the public to remain indoors and offices, schools and businesses being shut, a discernible rise in the demand of OTT content has been noticed. COVID-19, a deadly strain of coronavirus, with abnormally high rate of infection and the absence of a concrete cure for this outbreak have led countries all across the world to go into complete lockdown to tackle the spread of the virus. Crores of people suddenly have more time on their hands than they can possibly spend. In

this situation, films and entertainment content have emerged as the saviour especially on-demand video content. Till today, the total population in the entire globe is 7.75 billion and 4.54 billion are internet users.

So, to study and understand the trend of the impact of coronavirus in the online entertainment industry, this research aims to conduct a survey on the online platform (OTT) users in the Chennai market.

1.2 INDUSTRY PROFILE

India is the world's fastest growing OTT market!

The market is expected to grow at a CAGR (compound annual growth rate) of 28.6% over the next four years to touch revenues of \$2.9 billion. India's total M&E revenue, however is expected to grow at a robust rate of 10.1% to reach \$55 billion by 2024. While changing consumer behaviour may impact traditional sectors like cinema and print adversely, digital E&M spending, majorly OTT subscriptions and mobile data allowance, is being increasingly regarded as a utility and therefore, a non-discretionary expense, according to the report by PwC.

The adoption of a customer-centric approach has significantly helped the companies in gaining a broad customer base. In 2019, Hotstar initiated cricket streaming, which made it India's leading digital streaming platform. The industry rivalry is intensifying owing to the rising initiatives by the companies to upgrade their services, with every player focusing on capturing maximum market share. The companies are engaging in partnerships with telecom operators to further expand their reach to the masses. Additionally, the industry faces fierce competition from pay-TV operators, where companies are trying to get ahead within content development and video distribution. Some prominent players in the global OTT devices and services market include:

- Netflix

- Amazon Prime
- Hotstar
- Apple Inc.
- Facebook Inc.

The imposition of lockdown due to coronavirus has brought about a paradigm shift across the media and entertainment industry, with OTT platforms increasingly seizing the opportunity. The digitally-driven industry is becoming more consumer-centric and is emerging as one of those sections of the entertainment arena that has performed exceptionally well even in the current situation. The viewership of major streaming platforms has witnessed an exponential surge owing to the extension of nationwide lockdown in some countries and the intensifying need for social distancing. This is also supported by the shutdown of shoots of TV shows, multiplexes, and other entertainment avenues.

The OTT platform providers have taken charge of catering to the increasing entertainment needs of the audience. They are focusing on meeting the demand of the viewers, who have been deprived of new movie releases, by relentlessly offering fresh streaming content on their devices without violating the social distancing norms. Watching web series and shows has become an escape point for consumers to preclude the monotony of being confined within their houses. Additionally, the companies are extending a sigh of relief to the filmmakers by offering them enormous reach and allowing them to keep their business running even in these adversities.

1:2:1 Market Report scope-

Report Attribute	Details
Market size value in 2020	USD 66.84 billion
Revenue forecast in 2027	USD 220.54 billion
Growth Rate	CAGR of 18.6% from 2020 to 2027
Base year for estimation	2019
Historical data	2016 - 2018
Forecast period	2020 - 2027
Quantitative units	Revenue in USD million/billion, devices demand in thousand units, and CAGR from 2020 to 2027
Report coverage	Revenue and demand forecast, company ranking, competitive landscape, growth factors, and trends
Segments covered	Content, revenue source, platform, deployment, device type, region
Regional scope	North America; Europe; Asia Pacific; Latin America; MEA

Country scope	U.S.; Canada; U.K.; Germany; France; Italy; Netherlands; China; Japan; Southeast Asia; South Korea; India; Mexico; Brazil
Key companies profiled	Amazon.com; Netflix; Apple Inc.; Google, Inc.; Disney+ Hotstar
Customization scope	Free report customization (equivalent up to 8 analysts working days) with purchase. Addition or alteration to country, regional, and segment scope.
Pricing and purchase options	Avail of customized purchase options to meet your exact research needs.

1:2:2 Business Model and Strategies

The OTT market is segmented into advertising video on demand (AVOD), subscription video on demand (SVOD) and freemium & transactional video on demand (TVOD). The market remains highly focussed on ad-based model (AVOD), where advertisements drive revenues; however, subscription-based market (SVOD) continues to grow significantly

In 2019, Netflix announced a mobile and tablet-only plan for just INR199 per month to capture new subscribers; however, despite this new plan, Netflix is quite expensive for the price-sensitive users. In May 2020, Amazon Prime Video announced the direct-to-digital release of a few Indian movies and ZEE5 also announced that it has lined up 15 direct-to-digital releases for FY21. These pricing and direct-to-digital releases strategies will help the OTT platforms to increase their customer base. Also, to get more paid subscribers, OTT players need to offer affordable plans, customised language packs, along with mainstream plans.

Though streaming English content has been limited to popular international TV series and movies, most platforms are focussing on sharing original content in local/native languages. OTT platforms such as Disney and AT&T are focussing on OTT content delivery to provide customers with exclusive services, while key national players such as Zee, ALT Balaji and Reliance Bigflix are taking efforts to move from conventional media to OTT-based services.

This has facilitated cut-throat competition among OTT providers, who are offering subscription fees at all-time low costs and striving to provide more, high-quality content to increase their share in the market. Key SVOD players are introducing pack durations and sachet pricing as part of their strategic initiatives to boost subscription rates and ensure that consumers can access the preference shows at a reasonable cost. This move can help OTT platforms gain acceptance among the price-sensitive Indian consumers.

Also, these SVOD platforms are emphasising on creating a repository of regional content, including movies and web series, as a strategic move to target niche regional audience across the country. Traditional broadcasters, such as ZEE5, Voot and Disney+ Hotstar, and other independent streaming platforms, such as ALTBalaji and Eros Now, are heavily investing in creating original regional content to engage their subscribers.

In order to create engaging experiences for viewers, OTT players are experimenting with various forms of in-app interactive activities such as contests or games that can be parallelly played while watching live video content. For example, Disney+ Hotstar introduced the 'Watch N Play' social feed during the 2019 IPL season, wherein a viewer could predict scores and win prizes during a live match.

1:2:3 Growth and Facts

In the coming years, as the internet penetration and digital maturity will rise, a major proportion of the OTT subscribers will be from Tier II+ cities.

The OTT landscape is expected to get hyper competitive in next 4-5 years and the OTT service providers will strive to emerge as the preferred platform among consumers. It will be interesting to observe the different business strategies that will be adopted by the OTT service providers to attract more customers. These platforms will also need to ensure diversity in the content as consumers in Tier II+ markets prefer TV soaps, reality shows, local language movies and mainstream Bollywood movies.

As cinema halls take a back seat, there is an unprecedented boom in the OTT Market across the globe due to the pandemic situation. Just like it is with the rest of the world, OTT viewership in India is at an all-time high now. While OTT platforms were making a mark for themselves in the Indian market, the COVID crisis accelerated the process. From just two OTT platform provider in 2012 to about 40 players now, the OTT revolution has come a long way in India.

1:2:4 History and Growth

The first dependent Indian OTT platform was BIGFlix, launched by Reliance Entertainment in 2008. In 2010, Digivive launched India's first OTT mobile app called nexGTV, which provides access to both live TV and on-demand content. nexGTV is the first app to live-stream Indian Premier League matches on smart phones and did so during 2013 and 2014.

OTT gained significant momentum in India when both Dittotv (Zee) and Sony Liv were launched in the Indian market around 2013. Dittotv was an aggregator platform containing shows across all media channels including Star, Sony, Viacom, Zee, etc.

Rise of Hotstar-

Hotstar, (now Disney+Hotstar), is the most subscribed-to OTT platform in India, owned by Star India as of July 2020, with around 300 million active users and over 350 million downloads. According to Hotstar's India Watch Report 2018, 96% of watch time on Hotstar comes from videos longer than 20 minutes, while one-third of Hotstar subscribers watch television shows. In 2019, Hotstar began investing ₹120 crore in generating original content such as "Hotstar Specials." 80% of the viewership on Hotstar comes from drama, movies and sports programs.

Netflix in India-

American streaming service Netflix entered India in January 2016. In April 2017, it was registered as a limited liability partnership (LLP) and started commissioning content. It earned a net profit of ₹2020,000 (₹2.02 million) for fiscal year 2017. In fiscal year 2018, Netflix earned revenues of ₹580 million. According to Morgan Stanley Research, Netflix had the highest average watch time of more than 120 minutes but viewer counts of around 20 million in July 2018. As of 2018, Netflix has six million subscribers, of which 5-6% are paid members.

India was not affected by Netflix's July 2018 increase in subscription rates for the US and Latin America. Netflix has stated its intent to invest ₹600 Crore in the production of Indian original programming. In late 2018, Netflix bought 150,000 square feet (14,000 m²) of office space in Bandra-Kurla Complex (BKC) in Mumbai as their head office. As of December 2018, Netflix has more than 40 employees in India.

Netflix faces tough competition with other OTT platforms in India such as Amazon Prime and Disney+ Hotstar, each of which charge lower subscription rates than Netflix.

Amazon Prime-

Amazon Prime Video was launched in 2016. The platform has [when?] 2,300 titles available including 2,000 movies and about 400 shows. It has announced that it will invest ₹20 billion in creating original content in India. Besides English, Prime Video is available in six Indian languages as of December 2018.[7] Amazon India launched Amazon Prime Music in February 2018

CHAPTER 2

REVIEW OF LITERATURE

Park, Sungwook; Kwon, Youngsun (2019) : Research on the Relationship between the Growth of OTT Service Market and the Change in the Structure of the Pay-TV Market, 30th European Conference of the International Telecommunications Society (ITS): "Towards a Connected and Automated Society", Helsinki, Finland, 16th-19th June, 2019, International Telecommunications Society (ITS), Calgary

Park, Sungwook; Kwon, Youngsun (2019) had studied the growth of OTT service market and also looks upon the emergence of “Over the Top (OTT)” as the most recent “disruptive innovation” following the digital era in the broadcasting industry..

PricewaterhouseCoopers. (n.d.). Television and OTT. Retrieved April 21, 2020, reviewed that the use of television and OTT platforms and how it has been affected with the rise of lockdown and the amount of interest people showed to each of the platforms.

Deloitte. (n.d.). Digital Media: Rise of On-demand Content. Retrieved April 15, 2020. The paper reviewed about the rise in the demand of online content and reasons behind such sudden drastic changes. It also studied the pattern of rise in the usage of on-demand content.

Mandavia, M. (2019, September 26). India has second highest number of Internet users after China: Report. **Retrieved April 10, 2020**. The report reviewed that India is having the highest count of internet users and that China takes place one. The entire study revolves around the number of internet users.

Dasgupta, Dr. S., & Grover, Dr. P. (2019). UNDERSTANDING ADOPTION FACTORS OF OVER-THE-TOP VIDEO SERVICES AMONG MILLENNIAL CONSUMERS. This reviews the adoption of OTT platform contents over the traditional ones over time. The adoption has had many valid reasons and explanation and the millennial customers were the targeted sample, 10(1), 61- 71.

Matrix, S. (2014). The Netflix Effect: Teens, Binge Watching, and On-Demand Digital Media Trends. Jeunesse: Young People, Texts, Cultures, reviewed that Netflix Effect that was on teenagers. The trend in demand for social media content and how it affected the culture, behaviour of young people and either in a good way or had a bad influence, 6(1), 119-138.

Singh, Paramveer. (2019). New Media as a Change Agent of Indian Television and Cinema: A study of over the top Platforms. It reviewed the new media change ad many people have started to shift from traditional methods or platforms like plays, shows, theaters and such. The chage agent of Indian television and Cinema has been studied and thus reviewed.

Bhavsar, R. (2018). The Burgeoning Digital Media Consumption: A Challenge for Traditional Television and Advertising Industries – An Analysis. Amity Journal of Media & Communication Studies, reviewed the upcoming and uprising in the digital media consumption, it has been noted that there has been an increase in the consumption of digital media which is challenge for the traditional modes, 8(1), 17-23. Retrieved from

Navsangeet Saini, (2020) Usage Of Ott Platforms During Covid-19 Lockdown: Trends, Rationale And Implications- Palarch's Journal of Archaeology of Egypt/Egyptology **17(6)**, ISSN 1567-214X.

Navsangeet Saini, in his paper talks about how OTT usage has been since corona from the start of lockdown. It is in the wake of these trends and statistics of increasing preference and dependence on OTT platforms for entertainment, information and engagement among the viewers that this study has been conducted.

Paramveer Singh, (2020) reviewed that **Netflix, Hotstar and Amazon Prime 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, personalized 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 telecomservice providers in India.

NANDANI PARIKH, 2020, THE EMERGENCE OF OTT PLATFORMS DURING THE PANDEMIC AND ITS FUTURE SCOPE, NAVRACHANA UNIVERSITY Vasna - Bhayli Main Rd, Bhayli, Vadodara, Gujarat 391410. NANDANI PARIKH, had presented well about the rise in usage of OTT platforms rather faster compared to the non-COVID-19 times and thus the same is reviewed.

'Dr. Sabyasachi Dasgupta and Dr. Priya Grover (2020)
'UNDERSTANDING ADOPTION FACTORS OF OVER-THE-TOP VIDEO SERVICES AMONG MILLENNIAL CONSUMERS also reiterates that Indian audiences have swayed towards OTT content and are willing to spend for easy and unlimited access to content without a place and time limitation. It again notes the inverse impact of pricing strategy of OTT on its popularity. Data consumption is another attribute PJAEE, (2020) that makes it a tough choice for Indian viewers and so is habits and preferences for TV as a medium.

Ritu Bhavsar in her research paper entitled "The Burgeoning Digital Media Consumption: (2020) Reviewed Challenge for Traditional Television and Advertising Industries – An Analysis" mentions that digital media has become an indispensable part of everyday lives and is a prominent medium used for gathering and disseminating information, socialization, entertainment and marketing. An ever-increasing consumption of content via digital media effects a change in the consumer preferences and attitudes and this transformations trend can be associated with better internet connectivity, advanced digital devices, competitive data prices in India and the accessible, on-the-go nature of internet media.

Bentley, F., Silverman, M., and Bica, M. (2019, June), "Exploring online video watching behaviours", In Proceedings of the 2019 ACM International Conference on Interactive Experiences for TV and Online Video, reviewed on the watching behaviours of the customers who use online entertainment, pp. 108-117.

Chen, Y. N. K. (2019), "Competitions between OTT TV platforms and traditional television in Taiwan: A Niche analysis" Reviewed that the competition between OTT platforms and the traditional ones exists throughout the world.

ET Brand Equity.com (2020). Gaming and OTT spike in COVID-19 lockdown: reviewed that there is spike in gaming and usage of OTT platforms during the lockdown caused because of the pandemic. This spike has caused due to rise in boredom and leisure time. Published online on 16th April 2020.

Fitzgerald, S. (2019), “Over-the-Top Video Services in India: Media Imperialism after Globalization” reviewed that media imperialism after Globalization in OTT video platforms services especially in india.

Mairaru, S., Tyagi, S., Azeez, C., and Sharma, D. C. (2019). “Understanding the Print, Web, Television Media Habits and Preferences of Indians: A Uses and Gratification Perspective” reviewed the understanding the print, web and television habits and preferences of Indian users.

Ogidiaka, E., and Ogwueleka, F. N. (2019), “Over-The-Top Services (OTT) on telecommunication operators in Nigeria: reviewed exploring consumers’ behaviour” As per the BARC India Weekly report, Nielsen shows that compared with the PRE-COVID19 period (January 11-31), TV consumption has jumped 43% in week 13. Average daily reach has gone up by another 12% to 627 million (from 560 million) during Lockdown. • As per KPMG recent report media consumption over time has tends to be income inelastic

CHAPTER 3

RESEARCH METHODOLOGY

3.1 NEED AND SCOPE FOR STUDY

- To analyze the impact of novel corona virus on the OTT platforms.
- To analyze if there any changes in the usage pattern and satisfaction of subscribers before and after lockdown.

3.2 OBJECTIVE OF THE STUDY

This project is designed mainly to identify and evaluate the satisfaction level of OTT usage before and during COVID-19.

3.2.1 Primary objective: -

To study about the 'satisfaction level of online entertainment (OTT) pre and during COVID-19' targeted on people of Chennai.

3:2:2 Secondary objective: -

To study the preference of people over OTT and Traditional modes of entertainment.

3.3 RESEARCH DESIGN

A research design is considered as the framework or plan for a study that guides as well as helps the data collection and analysis of data.

3.3.1 Descriptive Research Design

Descriptive research is a study designed to depict the participants in an accurate way. More simply put, descriptive research is all about describing people who take part in the study.

3.4 SOURCES OF DATA

3.4.1 Primary data

Primary data, by contrast, are collected by the investigator conducting the research.

3.4.1.1 Questionnaire

The questionnaire tried to capture the responses of the customers mainly on the key deliverables, derived from the survey conducted, and a few questions have been included to gauge the level of satisfaction and to gain insight into customer expectations.

3.4.2 Secondary Data sources

Secondary data refers to data that was collected by someone other than the user. Common sources of secondary data for Journal, Books, Websites, organisational records and data that was originally collected for other research purposes.

3.5 STRUCTURE OF QUESTIONNAIRE

There are two broad types of questions open ended or open questions, and closed ended or closed questions. Open questions enable respondents to answer as they wish. Closed questions provide respondents with a list of options from which they choose.

3.6 SAMPLING TECHNIQUE

3.6.1 Convenience sampling method

A convenience sample is one of the main types of non-probability sampling methods. A convenience sample is made up of people who are easy to reach.

3.6.2 Snow ball sampling

Snowball sampling or chain-referral sampling is defined as a non- probability sampling technique in which the samples have traits that are rare to find.

This is a sampling technique, in which existing subjects provide referrals to recruit samples required for a research study.

3.7 PERIOD OF STUDY

The period of study is from January 2017 TO March 2017 which is a three months of study.

3.8 ANALYTICAL TOOLS

The analytical tools used are spss for testing the hypothesis, ANOVA (t-test) in spss tool.

3.9 LIMITATIONS OF THE STUDY

- The study is an opinion survey; caution may have to be exercised while extending the result to other areas.
- Due to time constrict only 102 numbers of respondents were considered.
- The result fully depends on the information given by the respondents which may be based.

CHAPTER 4

DATA ANALYSIS AND INTERPRETATION

4.1 PERCENTAGE ANALYSIS

Table 4.1.1: Age of the respondents

Row Labels	Count of Timestamp
14-21	6
21-30	87
30-35	3
35-40	5
ABOVE 40	1
Grand Total	102

Source: Primary data.

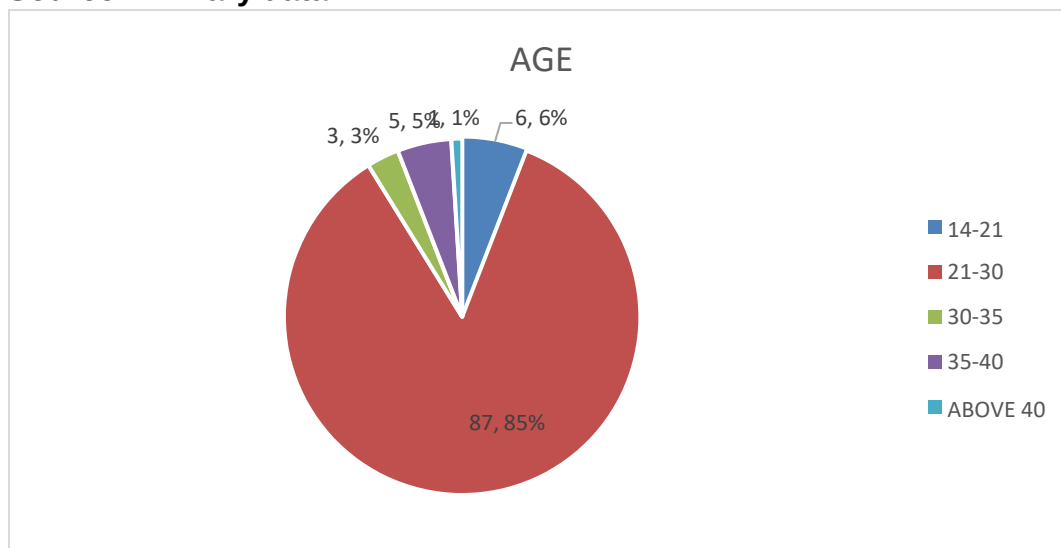


Chart 4.1.1: Age of the respondents

Interpretation

From the above table it is interpreted that the number of respondents between 14-21 is 6%, 21-30 is 85%, 30-35 is 3%, 35-40 is 5% and above 40 is 1%.

Table4.1.2: Gender of the respondents

Row Labels	Count of Timestamp
FEMALE	66
MALE	36
Grand Total	102

Source: Primary data.

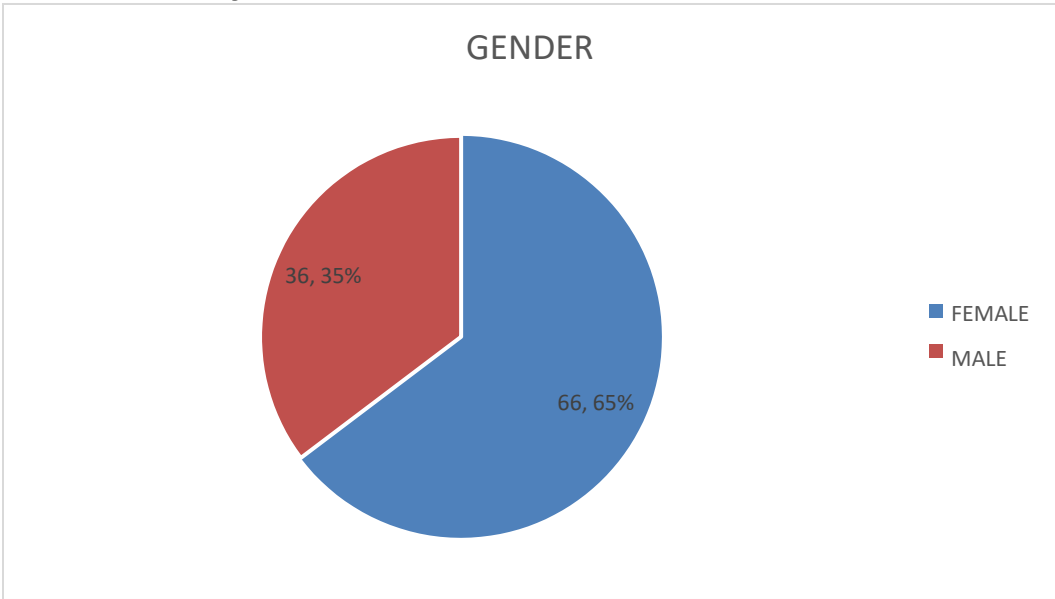


Chart 4.1.2: Gender of the respondents

Interpretation

From the above table it is interpreted that the number of male respondent is 35% and female respondent is 65%.

Table 4.1.3: Educational qualification of the respondents

Row Labels	Count of Timestamp
DIPLOMA	2
PG	45
SCHOOLING	1
UG	54
Grand Total	102

Source: Primary data.

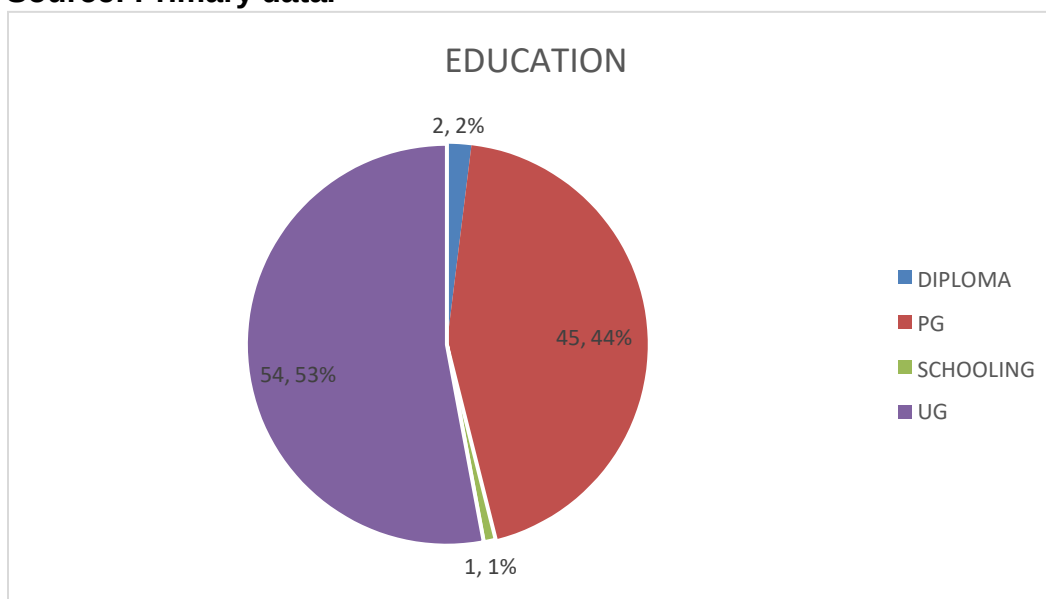


Chart 4.1.3: Educational qualification of the respondents

Interpretation

From the above table it is interpreted that the number of respondents with Diploma is 2%, PG is 44%, schooling is 1%, UG is 53%.

Table 4.1.4: Marital status of the respondents

Row Labels	Count of Timestamp
MARRIED	25
SINGLE	77
Grand Total	102

Source: Primary data.

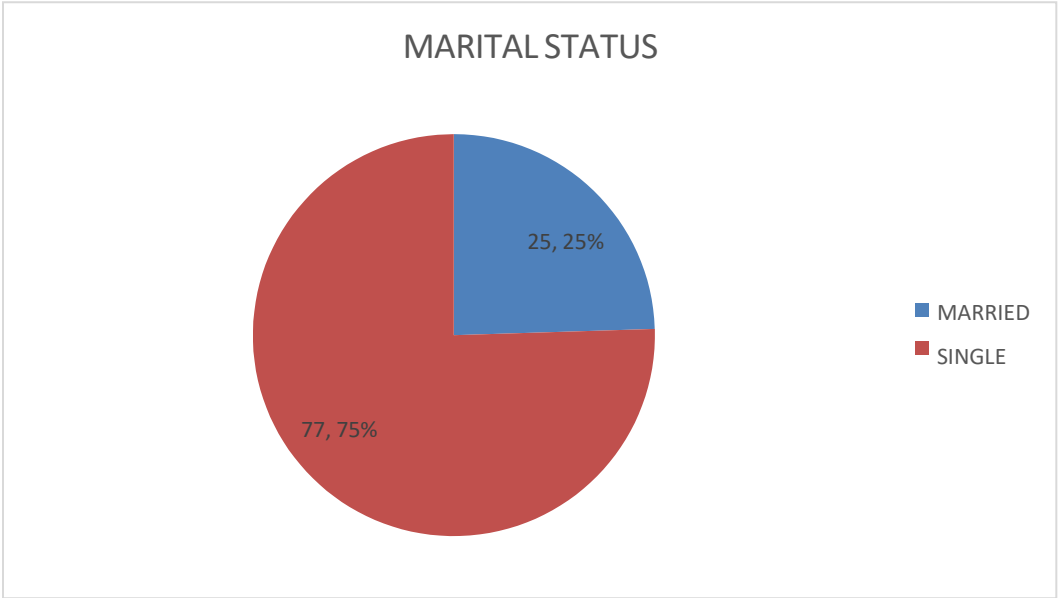


Chart 4.1.4: Marital status of the respondents Interpretation

From the above table it is interpreted that the number of respondents were 75% in unmarried, 25% in married

Table 4.1.5: MONTHLY FAMILY OR INDIVIDUAL INCOME

Row Labels	Count of Timestamp
> Rs.70,000	38
Rs.10,000-30,000	29
Rs.30,001-50,000	20
Rs.50.001-70,000	15
Grand Total	102

Source: Primary data.

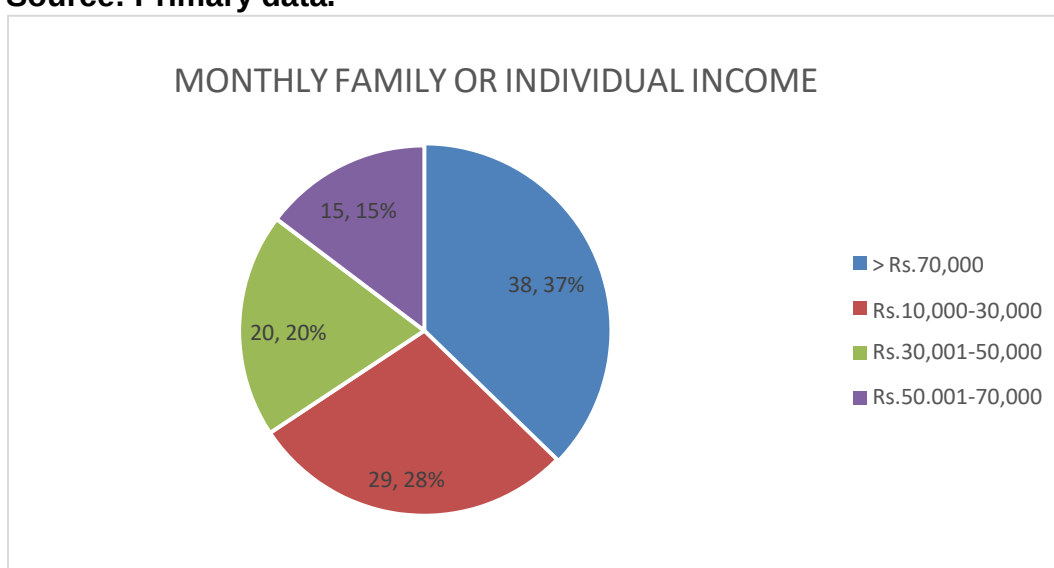


Chart 4.1.5: MONTHLY FAMILY OR INDIVIDUAL INCOME

Interpretation

From the above table it is interpreted that the number of respondents with salary range >70k is 37%, 10k-30k is 28%, 30k-50k is 20% and 50k-70k is 20%.

Table 4.1.6: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Amazon Prime]

Row Labels	Count of Timestamp
Aware	24
Highly aware	60
Not at all aware	2
Not Aware	1
Somewhat Aware	15
Grand Total	102

Source: Primary data.

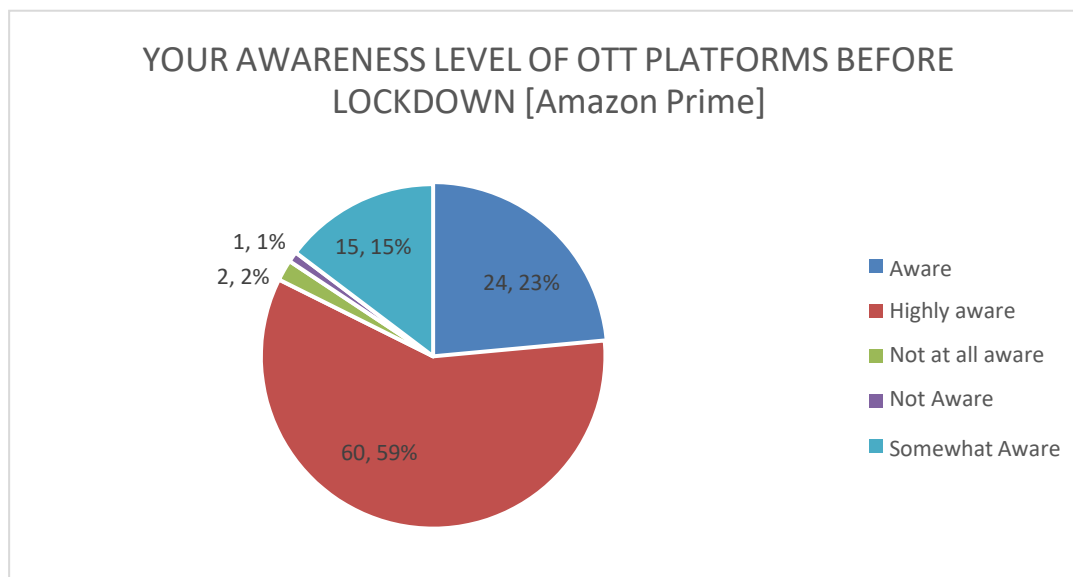


Chart 4.1.6: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Amazon Prime]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware of amazon prime before lockdown is 59%, aware is 23%, not at all aware 2%, not aware is 1% and somewhat aware 15%.

Table 4.1.7: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Netflix]

Row Labels	Count of Timestamp
Aware	23
Highly aware	59
Not at all aware	2
Not Aware	3
Somewhat Aware	15
Grand Total	102

Source: Primary data.

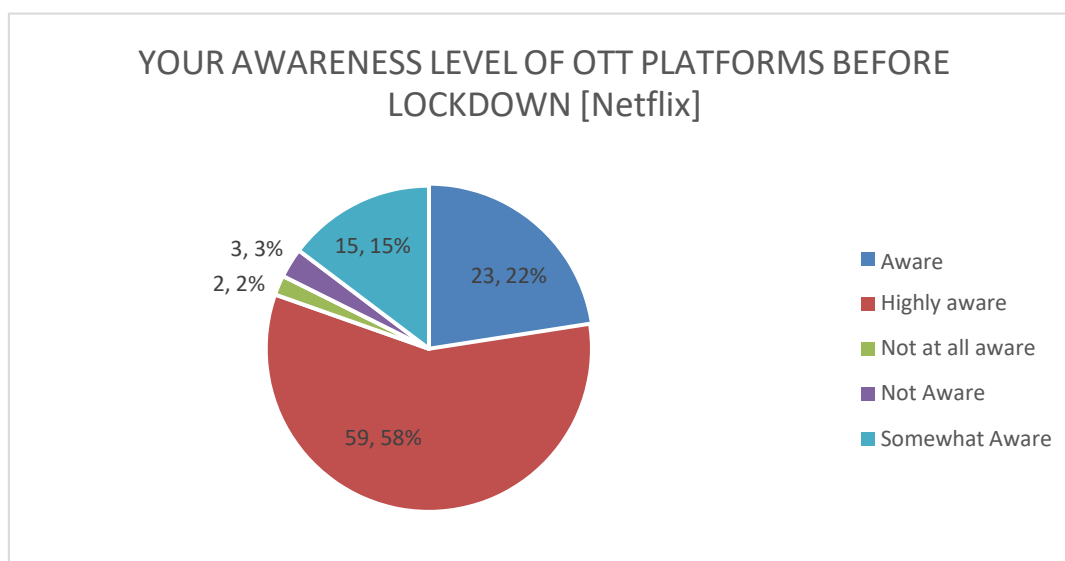


Chart 4.1.7: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Netflix]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 58%, aware is 22%, not at all aware 2%, not aware is 3% and somewhat aware 15%.

Table 4.1.8: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Zee5]

Row Labels	Count of Timestamp
Aware	28
Highly aware	56
Not at all aware	2
Not Aware	2
Somewhat Aware	14
Grand Total	102

Source: Primary data.

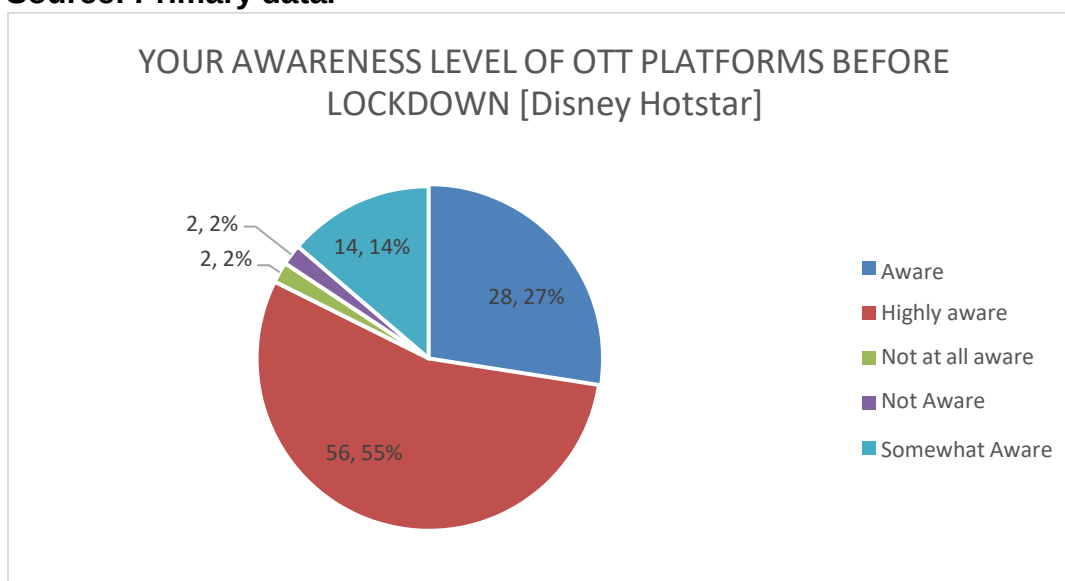


Chart 4.1.8: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Zee5]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 55%, aware is 27%, not at all aware 2%, not aware is 2% and somewhat aware 14%.

Table 4.1.9: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Jio Cinema/TV]

Row Labels	Count of Timestamp
Aware	22
Highly aware	29
Not at all aware	7
Not Aware	17
Somewhat Aware	27
Grand Total	102

Source: Primary data.

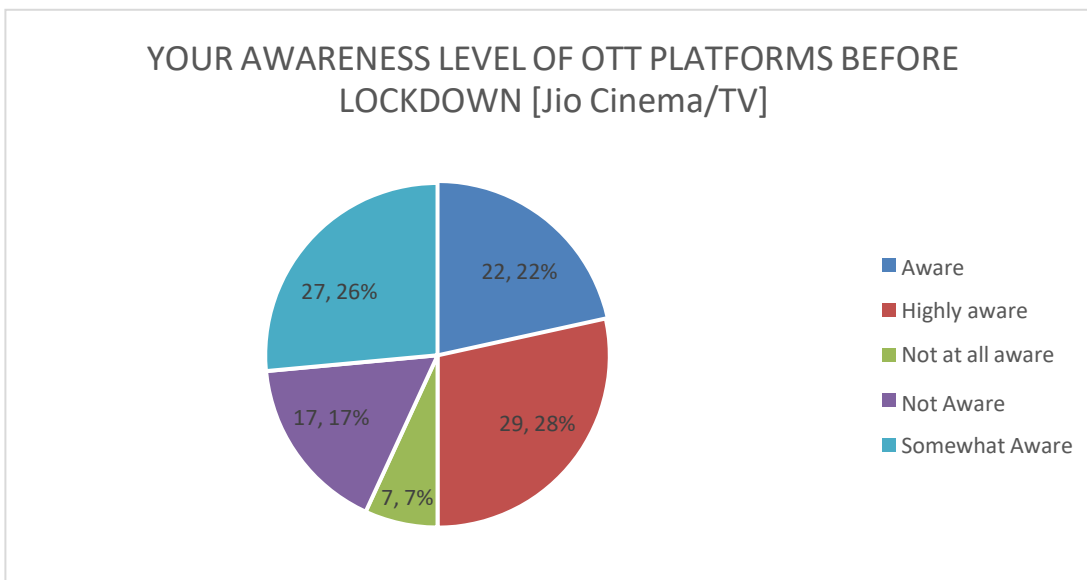


Chart 4.1.9: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Jio Cinema/TV]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 28%, aware is 22%, not at all aware 7%, not aware is 17% and somewhat aware 26%.

Table 4.1.10: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Sun Nxt]

Row Labels	Count of Timestamp
Aware	23
Highly aware	19
Not at all aware	11
Not Aware	22
Somewhat Aware	27
Grand Total	102

Source: Primary data.

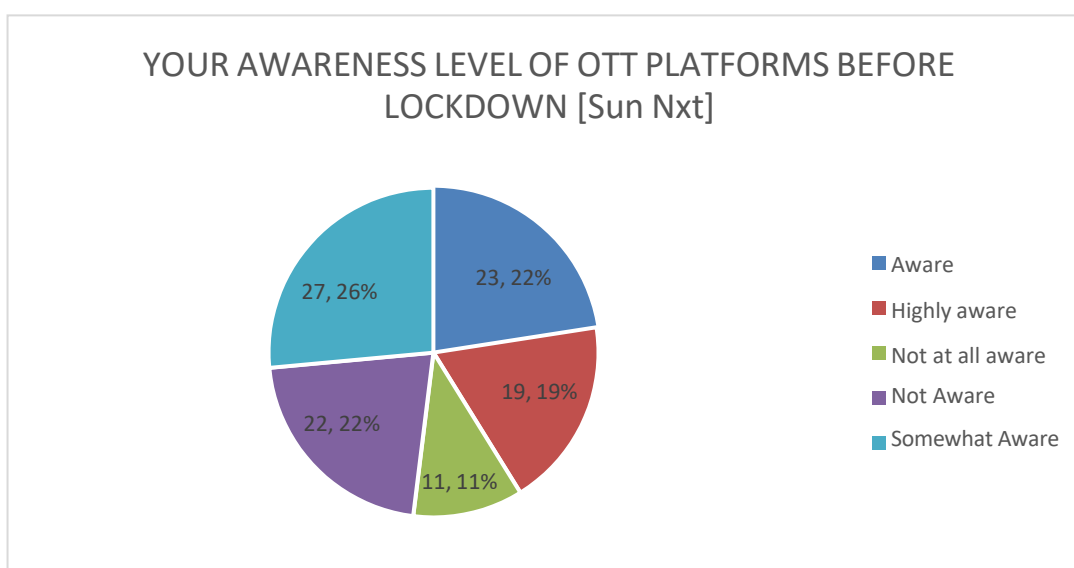


Chart 4.1.10: YOUR AWARENESS LEVEL OF OTT PLATFORMS BEFORE LOCKDOWN [Sun Nxt]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 19%, aware is 22%, not at all aware 11%, not aware is 22% and somewhat aware 26%.

Table 4. 1.11: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Amazon Prime]

Row Labels	Count of Timestamp
NO	37
YES	65
Grand Total	102

Source: Primary data.

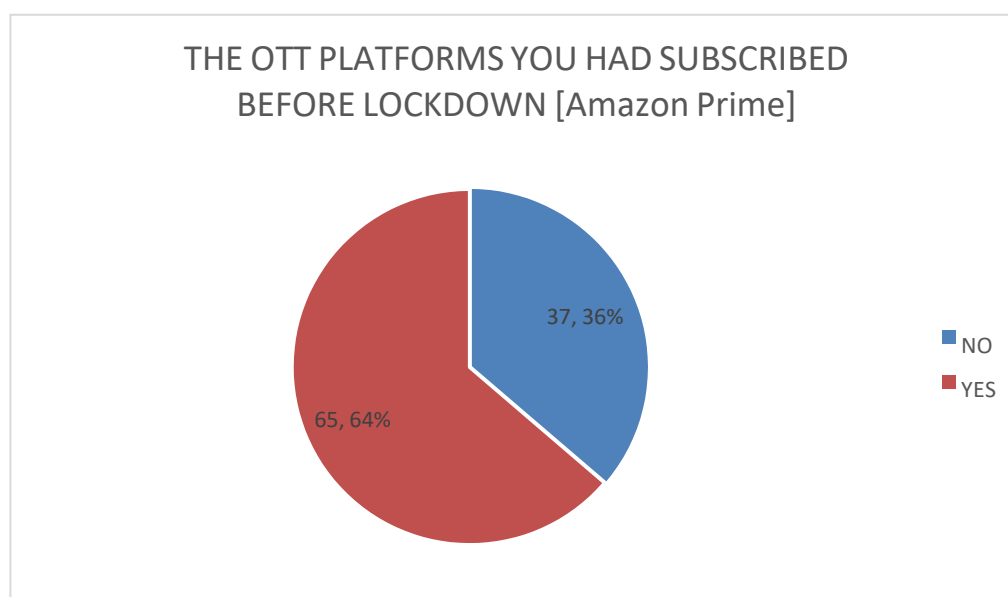


Chart 4.1.11: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Amazon Prime]

Interpretation

From the above table it is interpreted that 36% have not subscribed and 64% had subscribed before lockdown.

Table 4.1.12: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Netflix]

Row Labels	Count of Timestamp
NO	50
YES	52
Grand Total	102

Source: Primary data.

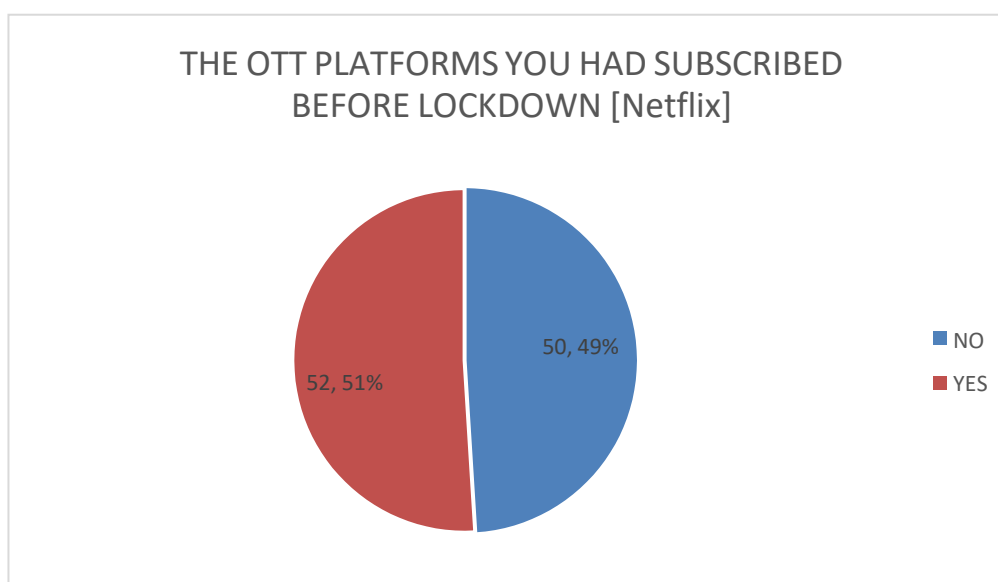


Chart 4.1.12: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Netflix]

Interpretation

From the above table it is interpreted that 49% have not subscribed and 51% had subscribed before lockdown.

Table 4.1.13: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Disney Hotstar]

Row Labels	Count of Timestamp
NO	92
YES	10
Grand Total	102

Source: Primary data.

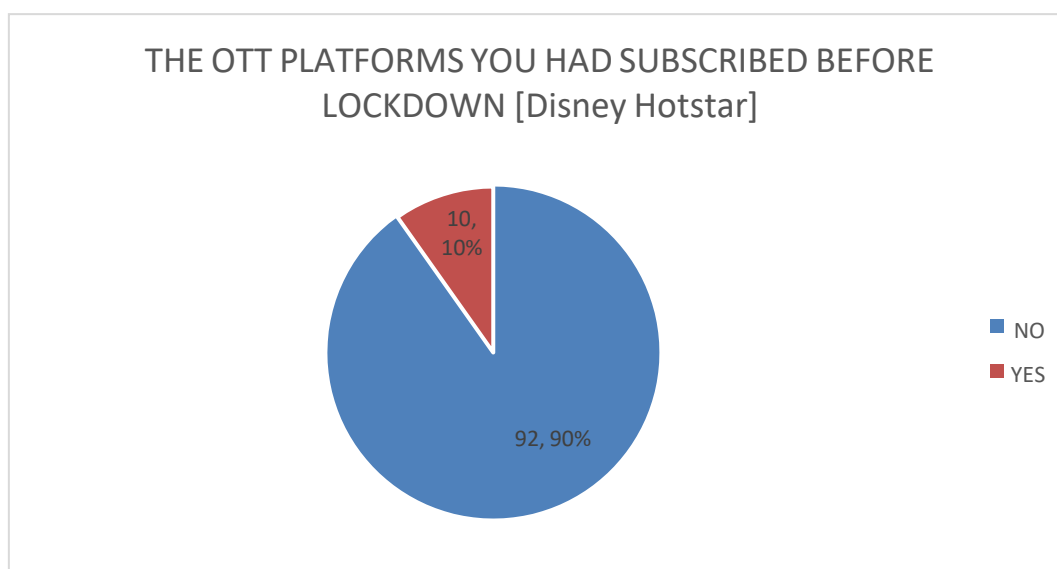


Chart 4.1.13: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Disney Hotstar]

Interpretation

From the above table it is interpreted that 90% have not subscribed and 10% had subscribed before lockdown.

Table 4.1.14: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Sun Nxt]

Row Labels	Count of Timestamp
NO	89
YES	13
Grand Total	102

Source: Primary data.

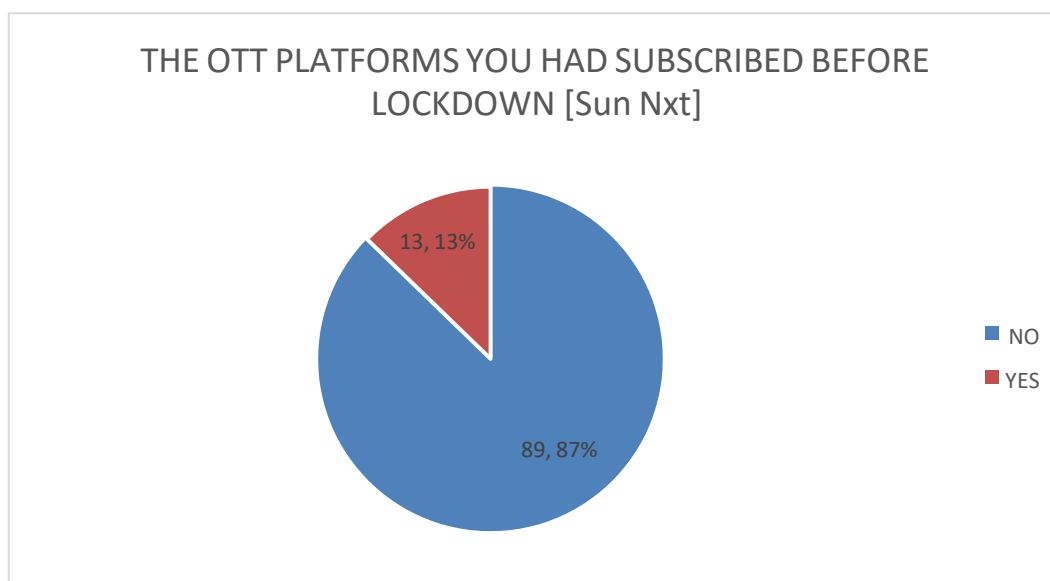


Chart 4.1.14: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Sun Nxt]

Interpretation

From the above table it is interpreted that 87% have not subscribed and 13% had subscribed before lockdown.

Table 4.1.15: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Zee5]

Row Labels	Count of Timestamp
NO	83
YES	19
Grand Total	102

Source: Primary data.

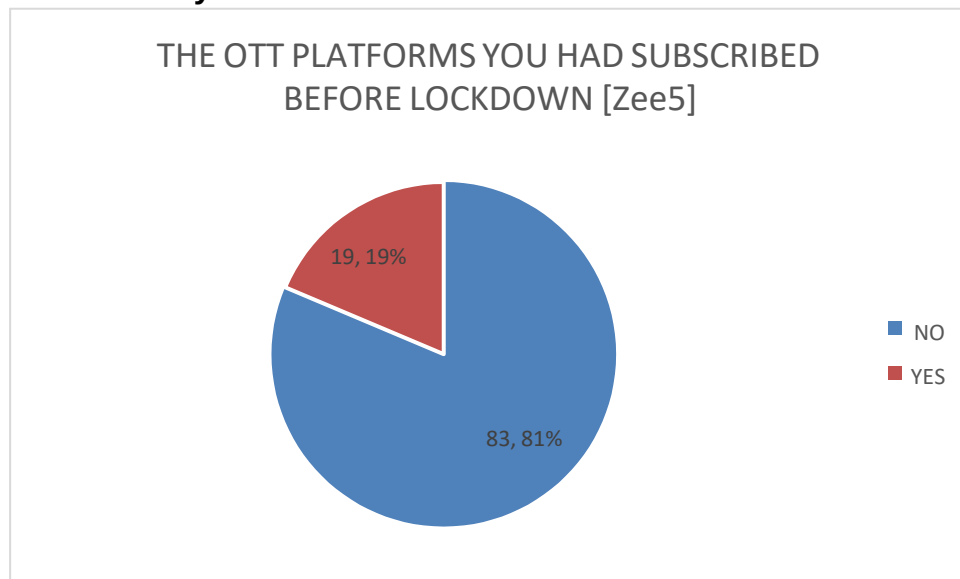


Chart 4.1.15: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Zee5]

Interpretation

From the above table it is interpreted that 81% have not subscribed and 19% had subscribed before lockdown.

Table 4.1.16: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Jio Cinema/TV]

Row Labels	Count of Timestamp
NO	83
YES	19
Grand Total	102

Source: Primary data.

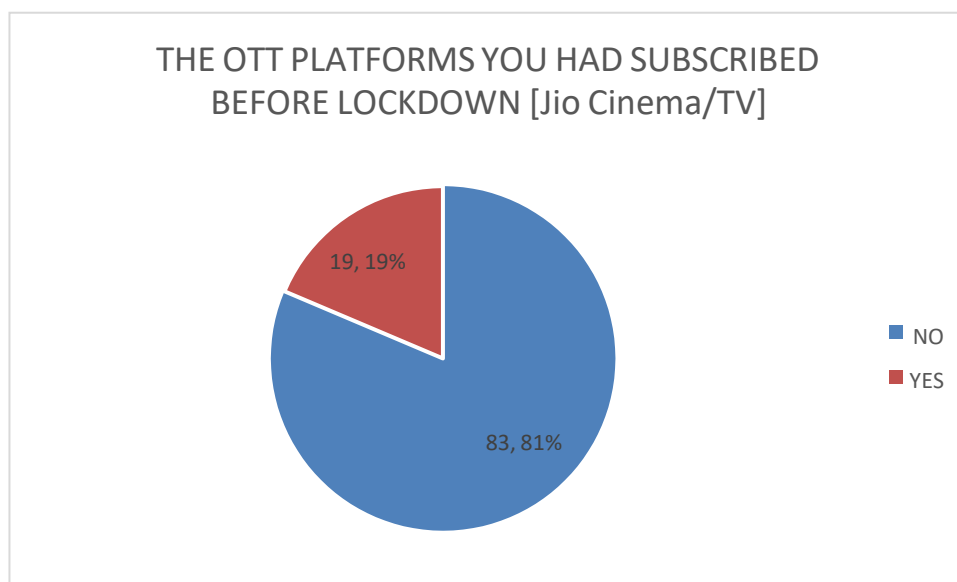


Chart 4.1.16: THE OTT PLATFORMS YOU HAD SUBSCRIBED BEFORE LOCKDOWN [Jio Cinema/TV]

Interpretation

From the above table it is interpreted that 81% have not subscribed and 19% had subscribed before lockdown.

Table 4.1.17: THE CONTENT YOU ACCESSED IN OTT PLATFORMS BEFORE LOCKDOWN

Row Labels	Count of Timestamp
Animation/Cartoons	3
music	6
New Cinema Release	2
New Cinema Release;music	1
New Cinema Release;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas	3
New Cinema Release;Old Cinemas;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas;music;Platform Originals.	1
New Cinema Release;Old Cinemas;Sports	2
New Cinema Release;Old Cinemas;Sports;Webseries	2
New Cinema Release;Old Cinemas;Sports;Webseries;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Sports;Webseries;music;Platform Originals.;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Sports;Webseries;Platform Originals.;Animation/Cartoons	2
New Cinema Release;Old Cinemas;Webseries	3
New Cinema Release;Old Cinemas;Webseries;music	3
New Cinema Release;Old Cinemas;Webseries;music;Platform Originals.	1
New Cinema Release;Old Cinemas;Webseries;music;Platform Originals.;Animation/Cartoons	2
New Cinema Release;Old Cinemas;Webseries;Platform Originals.	5
New Cinema Release;Old Cinemas;Webseries;Platform Originals.;Animation/Cartoons	1
New Cinema Release;Platform Originals.	1
New Cinema Release;Sports	1
New Cinema Release;Sports;Animation/Cartoons	1
New Cinema Release;Sports;Webseries;music	1
New Cinema Release;Webseries	9
New Cinema Release;Webseries;Animation/Cartoons	2
New Cinema Release;Webseries;music	4
New Cinema Release;Webseries;Platform Originals.	5
Old Cinemas;music;Animation/Cartoons	1
Old Cinemas;Sports;Webseries	2
Old Cinemas;Sports;Webseries;music;Platform Originals.	1
Old Cinemas;Webseries;music	1
Old Cinemas;Webseries;Platform Originals.	2
Sports	2
Sports;Animation/Cartoons	1
Sports;music	2

Sports;Platform Originals.	1
Sports;Webseries;Platform Originals.	1
Webseries	11
Webseries;music	2
Webseries;music;Animation/Cartoons	5
Webseries;music;Platform Originals.	1
Webseries;Platform Originals.	3
Webseries;Platform Originals.;Animation/Cartoons	1
Grand Total	102

Source: Primary data.

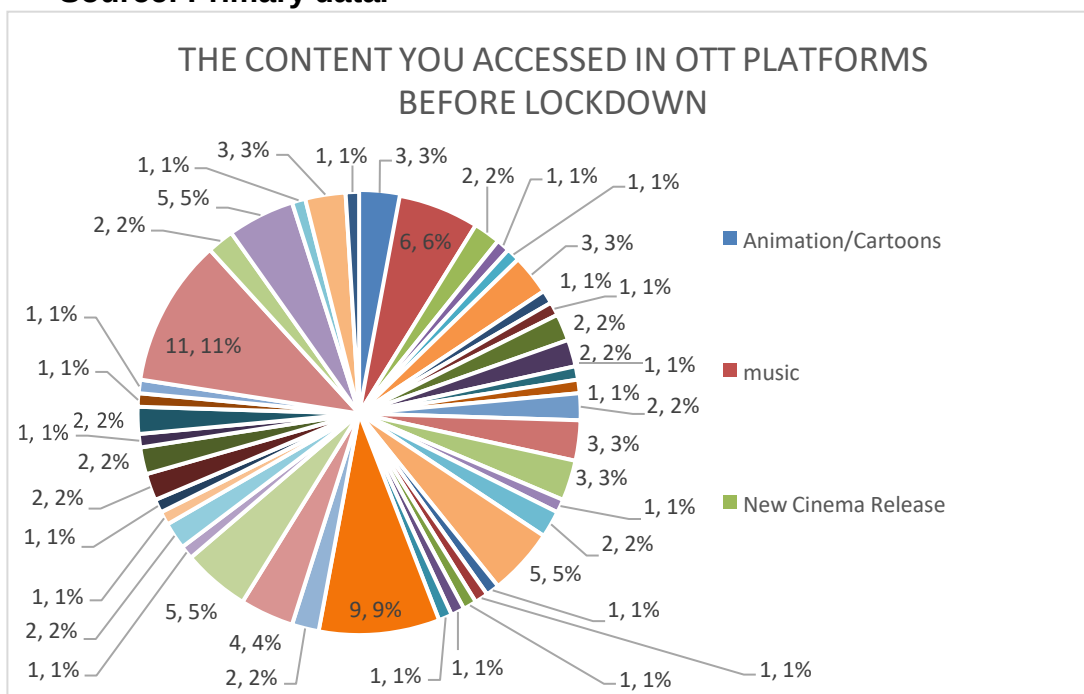


Chart 4.1.17: THE CONTENT YOU ACCESSED IN OTT PLATFORMS BEFORE LOCKDOWN

Interpretation

From the above table it is interpreted that web series has the most go.

Table 4.1.18: THE IMPORTANT FACTOR THAT INFLUENCED YOU TO SUBSCRIBE OTT PLATFORMS BEFORE LOCKDOWN

Row Labels	Count of Timestamp
Advertisements/Promotions induced me	3
Boredom	14
Did not enrol	11
IPL	10
Just wanted to try out the experience	12
New Movie releases	12
Webseries	40
Grand Total	102

Source: Primary data.

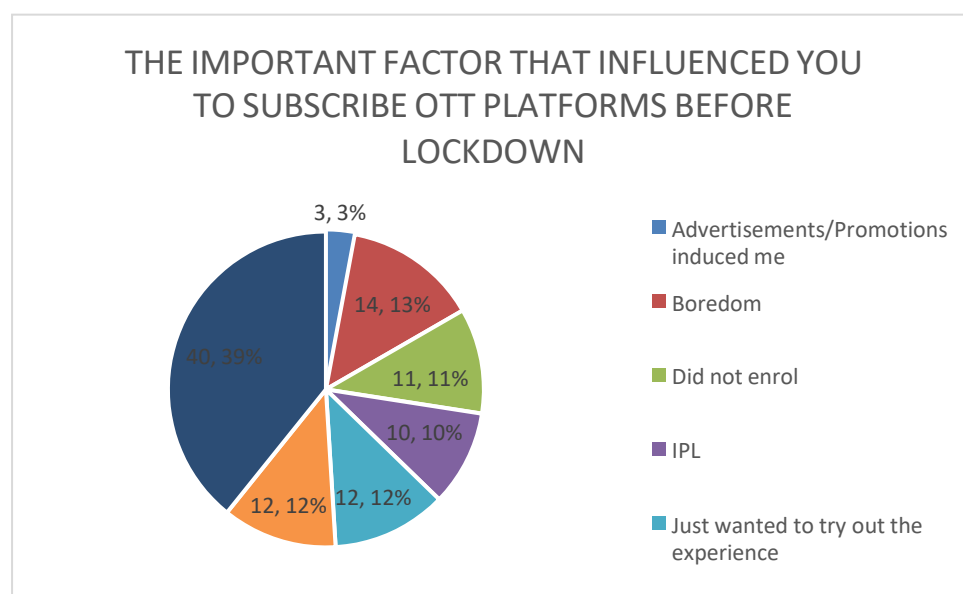


Chart 4.1.18: THE IMPORTANT FACTOR THAT INFLUENCED YOU TO SUBSCRIBE OTT PLATFORMS BEFORE LOCKDOWN

Interpretation

From the above table it is interpreted that web series had influenced the most with 39% and just wanted to try out with the lowest 3%.

Table 4.1.19: THE TIME THAT YOU SPENT ON OTT PLATFORMS BEFORE LOCKDOWN

Row Labels	Count of Timestamp
< 1 hr a week	18
>8 hr a week	9
1hr – 4hr in a week	44
5hr – 8hr in a week	19
Never	12
Grand Total	102

Source: Primary data.

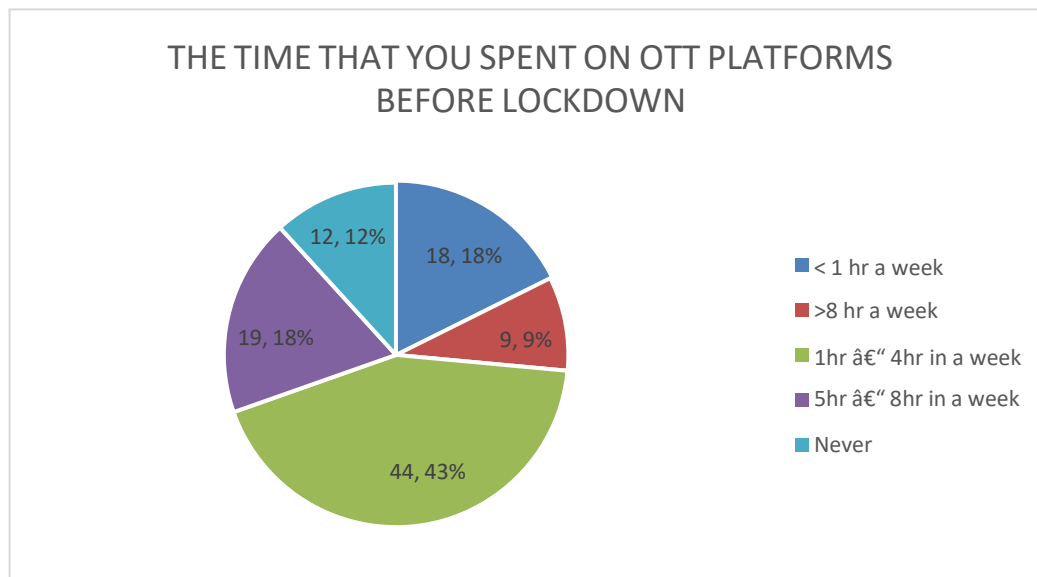


Chart 4.1.19: THE TIME THAT YOU SPENT ON OTT PLATFORMS BEFORE LOCKDOWN

Interpretation

From the above table it is interpreted that 1-4 hours a week is the most common time spent by respondents with 43% and greater than 8 hours a week with 8% being the most less.

Table 4.1.20: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Was not aware of OTT Platform]

Row Labels	Count of Timestamp
FALSE	82
TRUE	20
Grand Total	102

Source: Primary data.

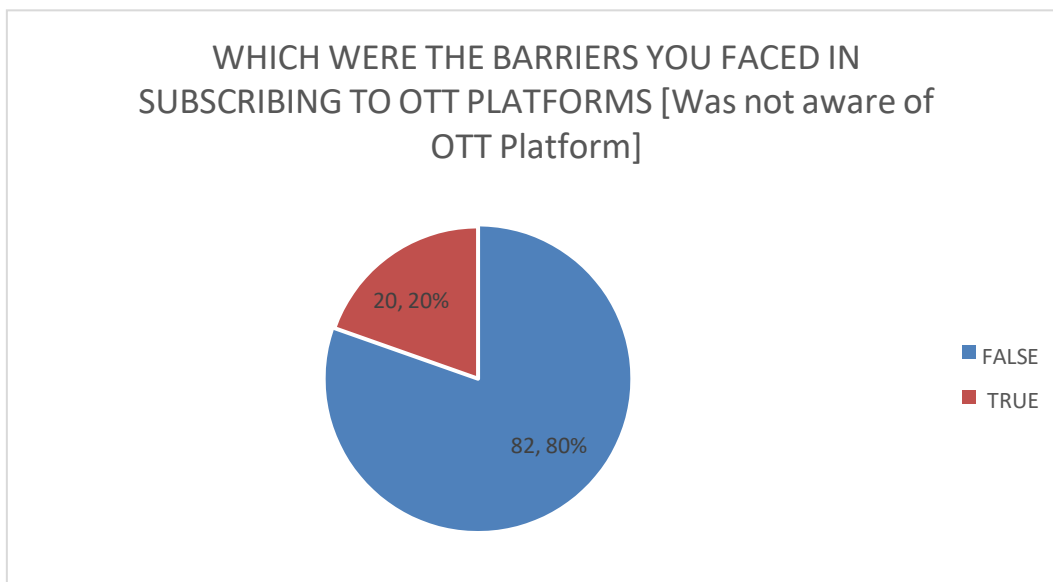


Chart 4.1.20: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Was not aware of OTT Platform]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 20% because of the unawareness of the platform.

Table 4.1.21: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Was not aware of contents/benefits of OTT Platform]

Row Labels	Count of Timestamp
FALSE	73
TRUE	29
Grand Total	102

Source: Primary data.

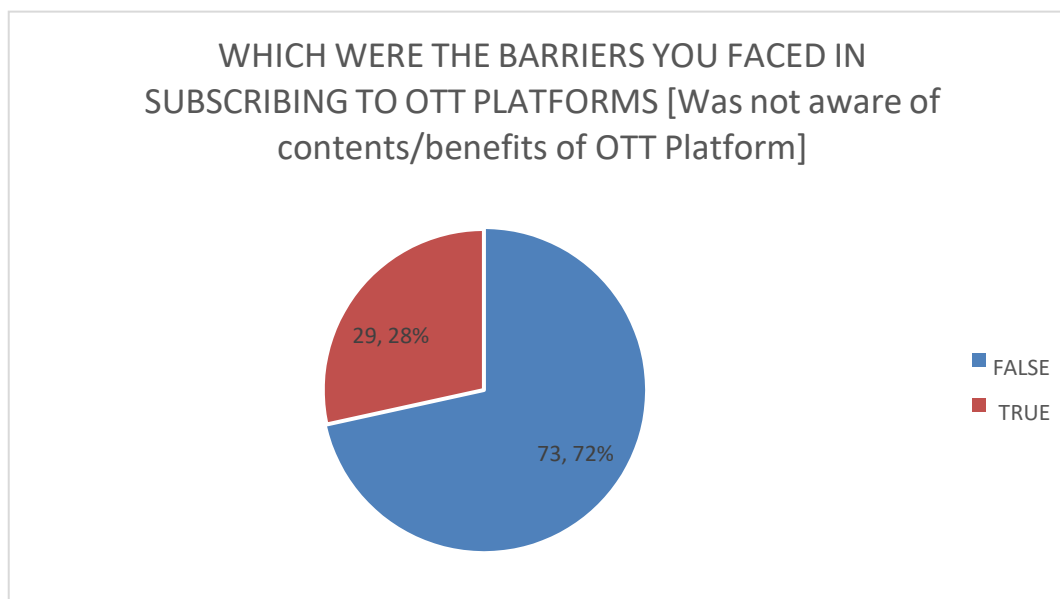


Chart 4.1.21 :WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Was not aware of contents/benefits of OTT Platform]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 28% because of the unawareness of the contents and benefits of the platform.

Table 4.1.22: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Not felt the need for OTT Platform]

Row Labels	Count of Timestamp
FALSE	52
TRUE	50
Grand Total	102

Source: Primary data.

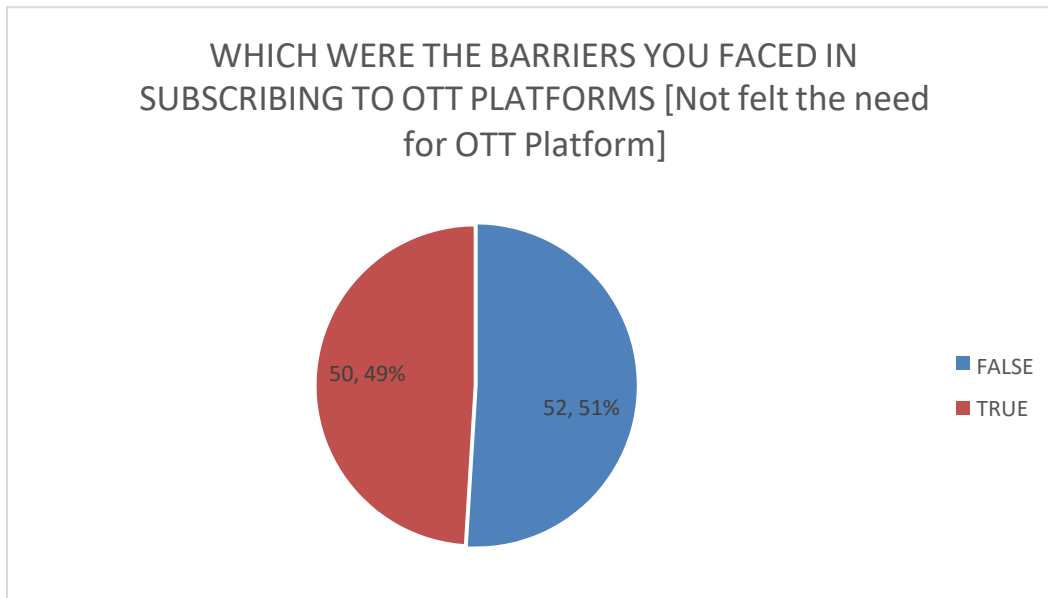


Chart 4.1.22: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Not felt the need for OTT Platform]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 49% because of no need of the platform.

Table 4.1.23: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Resistance to explore a new platform]

Row Labels	Count of Timestamp
FALSE	75
TRUE	27
Grand Total	102

Source: Primary data

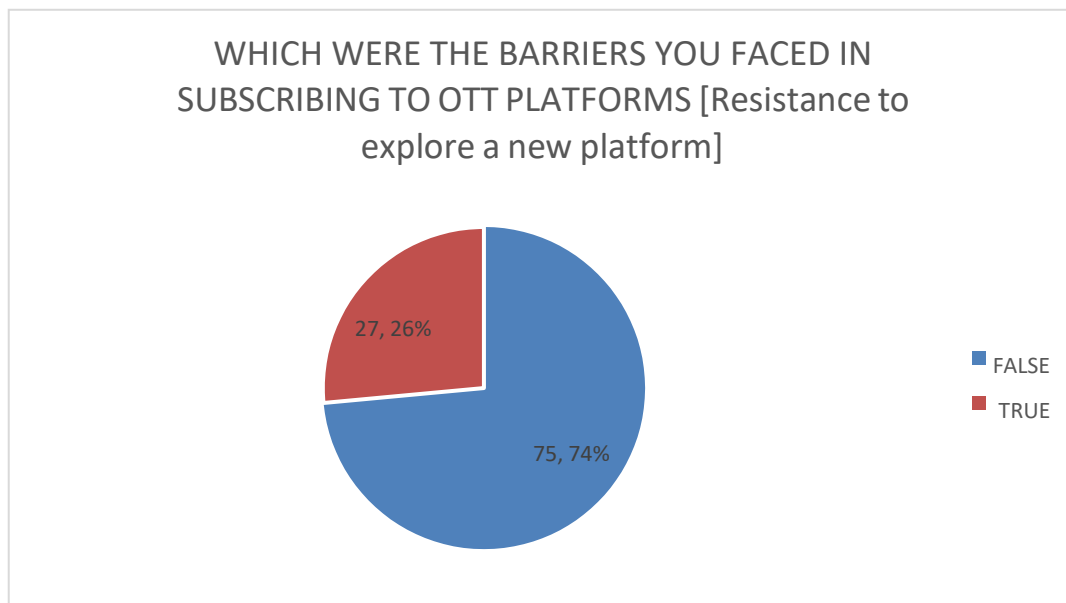


Chart 4. 1.23: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Resistance to explore a new platform]

Interpretation-

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 26% because of the resistance to explore new platform.

Table 4.1.24: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Lack of hardware (smartphone/tab/laptop etc)]

Row Labels	Count of Timestamp
FALSE	86
TRUE	16
Grand Total	102

Source: Primary data.

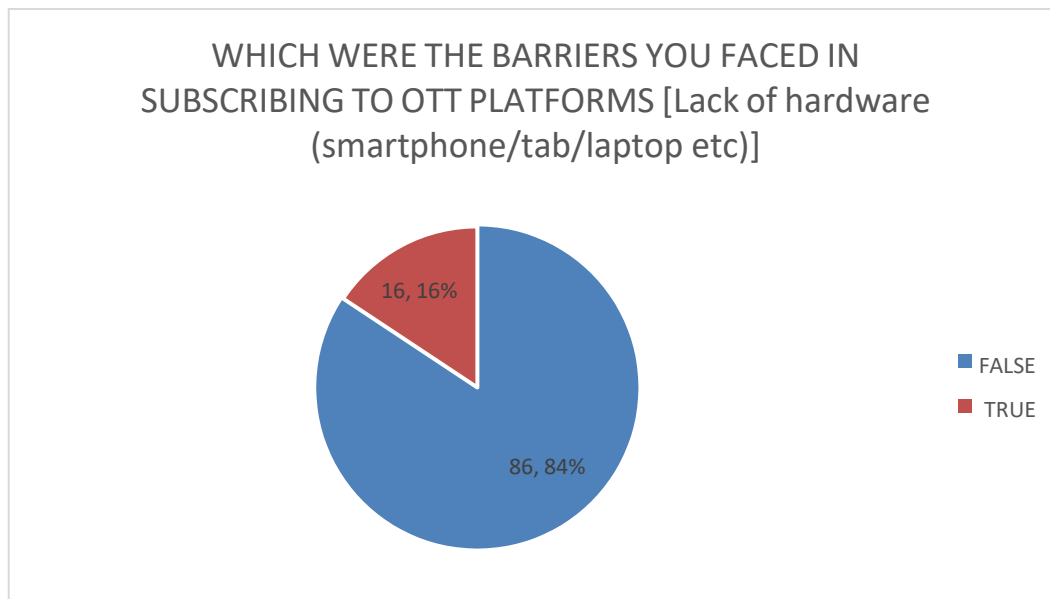


Chart 4.1.24 WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Lack of hardware (smartphone/tab/laptop etc)]

Interpretation-

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 16% because of the lack hardware to subscribe.

Table 4.1.25: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Lack of broadband connectivity]

Row Labels	Count of Timestamp
FALSE	81
TRUE	21
Grand Total	102

Source: Primary data.

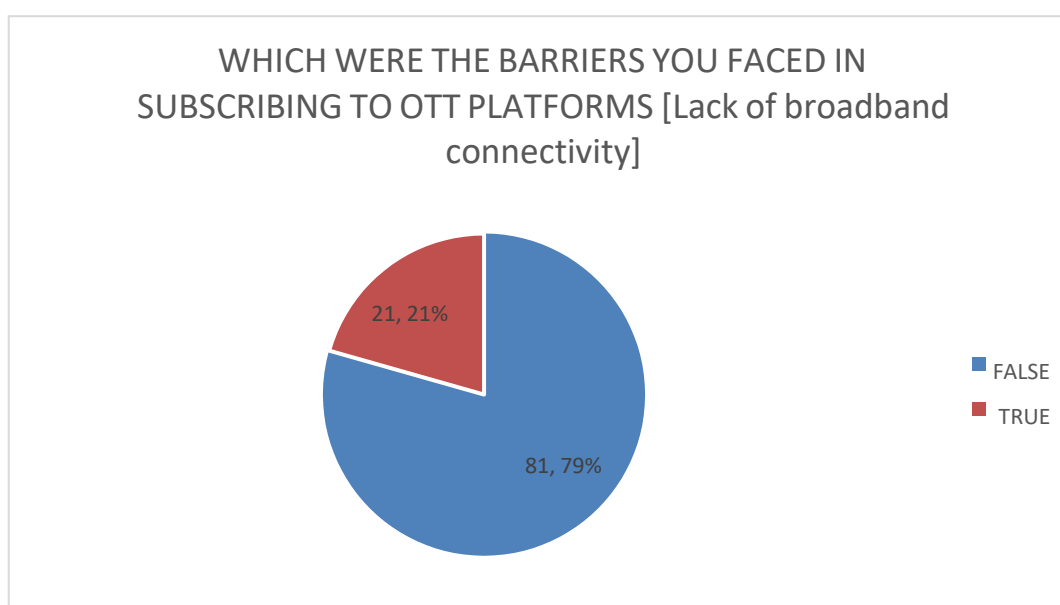


Chart 4.1.25: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Lack of broadband connectivity]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 21% because of the lack of broadband connectivity.

Table 4.1.26: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Cost of OTT subscription]

Row Labels	Count of Timestamp
FALSE	52
TRUE	50
Grand Total	102

Source: Primary data.

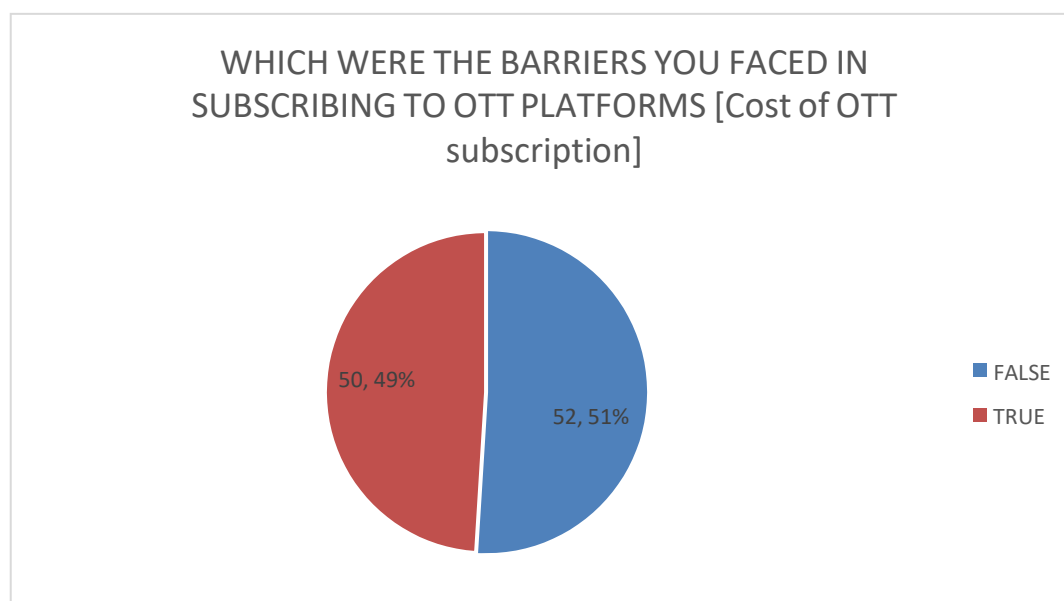


Chart 4.1.26: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Cost of OTT subscription]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 49% because of the cost of the platform.

Table 4.1.27: WHICH WERE THE BARRIERS YOU FACED IN SUBSCRIBING TO OTT PLATFORMS [Cost of data consumption]

Row Labels	Count of Timestamp
FALSE	71
TRUE	31
Grand Total	102

Source: Primary data.

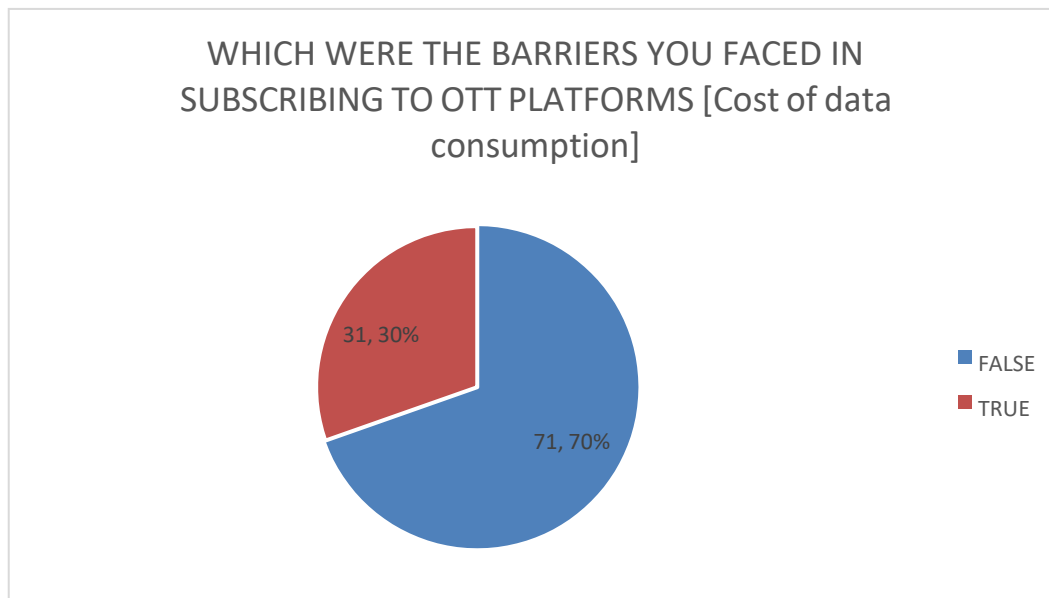


Chart 4.1.27: WHICH WERE THE BARRIERS

YOU FACED IN SUBSCRIBING TO OTT

PLATFORMS [Cost of data consumption]

Interpretation

From the above table it is interpreted that the barriers faced in subscribing OTT platforms with 30% because of the cost of data consumption.

Table 4.1.28: WHAT IS GENERALLY YOUR SATISFACTION OF USING OTT PLATFORMS (before lockdown)

Row Labels	Count of Timestamp
Dissatisfied	1
Neutral	31
Satisfied	30
Very Satisfied	10
(blank)	30
Grand Total	102

Source: Primary data.

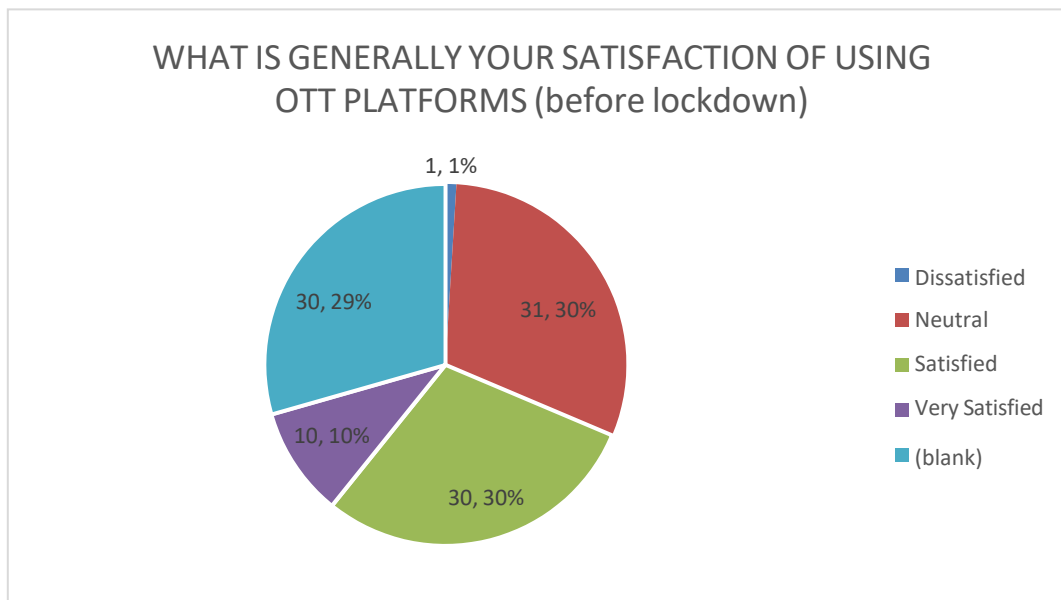


Chart 4.1.28: WHAT IS GENERALLY YOUR SATISFACTION OF USING OTT PLATFORMS (before lockdown)

Interpretation

From the above table it is interpreted that the satisfaction level of OTT before lockdown is 40%.

Table 4.1.29: WHAT IS GENERALLY YOUR SATISFACTION OF USING TRADITIONAL PLATFORMS (THEATRES, PLAYS, AND CONCERTS ETC. (before lockdown)

Row Labels	Count of Timestamp
Dissatisfied	3
Neutral	25
Satisfied	24
Very dissatisfied	1
Very satisfied	19
(blank)	30
Grand Total	102

Source: Primary data.

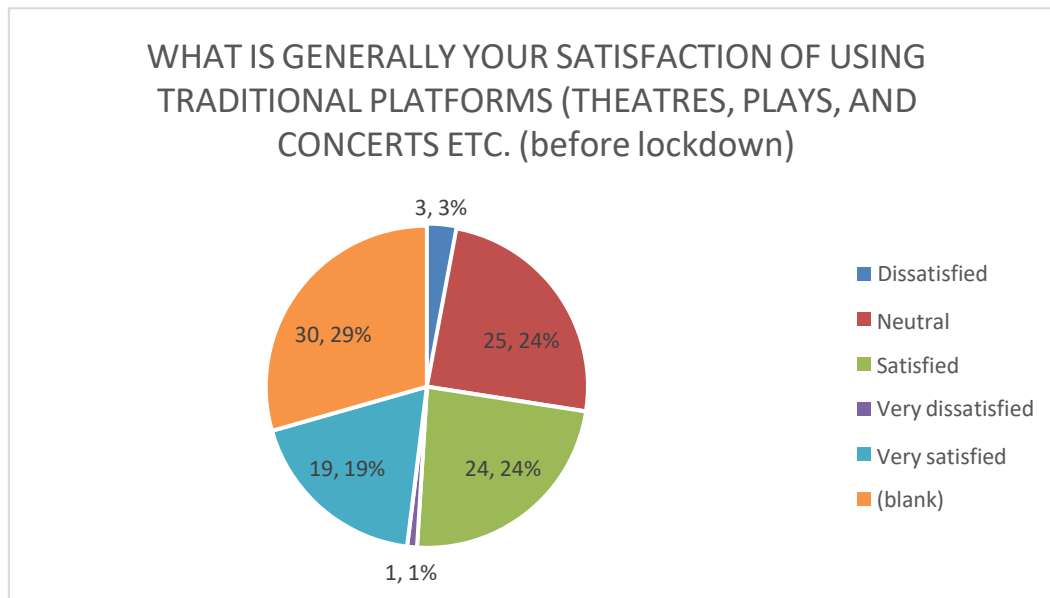


Chart 4.1.29: WHAT IS GENERALLY YOUR SATISFACTION OF USING TRADITIONAL PLATFORMS (THEATRES, PLAYS, AND CONCERTS ETC. (before lockdown)

Interpretation

From the above table it is interpreted that the satisfaction level of traditional platforms before lockdown is 43 and neutral 24%.

Table 4.1.30: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Amazon Prime]

Row Labels	Count of Timestamp
Aware	16
Highly aware	82
Not at all aware	2
Somewhat Aware	2
Grand Total	102

Source: Primary data.

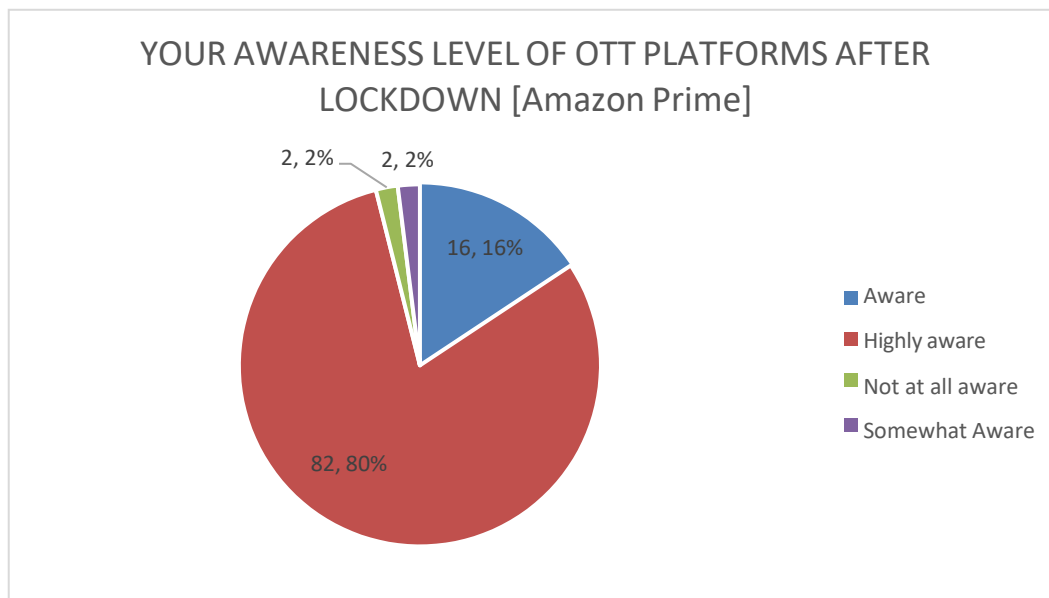


Chart 4.1.30: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Amazon Prime]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 80%, aware is 16%, not at all aware 2%, not aware is 2%.

Table 4.1.31: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Netflix]

Row Labels	Count of Timestamp
Aware	18
Highly aware	78
Not at all aware	2
Somewhat Aware	4
Grand Total	102

Source: Primary data.

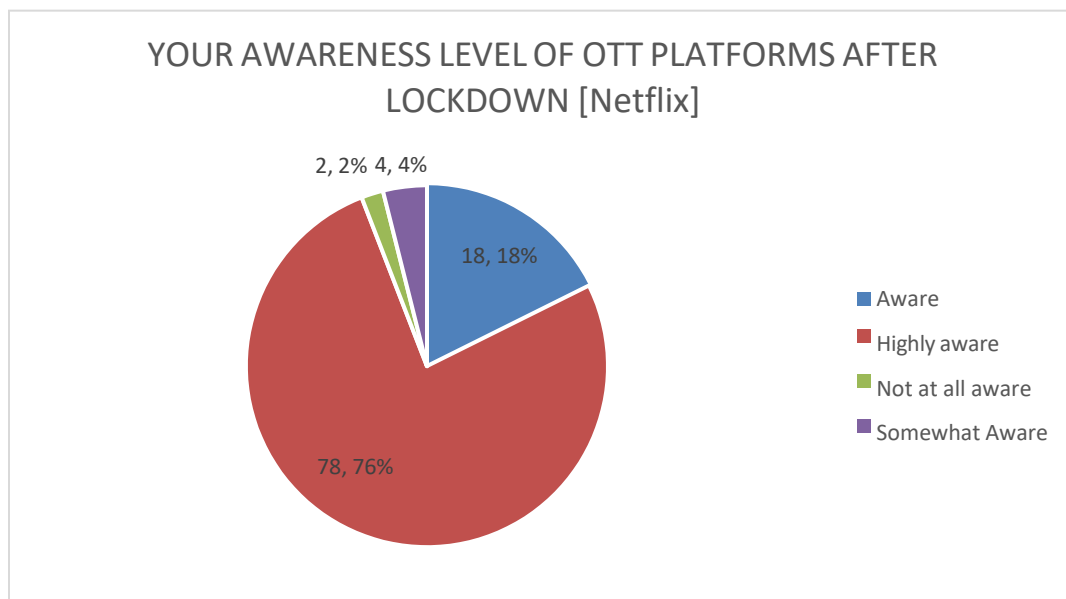


Chart 4.1.31: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Netflix]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 76%, aware is 18%, not at all aware 4%, not aware is 2%.

Table 4.1.32: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Disney Hotstar]

Row Labels	Count of Timestamp
Aware	17
Highly aware	74
Highly aware;Aware	1
Not at all aware	2
Not Aware	1
Somewhat Aware	7
Grand Total	102

Source: Primary data.

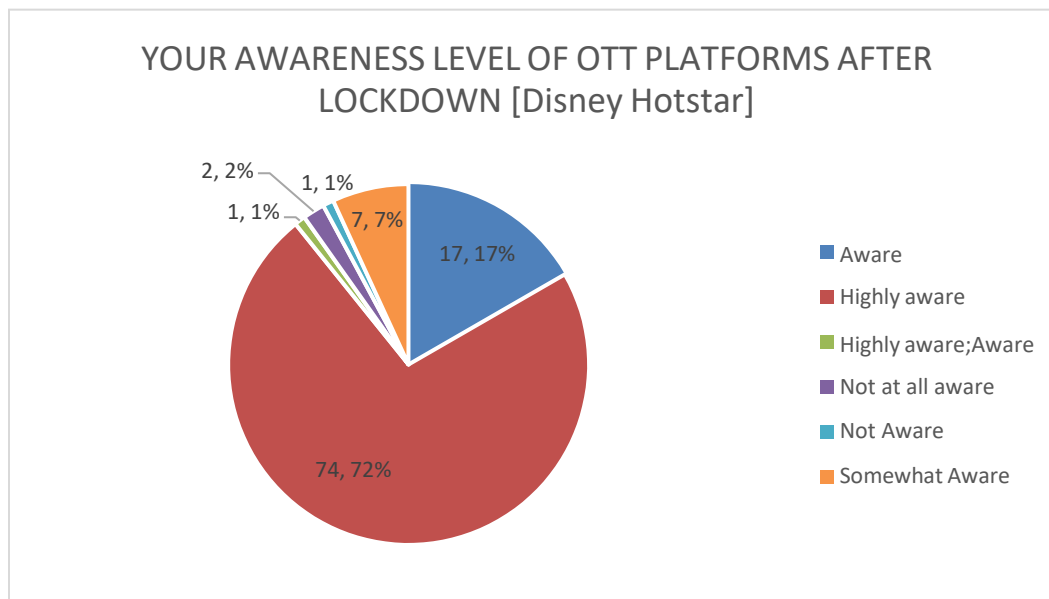


Chart 4.1.32: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Disney Hotstar]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 72%, aware is 17%, not at all aware 2%, not aware is 2% and somewhat aware 7%

Table 4.1.33: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Sun Nxt]

Row Labels	Count of Timestamp
Aware	28
Highly aware	30
Not at all aware	6
Not Aware	19
Somewhat Aware	19
Grand Total	102

Source: Primary data.

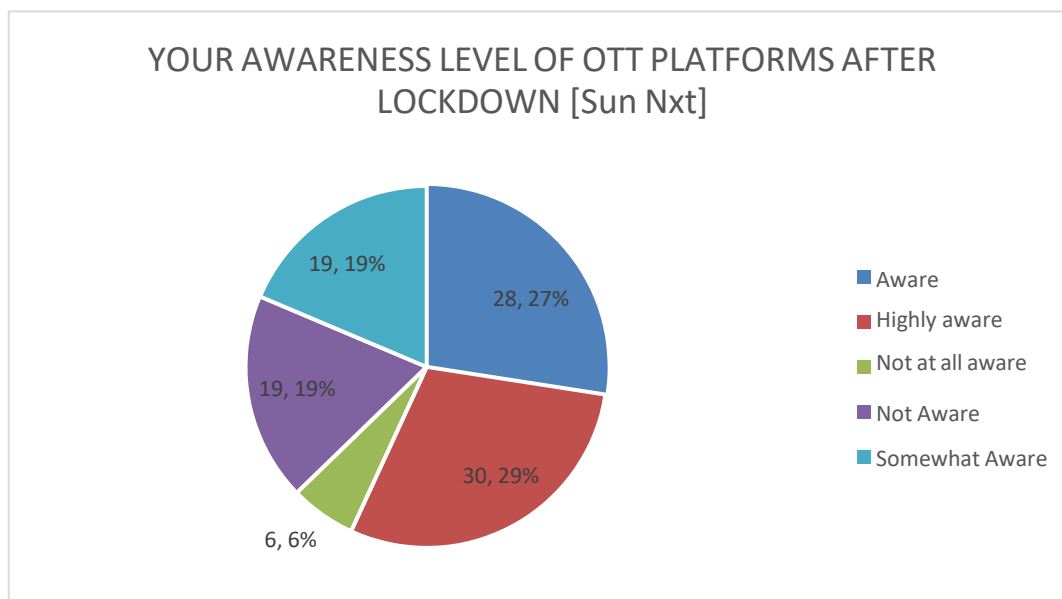


Chart 4.1.33: OUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Sun Nxt]

Interpretation-

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 29%, aware is 27%, not at all aware 6%, not aware is 19% and somewhat aware 19%.

Table 4.1.34: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Zee5]

Row Labels	Count of Timestamp
Aware	28
Highly aware	45
Not at all aware	3
Not Aware	11
Somewhat Aware	15
Grand Total	102

Source: Primary data.

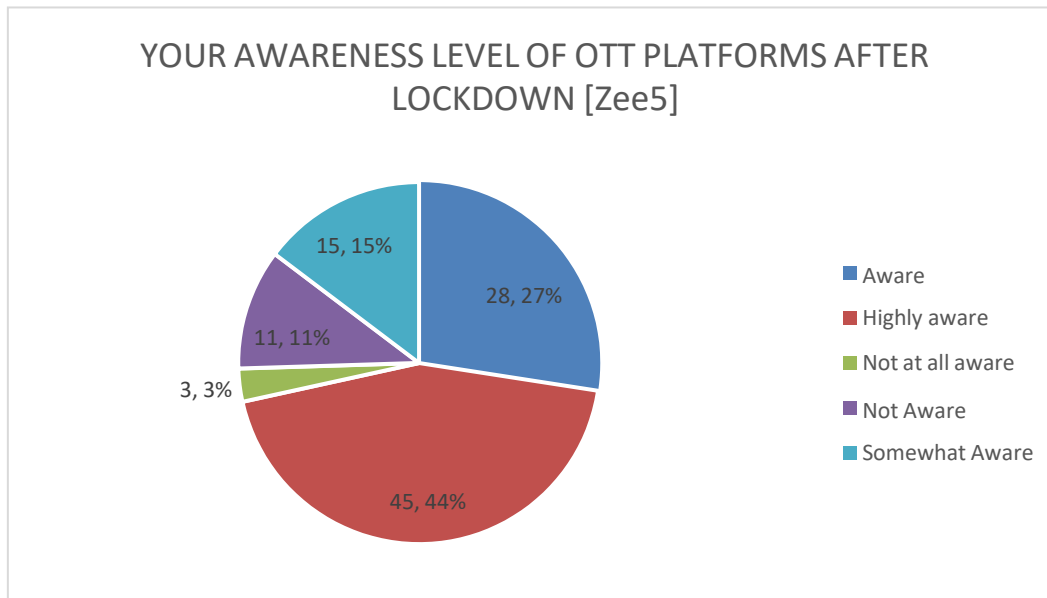


Chart 4.1.34: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Zee5]

Interpretation-

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 44%, aware is 27%, not at all aware 3%, not aware is 2% and somewhat aware 15%.

Table 4.1.35: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Jio Cinema/TV]

Row Labels	Count of Timestamp
Aware	27
Highly aware	40
Not at all aware	3
Not Aware	13
Somewhat Aware	19
Grand Total	102

Source: Primary data.

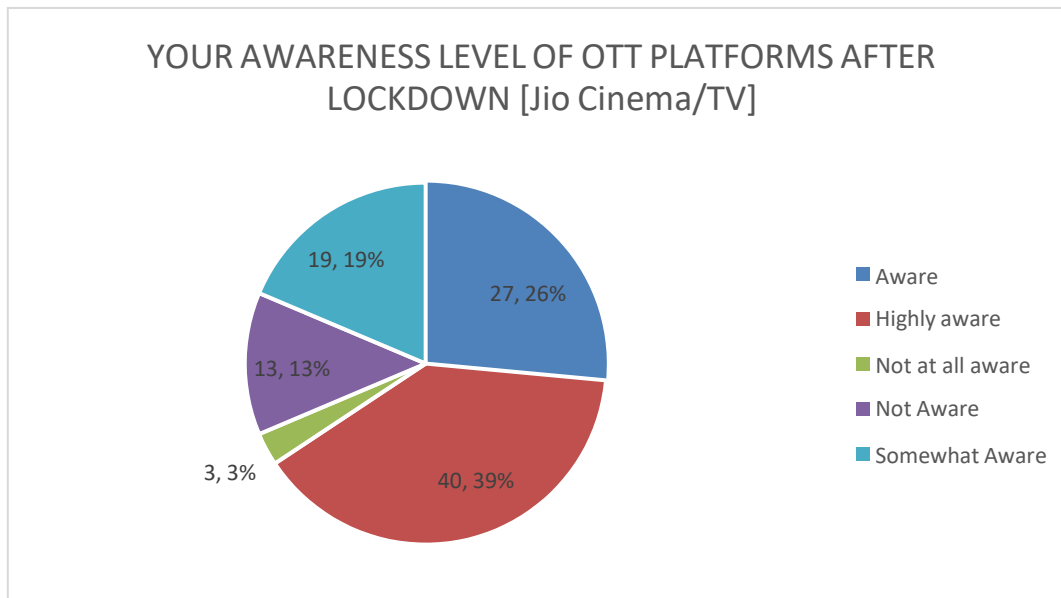


Chart 4.1.35: YOUR AWARENESS LEVEL OF OTT PLATFORMS AFTER LOCKDOWN [Jio Cinema/TV]

Interpretation

From the above table it is interpreted that the number of respondents who were highly aware before lockdown is 39%, aware is 27%, not at all aware 2%, not aware is 2% and somewhat aware 3%.

Table 4.1.36: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Amazon Prime]

Row Labels	Count of Timestamp
NO	23
YES	79
Grand Total	102

Source: Primary data.

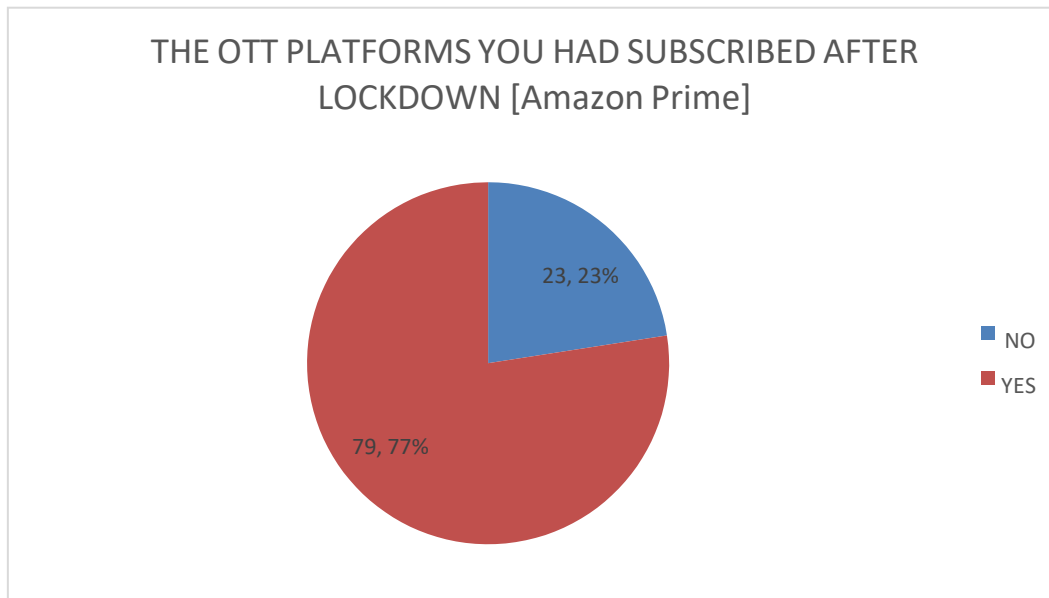


Chart 4.1.36: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Amazon Prime]

Interpretation

From the above table it is interpreted that 23% have not subscribed and 77% had subscribed after lockdown.

Table 4.1.37: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Netflix]

Row Labels	Count of Timestamp
NO	32
YES	70
Grand Total	102

Source: Primary data.

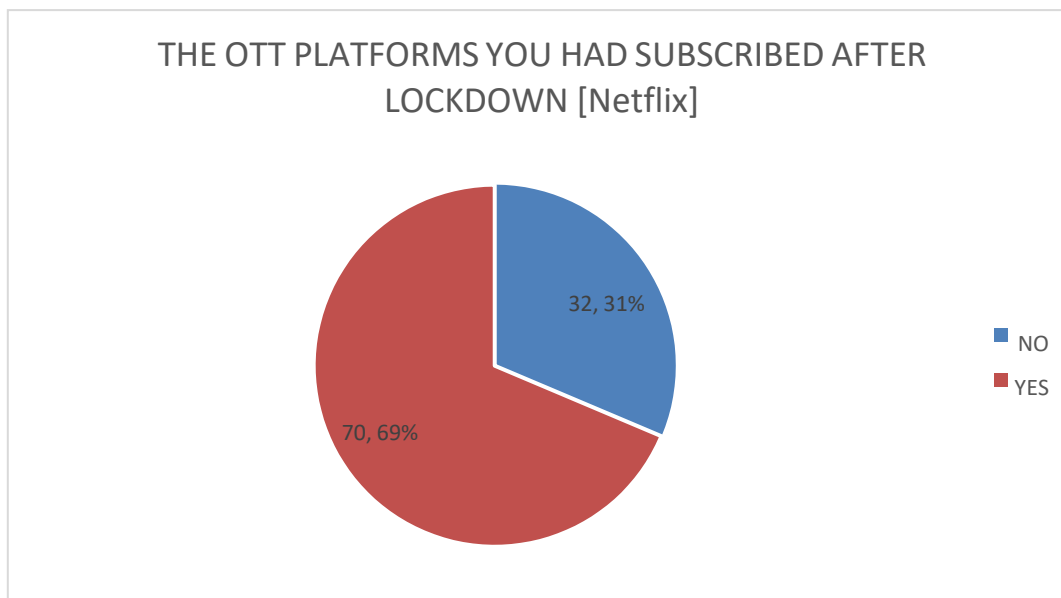


Chart 4.1.37: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Netflix]

Interpretation

From the above table it is interpreted that 31% have not subscribed and 69% had subscribed after lockdown.

Table 4.1.38: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Sun Nxt]

Row Labels	Count of Timestamp
NO	86
YES	16
Grand Total	102

Source: Primary data.

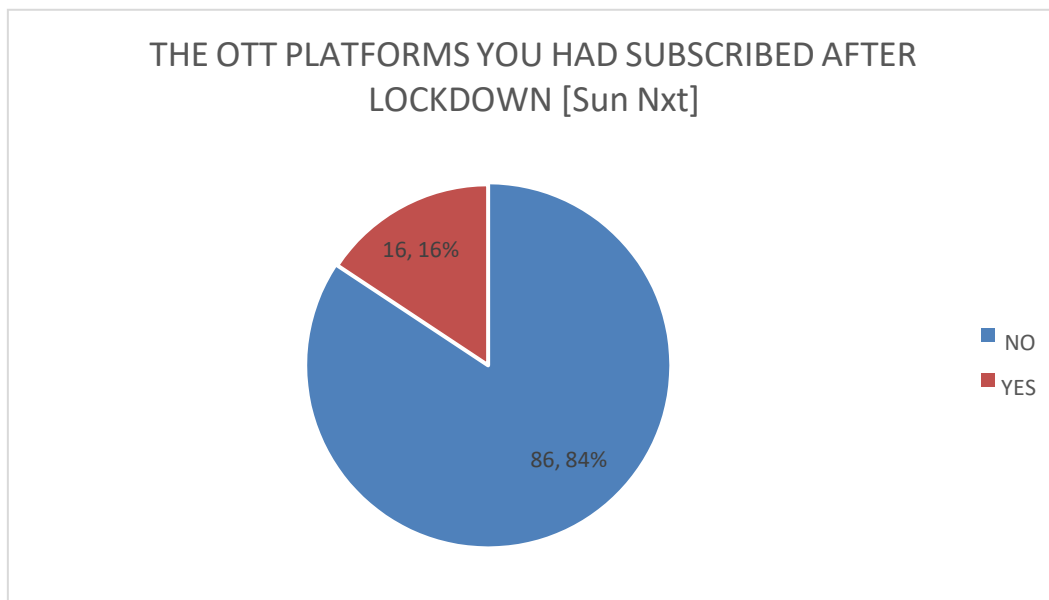


Chart 4.1.38: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Sun Nxt]

Interpretation

From the above table it is interpreted that 84% have not subscribed and 16% had subscribed after lockdown.

Table 4.1.39: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Disney Hotstar]

Row Labels	Count of Timestamp
NO	32
YES	70
Grand Total	102

Source: Primary data.

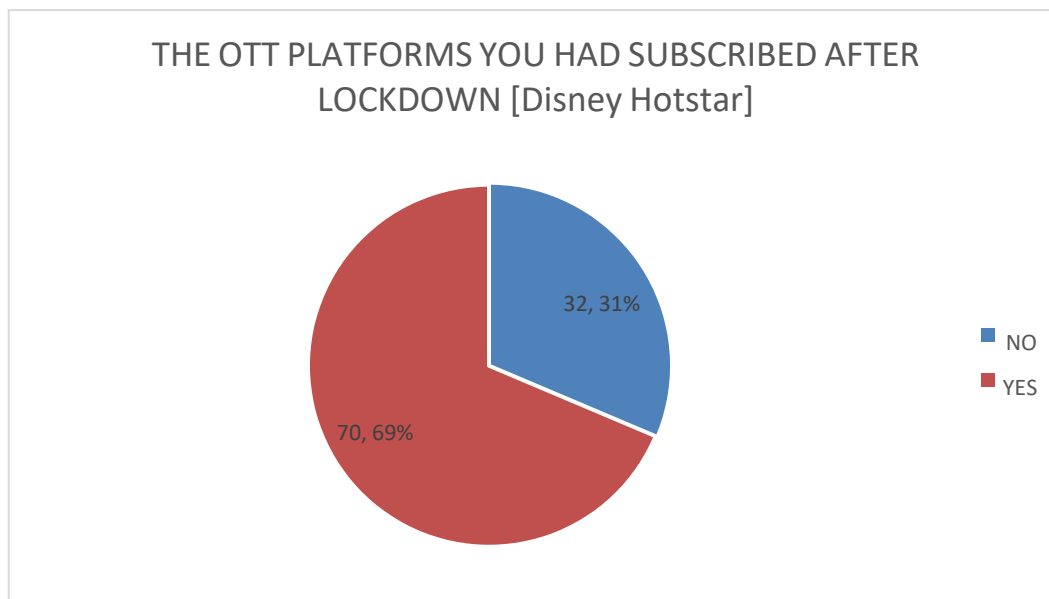


Chart 4.1.39: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Disney Hotstar]

Interpretation

From the above table it is interpreted that 36% have not subscribed and 64% had subscribed after lockdown.

Table 4.1.40: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Zee5]

Row Labels	Count of Timestamp
NO	73
YES	29
Grand Total	102

Source: Primary data.

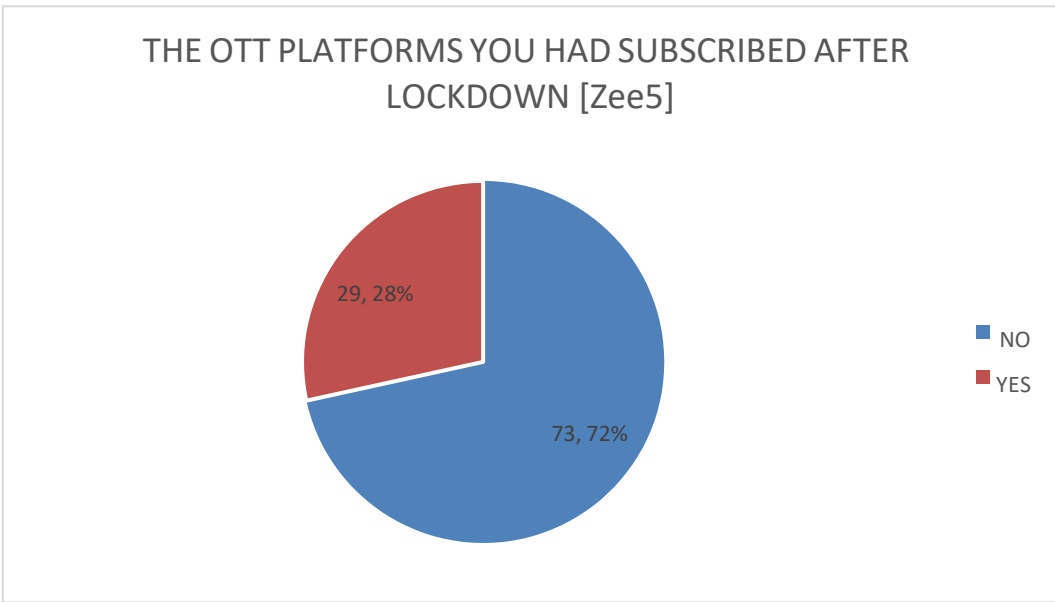


Chart 4.1.40: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Zee5]

Interpretation

From the above table it is interpreted that 36% have not subscribed and 64% had subscribed before lockdown.

Table 4.1.41: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Jio Cinema/TV]

Row Labels	Count of Timestamp
NO	74
YES	28
Grand Total	102

Source: Primary data.

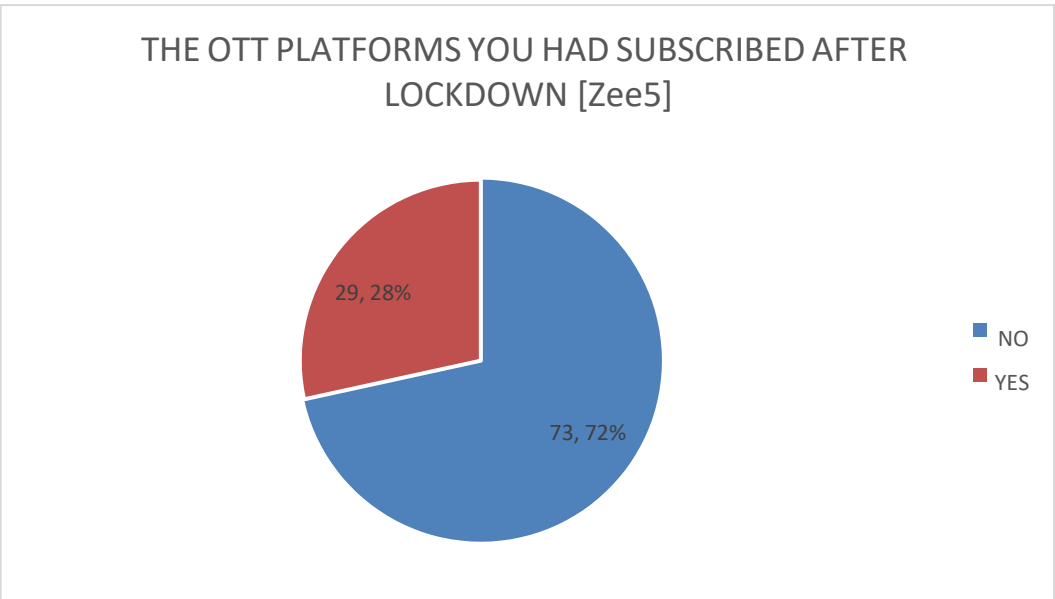


Chart 4.1.41: THE OTT PLATFORMS YOU HAD SUBSCRIBED AFTER LOCKDOWN [Jio Cinema/TV]

Interpretation

From the above table it is interpreted that 36% have not subscribed and 64% had subscribed before lockdown.

**Table 4.1.42: THE CONTENT YOU ACCESSED IN OTT PLATFORMS
AFTER LOCKDOWN**

Row Labels	Count of Timestamp
Animation/Cartoons	2
music	2
music;Animation/Cartoons	1
New Cinema Release	5
New Cinema Release;Old Cinemas	1
New Cinema Release;Old Cinemas;music	1
New Cinema Release;Old Cinemas;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Sports;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Sports;Webseries	2
New Cinema Release;Old Cinemas;Sports;Webseries;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Sports;Webseries;music;Animation/Cartoons	2
New Cinema Release;Old Cinemas;Sports;Webseries;music;Platform Originals	3
New Cinema Release;Old Cinemas;Sports;Webseries;music;Platform Originals;Animation/Cartoons	2
New Cinema Release;Old Cinemas;Sports;Webseries;Platform Originals	1
New Cinema Release;Old Cinemas;Sports;Webseries;Platform Originals;Animation/Cartoons	3
New Cinema Release;Old Cinemas;Webseries	2
New Cinema Release;Old Cinemas;Webseries;music;Animation/Cartoons	1
New Cinema Release;Old Cinemas;Webseries;music;Platform Originals	3
New Cinema Release;Old Cinemas;Webseries;music;Platform Originals;Animation/Cartoons	4
New Cinema Release;Old Cinemas;Webseries;Platform Originals	6
New Cinema Release;Old Cinemas;Webseries;Platform Originals;Animation/Cartoons	4
New Cinema Release;Sports;music	1
New Cinema Release;Sports;Webseries	1
New Cinema Release;Sports;Webseries;Animation/Cartoons	1
New Cinema Release;Sports;Webseries;music	3
New Cinema Release;Sports;Webseries;Platform Originals;Animation/Cartoons	2
New Cinema Release;Webseries	5

New Cinema Release;Webseries;music	1
New Cinema Release;Webseries;music;Animation/Cartoons	3
New Cinema Release;Webseries;music;Platform Originals	2
New Cinema Release;Webseries;Platform Originals	5
Old Cinemas	1
Old Cinemas;music;Animation/Cartoons	1
Old Cinemas;Sports;music	1
Old Cinemas;Sports;Webseries;music	1
Old Cinemas;Sports;Webseries;music;Platform Originals	1
Old Cinemas;Webseries	1
Old Cinemas;Webseries;music	1
Sports	1
Sports;Webseries	1
Sports;Webseries;music	2
Sports;Webseries;Platform Originals	1
Webseries	12
Webseries;music	3
Webseries;music;Platform Originals	1
Webseries;Platform Originals	2
Grand Total	102

Source: Primary data.

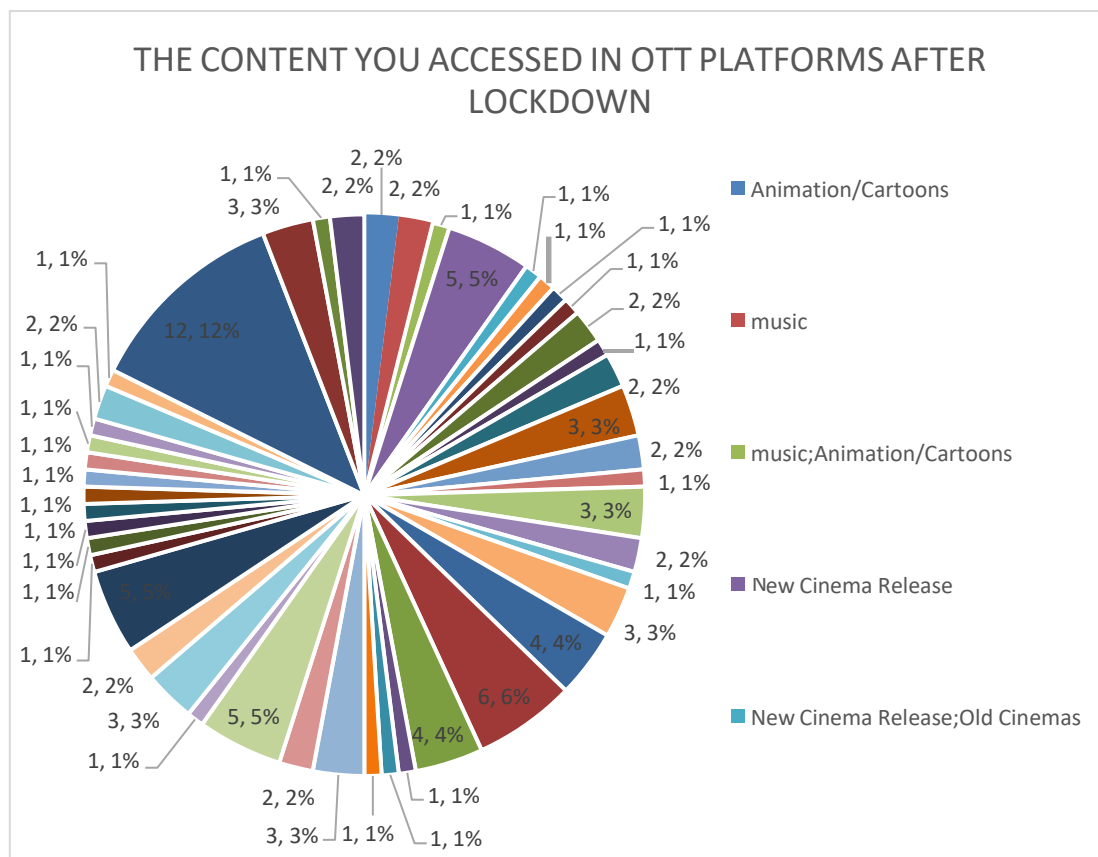


Chart 4.1.42: THE CONTENT YOU ACCESSED IN OTT PLATFORMS AFTER LOCKDOWN

Interpretation

From the above table it is interpreted that the highest viewed content is web series.

Table 4.1.43: THE IMPORTANT FACTOR THAT INFLUENCED YOU TO SUBSCRIBE OTT PLATFORMS AFTER LOCKDOWN

Row Labels	Count of Timestamp
Advertisements/Promotions induced me	2
Boredom	26
Did not enrol	8
IPL	8
Just wanted to try out the experience	5
New Movie releases	19
Webseries	34
Grand Total	102

Source: Primary data.

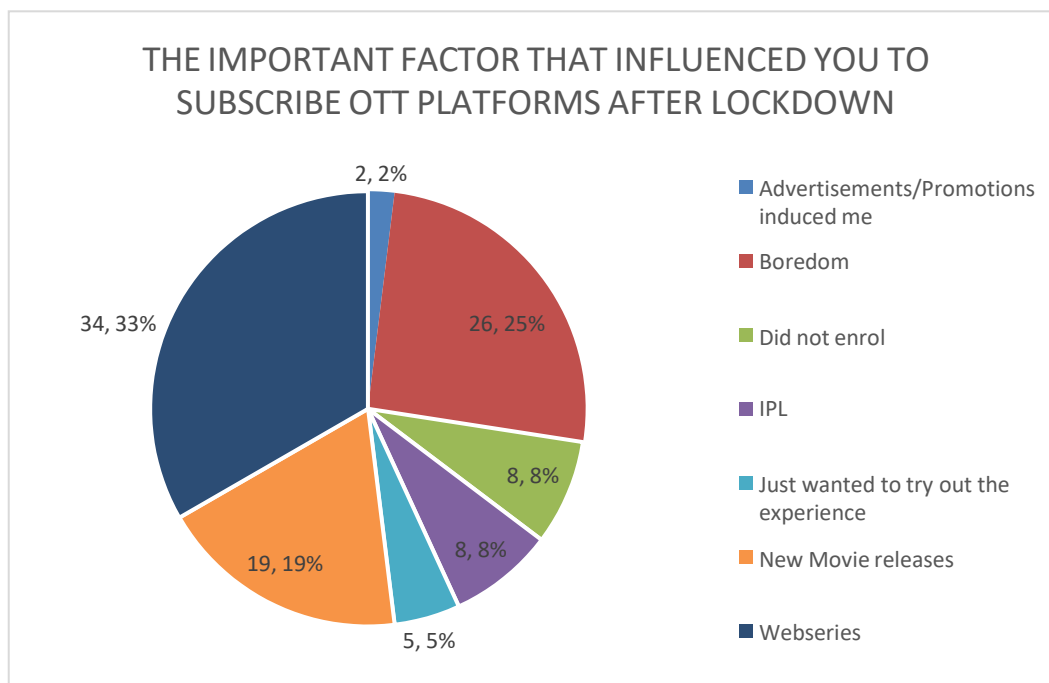


Chart 4.1.43: THE IMPORTANT FACTOR THAT INFLUENCED YOU TO SUBSCRIBE OTT PLATFORMS AFTER LOCKDOWN

Interpretation

From the above table it is interpreted that the most influencing factor to be webseries.

Table 4.1.44: THE TIME THAT YOU SPENT ON OTT PLATFORMS AFTER LOCKDOWN

Row Labels	Count of Timestamp
< 1 hr a week	7
>8 hr a week	27
1hr – 4hr in a week	37
5hr – 8hr in a week	24
Never	7
Grand Total	102

Source: Primary data.

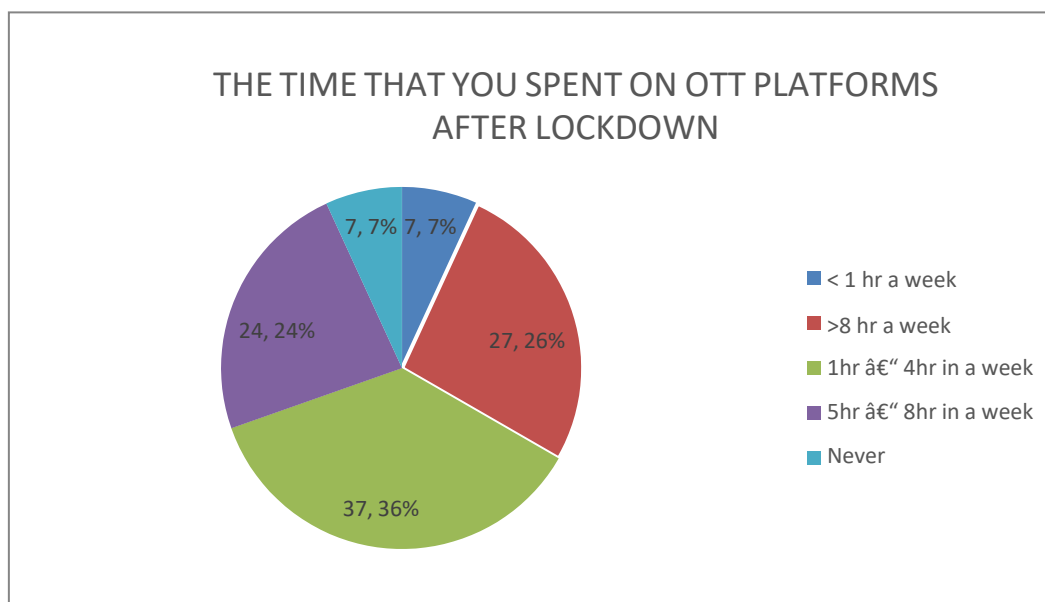


Chart 4.1.44: THE TIME THAT YOU SPENT ON OTT PLATFORMS AFTER LOCKDOWN

Interpretation

From the above table it is interpreted that the time spent > 8 hours has increased to 26%.

Table 4.1.45: DO YOU CONSIDER OTT PLATFORMS AS A SUBSTITUTE FOR THE TRADITIONAL MODE LIKE THEATRES, PLAYS, AND CONCERTS?

Row Labels	Count of Timestamp
MAYBE	35
NO	16
YES	51
Grand Total	102

Source: Primary data.

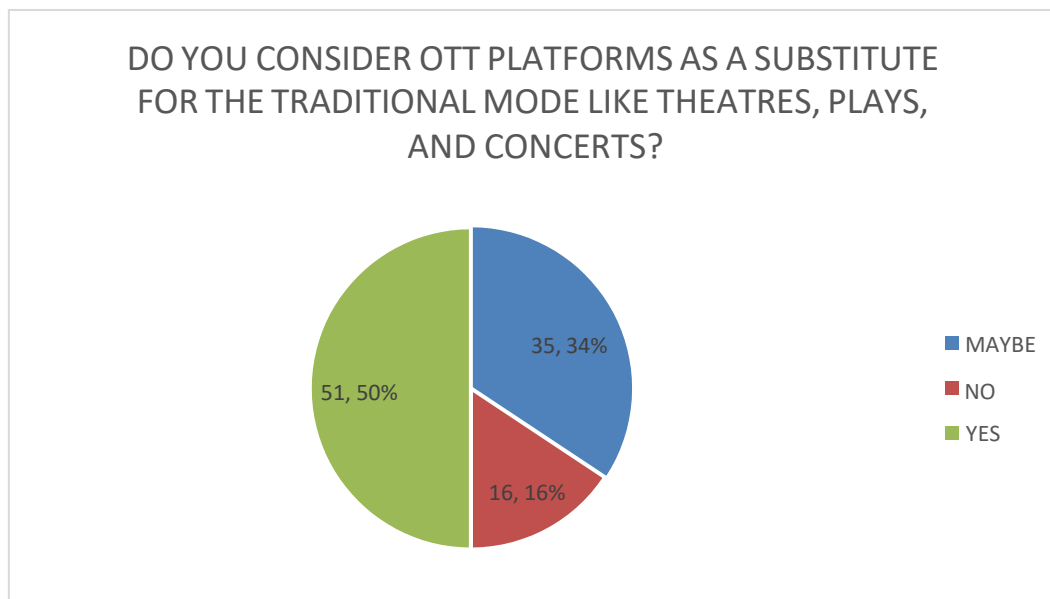


Chart 4.1.45: DO YOU CONSIDER OTT PLATFORMS AS A SUBSTITUTE FOR THE TRADITIONAL MODE LIKE THEATRES, PLAYS, AND CONCERTS?

Interpretation

From the above table it is interpreted that OTT platforms are preferred to be substitutes over traditional ones with a percent of 50%.

Table 4.1.46: WHAT IS GENERALLY YOUR SATISFACTION OF USING OTT PLATFORMS (after lockdown)

Row Labels	Count of Timestamp
Almost Same	13
Not at all Satisfied	1
Not Satisfied	3
Satisfied	48
Very much satisfied	37
Grand Total	102

Source: Primary data.

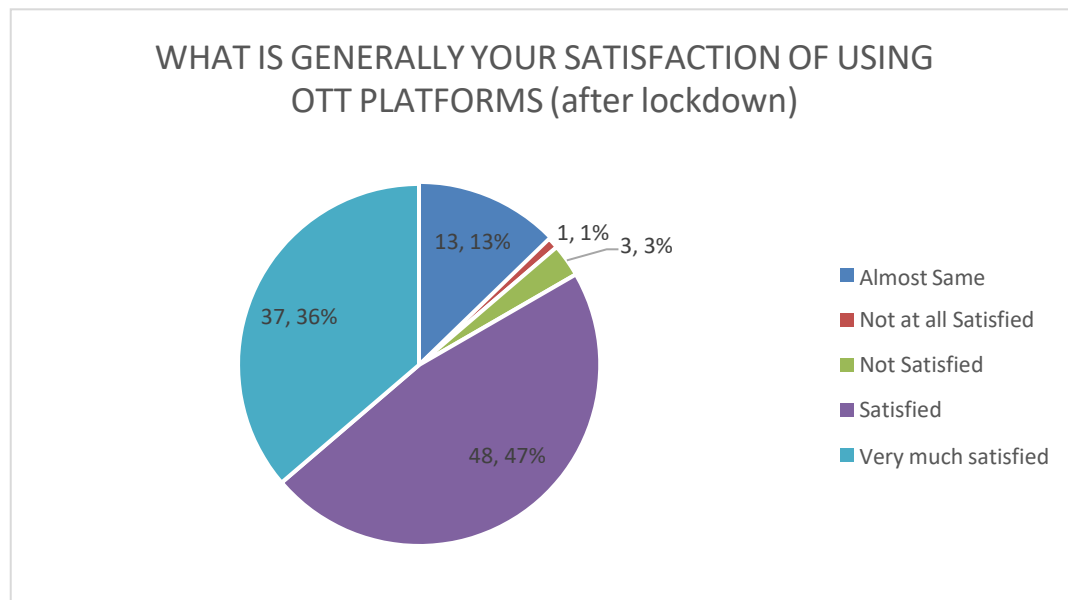


Chart 4.1.46: WHAT IS GENERALLY YOUR SATISFACTION OF USING OTT PLATFORMS (after lockdown)

Interpretation

From the above table it is interpreted that satisfaction level is 83% after lockdown greater than the before lockdown level.

Table 4.1.47: WHAT IS GENERALLY YOUR SATISFACTION OF USING TRADITIONAL PLATFORMS (THEATRES, PLAYS, AND CONCERTS. (after lockdown)

Row Labels	Count of Timestamp
Dissatisfied	6
Neutral	27
Satisfied	25
Very dissatisfied	1
Very satisfied	13
(blank)	30
Grand Total	102

Source: Primary data.

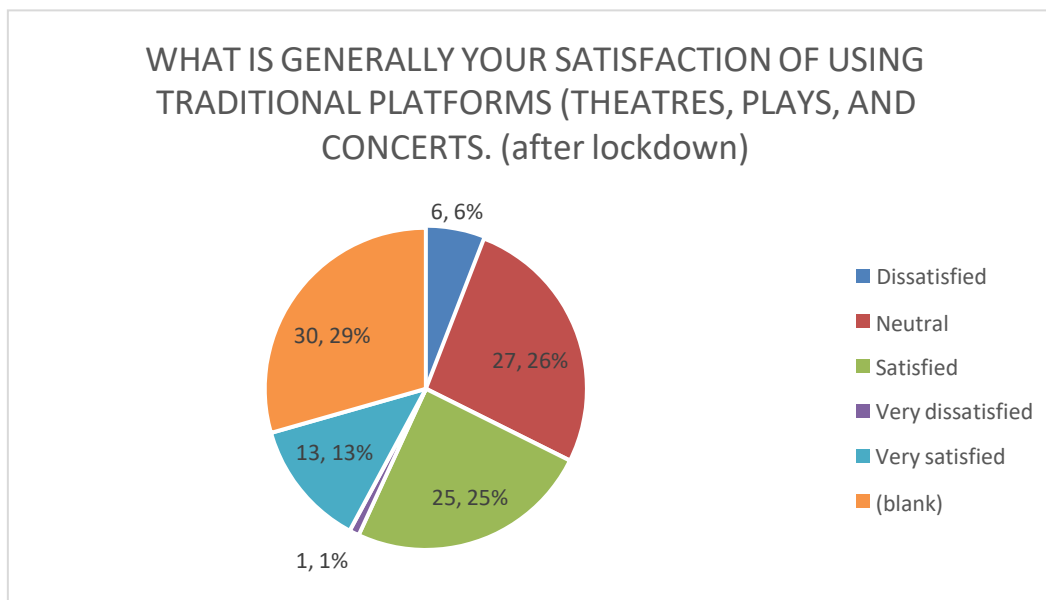


Chart 4.1.47: WHAT IS GENERALLY YOUR SATISFACTION OF USING TRADITIONAL PLATFORMS (THEATRES, PLAYS, AND CONCERTS. (after lockdown)

Interpretation

From the above table it is interpreted that the satisfaction level of traditional entertainment is 13%.

Table 4.1.48: WHICH DO YOU PREFER?

Row Labels	Count of Timestamp
OTT PLATFORMS	67
TRADITIONAL MODE OF ENTERTAINMENT.	35
Grand Total	102

Source: Primary data.

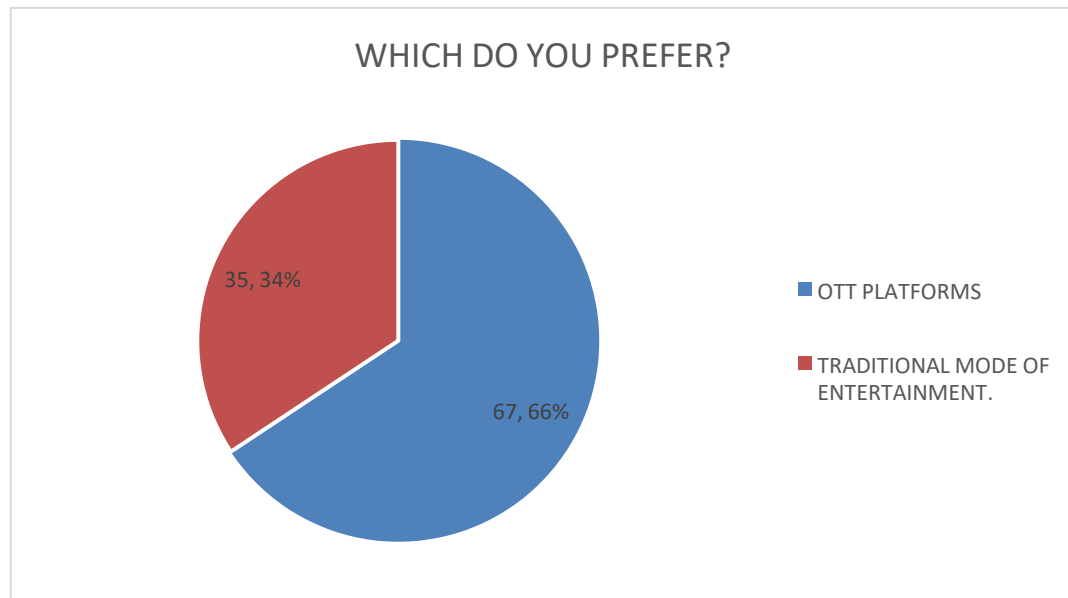


Chart 4.1.48: WHICH DO YOU PREFER?

Interpretation

From the above table it is interpreted clearly that the OTT platforms are preferred over traditional ones with 66% more than half the sample size.

4.2 PAIRED T-TEST

Table 4.2.1: Table showing the motivation level of OTT usage by people before and after lockdown.

Null Hypothesis (H_0) - There is no significant difference between the motivation level, before and after lockdown.

Alternative Hypothesis (H_1) - There is significant difference between the motivation level, before and after lockdown.

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pair 1 Satisfactionbefore	3.19	102	.962	.095
Satisfactionafter	4.15	102	.825	.082

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 Satisfactionbefore & satisfactionafter	102	.040	.690

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 satisfactionbefore - satisfactionafter	-.961	1.242	.123	-1.205	-.717	-7.812	101	.000

Source: Primary data.

INTERPRETATION:

Since $|t| \geq 2.262$ (i.e., $|-7.812| > 2.262$) we reject H_0 and accept H_1 which means there is significant difference between the motivation level of OTT usage before and after lockdown.

And also the mean value 3.19(before lockdown) is different from 4.15(after lockdown) hence accept H_1 .

4.3 T-TEST

Table 4.3.1: Table showing the preference of mode of entertainment if it is OTT or Traditional mode.

Null Hypothesis H0 = There is no significant difference in preference from old traditional mode to OTT platforms.

Alternate Hypothesis H1= There is significant difference in preference from old traditional mode to OTT platforms.

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error Mean
PREFERENCE	102	1.34	.477	.047

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
PREFERENCE	28.432	101	.000	1.343	1.25	1.44

Source: Primary data.

INTERPRETATION-

Since the value of $p < 0.05$ @ 95% (i.e., $0.000 < 0.05$) reject H_0 and accept H_1 which means there is significant difference in preference from old traditional mode to OTT platforms and that OTT has been preferred majorly after lockdown.

CHAPTER 5

5.1 FINDINGS

1. Majority (85.33%) of the respondents fall in the age category of 21 to 30 years.
2. Majority (64.7%) of the respondents are Female.
3. Majority (52.9%) of the respondents are UG Graduates.
4. Majority (37.3%) of the respondents are >70k income category.
5. Majority (75.5%) of the respondents are Single.
6. Majority (62%) of the respondents are says Amazon Prime to be more known before lockdown.
7. Majority (52%) of the respondents says Amazon Prime was subscribed before lockdown.
8. Majority (39.9%) of the respondents are influenced by web series.
9. Majority (43.1%) of the respondents says 1-4 hours the time spent on OTT platforms before lockdown.
10. Majority (79.7%) of the respondents says lack of hardware to be barrier.
11. Majority (36.67%) of the respondents says were satisfied with OTT.
12. Majority (38%) of the respondents says Satisfied in traditional modes.
13. Majority (82%) of the respondents are says Amazon Prime to be more known before lockdown.
14. Majority (79%) of the respondents says Amazon Prime was subscribed before lockdown.
15. Majority (33.9%) of the respondents are influenced by web series.
16. Majority (38.1%) of the respondents says 1-4 hours the time spent on OTT platforms before lockdown.
17. Majority (84%) of the respondents says OTT as substitute for traditional mode.
18. Majority (88.33%) of the respondents says satisfaction level in using OTT is high after lockdown.
19. Majority (34.33%) of the respondents says satisfaction level in using traditional after lockdown.

20. Majority (65%) of the respondents prefer OTT over traditional modes.

5.2 SUGGESTION

- The overall experience index from the study reveals that the satisfaction level in using OTT platforms after lockdown has increased than before lockdown mainly because of two factors
 - New movie release.
 - Psychology.
- Some of the respondents did complain about the cost of subscription to be factor standing as barrier so adjusting or creating new subscription plans according to the needs would pull up OTT even more to the sky.
- More attractive advertisement with a wider plan should be provided.
- And as for traditional modes protections, social distancing, sanitizing and promoting the pre said could help.

5.3 CONCLUSION

The findings of this study show that lockdown has played a major role in the increase in viewership of OTT platforms, as people working from home are also using OTT platforms more. The satisfaction level of users has increased that users are willing to make on OTT platforms is Rs 100-500 (per month). The satisfaction level of customers is directly related to space to watch with family, time to use OTT platforms, the quality of content on OTT platforms and preference of OTT platform over television or theaters.

The study finds that there is a discernible rise in the prevalence of OTT as a preferred medium, a habit solidified by the formerly unheard-of lockdown due to the highly virulent COVID-19 pandemic. The main reasons for OTT popularity are availability of cross- cultural content, a subscription to virtually unlimited content, and the satisfaction it provides.

Also vital are factors like increasing penetration of smartphones and availability of internet data at competitive prices in India. While OTT is looking forward to capturing a new horizon, the habitual preference for TV media cannot be ruled out. Web series emerges as another favorite program format. Lockdown, is not merely is social or political mandate, but also cues a looming economic crisis of global scale. The world as we knew is will have changed, mostly for better hopefully, but how the media scenario pans out will, besides consumer attitudes, be largely dependent on the economic situation post lockdown.

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ANNEXURE – I

QUESTIONNAIRE

Part 1: Demography

1) My Age (In years)

- a) 14-21
- b) 21-30
- c) 30-35
- d) 35-40
- e) ABOVE 40

2) My Gender

Male Female

3) My Qualification

- a) UG
- b) PG
- c) DIPLOMA
- d) SCHOOLING

4) My Marital Status

Single Married

5) My Monthly Family Income

- a) Rs.10,000-30,000
- b) Rs.30,001-50,000
- c) Rs.50,001-70,000
- d) Above Rs.70,000

Pre-covid (before march 2020)

6) My awareness level of OTT platforms before lockdown was:

Highly aware /Aware /somewhat aware /Not Aware /Not at all aware

Amazon Prime

Netflix

Disney Hotstar

Sun next

Zee5

Jio Cinema/TV

7) I subscribed to following OTT platforms before lockdown :

Yes

No

Amazon Prime

Sun next

Netflix

Disney Hotstar

Zee5

Jio Cinema/TV

8) I accessed OTT platform before lockdown 2020 for following content

Mostly

Sometimes

Never

New Cinema Release

Old Cinemas

Sports

Webseries

music

Platform Originals.

Animation/Cartoons

9) I rate the following factors as barriers to adoption of OTT platforms before Lockdown

	True	False
Was not aware of OTT Platform		
Was not aware of contents/benefits of OTT Platform		
Not felt the need for OTT Platform		
Resistance to explore a new platform		
Lack of hardware (smartphone/tab/laptop etc)		
Lack of broadband connectivity		
Cost of OTT subscription		
Cost of data consumption		

10) The most important factor that influenced me to subscribe OTT platform before lockdown:

- a) Did not enrol
- b) Advertisements/Promotions induced me
- c) Peer pressure (Seeing my peers subscribe)
- d) Just wanted to try out the experience
- e) Webseries
- f) IPL
- g) New Movie releases
- h) Boredom

11) The Time that I spent on OTT platform before lockdown :

- a) Never
- b) < 1 hr a week
- c) 1hr - 4hr in a week
- d) 5hr - 8hr in a week
- e) >8 hr a week

12) What generally is your satisfaction of using OTT platforms (before lockdown)

- a) Very Satisfied
- b) Satisfied
- c) Neutral
- d) Dissatisfied
- e) Very satisfied

13) What generally is your satisfaction of using traditional entertainment platforms (before lockdown)

- a) Very satisfied
- b) Satisfied
- c) Neutral
- d) Dissatisfied
- e) Very dissatisfied

Covid period

14) My awareness level of OTT platforms after lockdown was:

Highly aware /Aware /somewhat aware /Not Aware /Not at all aware

Amazon Prime

Netflix

Disney Hotstar

Sun nxt

Zee5

Jio Cinema/TV

15) I subscribed to following OTT platforms after lockdown :

	Yes	No
Amazon Prime		
Sun next		
Netflix		
Disney Hotstar		
Zee5		
Jio Cinema/TV		

16) I accessed OTT platform after lockdown 2020 for following content

	Mostly Never	Sometimes
New Cinema Release		
Old Cinemas		
Sports		
Webseries		
music		
Platform Originals.		
Animation/Cartoon		

17) I rate the following factors as barriers to adoption of OTT platforms after
Lockdown

	True	False
Was not aware of OTT Platform		
Was not aware of contents/benefits of OTT Platform		
Not felt the need for OTT Platform		
Resistance to explore a new platform		
Lack of hardware (smartphone/tab/laptop etc)		

Lack of broadband connectivity
Cost of OTT subscription
Cost of data consumption

18) The most important factor that influenced me to subscribe OTT platform after lockdown:

- a) Did not enrol
- b) Advertisements/Promotions induced me
- c) Peer pressure (Seeing my peers subscribe)
- d) Just wanted to try out the experience
- e) Webseries
- f) IPL
- g) New Movie releases
- h) Boredom

19) The Time that I spent on OTT platform after lockdown :

- a) Never
- b) < 1 hr a week
- c) 1hr - 4hr in a week
- d) 5hr - 8hr in a week
- e) >8 hr a week

20) What generally is your satisfaction of using OTT platforms (after lockdown)

- a) Very Satisfied
- b) Satisfied
- c) Neutral
- d) Dissatisfied
- e) Very satisfied

21) What generally is your satisfaction of using traditional entertainment platforms (after lockdown)

- a) Very satisfied
- b) Satisfied
- c) Neutral
- d) Dissatisfied
- e) Very dissatisfied

22) Which do you prefer?

- a) OTT PLATFORMS
- b) TRADITIONAL MODE OF ENTERTAINMENT.

A STUDY ON SATISFACTION LEVEL OF OTT PLATFORM USAGE BY PEOPLE, PRE AND DURING COVID

Abstract

The outbreak of COVID-19 saw a robust increase in viewership of over-the-top (OTT) media platforms after lockdown began. This study aims to investigate the impact of COVID-19 on OTT platforms and the satisfaction level in using OTT platforms in Chennai, as it has led to reshaping consumer content preferences. The paper also delves into the indirect role of satisfaction and habit in affecting the aforesaid linkages. With the world facing the impact of the pandemic, the implications emerging from the study present an opportunity to the providers of OTT platforms to capitalize on the perceived change to the best of their advantage.

Key Words: Consumer preference, Satisfaction level, OTT platforms.

Introduction

Internet has changed the consumption patterns of the audience leading the producers to come up with inventive programs and content distribution platforms that were previously unheard of. One such invention was OTT platforms that made direct to consumer chain possible. OTT or Over-the-top content platforms are the media platforms that according to Tata Consultancy Services are “the platforms that deliver film and television content, bypassing the conventional distribution streams of cable and satellite TV, from producer to consumer directly, an exchange driven by Internet.” Some of the commonest OTT platforms in India and elsewhere include Netflix, Disney Hotstar, Amazon Prime Video, Sun Nxt, etc.

With a hitherto unprecedented pandemic forcing the public to remain indoors and offices, schools and businesses being shut, a discernible rise in the demand of OTT content has been noticed. COVID-19, a deadly strain of coronavirus, with abnormally high rate of infection and the absence of a concrete cure for this outbreak have led countries all across the world to go into complete lockdown to tackle the spread of the virus. Crores of people suddenly have more time on their hands than they can possibly spend. In this situation, films and entertainment content have emerged as the saviour especially on-demand video content. So, to study and understand the trend of the impact of coronavirus in the online entertainment industry, and the satisfaction level of usage by people this research aims to conduct a survey on the online platform (OTT) users in the Chennai market.

Literature Review

Park, Sungwook; Kwon, Youngsun (2019) : Research on the Relationship between the Growth of OTT Service Market and the Change in the Structure of the Pay-TV Market, 30th European Conference of the International Telecommunications Society (ITS): "Towards a Connected and Automated Society", Helsinki, Finland, 16th-19th June, 2019, International Telecommunications Society (ITS), Calgary
Park, Sungwook; Kwon, Youngsun (2019) had studied the growth of OTT service market and also looks upon the emergence of “Over the Top (OTT)” as the most recent “disruptive innovation” following the digital era in the broadcasting industry..

PricewaterhouseCoopers. (n.d.). Television and OTT. Retrieved April 21, 2020, reviewed that the use of television and OTT platforms and how it has been affected with the rise of lockdown and the amount of interest people showed to each of the platforms.

Deloitte. (n.d.). Digital Media: Rise of On-demand Content. Retrieved April 15, 2020. The paper reviewed about the rise in the demand of online content and reasons behind such sudden drastic changes. It also studied the pattern of rise in the usage of on-demand content.

Mandavia, M. (2019, September 26). India has second highest number of Internet users after China: Report. **Retrieved April 10, 2020.** The report reviewed that India is having the highest count of internet users and that China takes place one. The entire study revolves around the number of internet users.

Dasgupta, Dr. S., & Grover, Dr. P. (2019). UNDERSTANDING ADOPTION FACTORS OF OVER-THE-TOP VIDEO SERVICES AMONG MILLENNIAL CONSUMERS. This reviews the adoption of OTT platform contents over the traditional ones over time. The adoption has had many valid reasons and explanation and the millennial customers were the targeted sample, 10(1), 61– 71.

Singh, Paramveer. (2019). New Media as a Change Agent of Indian Television and Cinema: A study of over the top Platforms. It reviewed the new media change ad many people have started to shift from traditional methods or platforms like plays, shows, theaters and such. The chage agent of Indian television and Cinema has been studied and thus reviewed.

Bhavsar, R. (2018). The Burgeoning Digital Media Consumption: A Challenge for Traditional Television and Advertising Industries – An Analysis. Amity Journal of Media & Communication Studies, reviewed the upcoming and uprising in the digital media consumption, it has been noted that there has been an increase in the consumption of digital media which is challenge for the traditional modes, 8(1), 17–23. Retrieved from

Navsangeet Saini, (2020) Usage Of Ott Platforms During Covid-19 Lockdown: Trends, Rationale And Implications– Palarch’s Journal of Archaeology of Egypt/Egyptology **17(6)**, ISSN 1567-214X.

Navsangeet Saini, in his paper talks about how OTT usage gas been since corona from the start of lockdown. It is in the wake of these trends and statistics of increasing preference and dependence on OTT platforms for entertainment, information and engagement among the viewers that this study has been conducted.

Research Methodology

Need and scope for study-

- To analyze the impact of novel corona virus on the OTT platforms.
- To analyze if there any changes in the usage pattern and satisfaction of subscribers before and after lockdown.

Objective of the study-

This project is designed mainly to identify and evaluate the satisfaction level of OTT usage before and during COVID-19.

Primary objective: -

To study about the 'satisfaction level of online entertainment (OTT) pre and during COVID-19' targeted on people of Chennai.

Secondary objective: -

To study the preference of people over OTT and Traditional modes of entertainment.

Sampling Technique-**Convenience sampling method**

A convenience sample is one of the main types of non-probability sampling methods. A convenience sample is made up of people who are easy to reach.

Snow ball sampling

Snowball sampling or chain-referral sampling is defined as a non-probability sampling technique in which the samples have traits that are rare to find.

This is a sampling technique, in which existing subjects provide referrals to recruit samples required for a research study.

Analysis and Findings

In this chapter, effort has been made to analyze statistically the findings of the survey.

PAIRED T-TEST

Null Hypothesis (H0) – There is no significant difference between the motivation level, before and after lockdown.

Alternative Hypothesis (H1) - There is significant difference between the motivation level, before and after lockdown.

Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error
Pair 1 Satisfactionbefore	3.19	102	.962	.095
Satisfactionafter	4.15	102	.825	.082

Paired Samples Correlations

	N	Correlation	Sig.
Pair 1 Satisfactionbefore & satisfactionafter	102	.040	.690

Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
Pair 1 satisfaction before - satisfaction after	-.961	1.242	.123	-1.205	-.717	-7.812	101	.000

Source: Primary data.

Interpretation-

Since $|t| \geq 2.262$ (i.e., $|-7.812| > 2.262$) we reject H_0 and accept H_1 which means there is significant difference between the motivation level of OTT usage before and after lockdown. And also the mean value 3.19(before lockdown) is different from 4.15(after lockdown) hence accept H_1 .

T-TEST

Null Hypothesis H0 = There is no significant difference in preference from old traditional mode to OTT platforms.

Alternate Hypothesis H1= There is significant difference in preference from old traditional mode to OTT platforms.

One-Sample Statistics

	N	Mean	Std. Deviation	Std. Error
PREFERENCE	102	1.34	.477	.047

One-Sample Test

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
PREFERENCE	28.432	101	.000	1.343	1.25	1.44

Source: Primary data.

Interpretation-

- Since the value of $p < 0.05$ @ 95% (i.e., $0.000 < 0.05$) reject H_0 and accept H_1 which means there is significant difference in preference from old traditional mode to OTT platforms and that OTT has been preferred majorly after lockdown.

Findings

- Majority (65%) of the respondents prefer OTT over traditional modes.
- Majority (36.67%) of the respondents says were satisfied with OTT before and (88.78) after the lockdown.

Conclusion

The findings of this study show that lockdown has played a major role in the increase in viewership of OTT platforms, as people working from home are also using OTT platforms more. The satisfaction level of users has increased that users are willing to make on OTT platforms is Rs 100–500 (per month). The satisfaction level of customers is directly related to space to watch with family, time to use OTT platforms, the quality of content on OTT platforms and preference of OTT platform over television or theaters.

It finds that there is a discernible rise in the prevalence of OTT as a preferred medium, a habit solidified by the formerly unheard-of lockdown due to the highly virulent COVID-19 pandemic. The main reasons for OTT popularity are availability of cross- cultural content, a subscription to virtually unlimited content, and the satisfaction it provides.

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