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Original Article

Consumer Perception Towards OTT Media Channels

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Abstract: *The introduction of Over-the-Top (OTT) video streaming services through national and international providers has changed consumer behaviour towards entertainment subscription. The study aims to identify the reasons for subscribing and not subscribing to OTT services. The primary purpose is to test the factors affecting consumers' decision towards OTT subscription. The outbreak of COVID-19 saw a robust increase in its viewership. This study aims to investigate the impact of COVID-19 on OTT platforms in India, as it has led to reshaping consumer content preferences. The authors have conducted primary research by doing a survey and focus group discussion. The study emphasized on the impact of various factors such as time, content, convenience, satisfaction and work from home (WFH) on OTT platforms during the COVID-19 crisis and on change in consumer behavior prior to lockdown and after. The findings of this study show that lockdown has played a substantial role in the rise of viewership of OTT platforms, as people working from home are using OTT platforms more. The average hours spent on OTT have increased from 0–2 hours to 2–5 hours and average spending that users are willing to make on OTT platforms is INR100–300 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 device to view OTT contents. Factors such as age group, occupation, city and income groups determine the usage of the OTT platform. This is an original study; it has been conducted to identify the major determinants of consumer buying behaviour of OTT channels and analyse the needs of customer that impact their satisfaction level. The context of the study is the Indian OTT service market which is highly heterogenous and therefore, this descriptive research provides useful insights to the OTT streaming service providers operating in this competitive space. to understand the potentials of OTT platforms in the Indian market, and the changed behaviour towards media consumption, identify the reasons behind the change and also with big screens opening up, whether OTT space are capable of holding up the interest of the audience.*

Keywords: *OTT, Technology Development, Video Content, Cord-Cutters, Internet, Customized Content.*

I. INTRODUCTION

With the technology development and the rise in internet subscriptions, connectivity across the world has increased enormously. There has been a massive change in the media consumption pattern, which has impacted the entertainment space immensely. Over The Top (OTT) is a revolutionized media platform meant for providing video content on-demand over the internet without the need for conventional satellite pay TV or cable operators. With the ever-increasing numbers of smartphone users across the globe, there has been an increasing trend of consuming video content, especially the millennials. Consumption of video content has undergone a radical change, thereby ushering in huge disruption in the Media and Entertainment industry. Content has emerged as a new currency. OTT platforms are now used to reach consumers directly, whereas OTT channels focus on managing the content, brand, data, monetization, and user experience. New business models are evolving, which has set off a series of changes in OTT consumption, such as (i) Space Shifting leading to unlimited data storage in devices, (ii) Time Shifting to achieve operational efficiency and improve flexibility and (iii) Place Shifting enabling viewers to choose their own devices *(Maheswari et al., 2019).* The market value of OTT was at USD 101.42 Billion FY 2020, and it is expected to reach USD 223.07 Billion by 2026, registering a CAGR of 13.87% during the period of 2021 - 2026*(Mordor Intelligence, 2020)*. The main drivers of OTT could be the development of technology, increased internet penetration and a rise in disposable income leading to the penetration of smart TVs. A noticeable shift could be observed from conventional TV viewing to channels such as Netflix, Prime Video, Disney Hotstar, Discovery Plus or YouTube.

The content streaming market in India is a hot pocket for OTT channels. The media houses through their different business models, are generating revenue and creating customized video content. Live streaming too, has emerged as a focal point for OTT service providers, especially with the growth of viewership of sports genre *(Menon and Parekh, 2017).* Production houses in India are investing heavily in multi-episode web series, launching their new projects and multi-starrer movies which are released on these OTT channels. A sizeable audience of OTT comprises gen Z and millennials; binge-watching has emerged as a common media consumption behaviour.

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This research paper attempts to comprehend OTT platforms, identify the major growth drivers, explore the determinants of the media consumption pattern of Indian audiences and understand their experiences.

A) Conceptual Background

The behavior that consumers demonstrate in searching for, purchasing, using, evaluating, and disposing of products, services, and ideas comprises the subject matter of consumer buying behaviour wherein buyers are broadly categorized into two - shoppers that purchase for personal consumption (B2C) and those who purchase for further business (B2B) *(Schiffman and Kanuk,1997).* With the development of the marketing perspective, research related to consumer buying behaviour has started being accepted by business houses worldwide. Shoppers reflect the responses exhibited by consumers at times of shopping both online and/ or offline while purchasing a product or service, such as search engine consultations, discussing with peer groups or friends, or even with the youngest family member, engaging in social media conversations and reacting to various situations. Purchase decisions are often influenced by socio-cultural reasons personal and /or psychological factors. Therefore, by minutely researching consumption behaviour, marketers discern the product gaps, explore those which have become obsolete determine the trends so as to keep the clients engaged, thereby converting them into customers. In the current times, research on e-consumer behaviour is gaining momentum, which differs from conventional shoppers *(Dennis et al., 2004)*, wherein buyers concentrate on functional and utilitarian considerations *(Brown et al.,2003)* and tend to be highly educated with higher socio-economic status. Few other studies say shoppers' orientation in conventional and e-buying is similar as there is evidence of social interactions *(Jayawardhena et al., 2007)* on web platforms, social networking sites as well as e-WOM. *(Wright, 2008)*

II. LITERATURE REVIEW

According to Lulandala (2022), there are Seven durable OTT methods including competitively cheap pricing, improved client satisfaction, the launch of novel service plans, content localization, strategic collaboration, technological adaptability, and proactive sales promotion. Following the implementation of these techniques, customers' use of OTT increased from occasional to habitual. Convenience, ease of access, risk of contracting COVID-19, diversity and quality of content, online reviews, and pricing all influence consumer preference for OTT. Furthermore, this survey demonstrated customers' diverse OTT experiences.

According to Hess et al. (2022), Social media celebrities have grown in importance as a promotional channel. However, little is understood about how they create reputational capital, which impacts endorsement efficacy, particularly when contrasted with conventional celebrity endorsers. Karunakaran et al. (2022), in their research, focus on the drivers of customer pleasure when accessing content via Over the Top (OTT) media services in Tamil Nadu, India. The Uses and Gratifications Theory (UGT), an important form of the theory of communication based on five requirements: cognitive, affective, personal integrative, social integrative, and escape, has a long history of explaining how individuals actively utilize media to satisfy their requirements. Although UGT has been used in several studies to analyze consumer behavior and a variety of motivations for social media platforms, relatively little study has been done using UGT in relation to content consumption on over-the-top (OTT) platforms. In order to close this gap, this study, which is based on the UGT, examines a variety of need factors that affect Generation Z's consumption of OTT content and assesses whether or not they have a substantial influence on this behavior.

With the continued lockdown due to Covid 19 pandemic, consumption of video content witnessed a sharp surge, up to 19% in metropolitan cities and 23% in non-metro Indian towns. As quoted by India Brand Equity Foundation, paid subscriptions on video content grew up to 29 million within a span of four months, i.e. by July 2020. Initially, the majority of viewers were male, but with the prolonged lockdown, OTT platforms could woo women viewers, both from tier 1 and 2 cities of the country, with their women-centric content; SEO history, though, shows mixed response towards OTT channels FY 2020. Amazon Prime Video could sustain increased interest with 12.6 million downloads in India on the Play Store, followed by ZEE5 with 10.6 million downloads from certain geographies across India. (Figure ii) InMobi reports illustrate video streaming platforms that responded well in FY 2020. (Tauseef Shahidi, 2021) and user penetration will be 25.8% FY 2021 which is expected to hit 32.0% by 2025 (Statista, July 2021). As reported by PwC (2020), India is the world's fastest-growing OTT streaming market and shall emerge as the world's sixth largest by 2024, with an expected growth of 28.6% CAGR to touch revenues of $2.9 bn. According to The Data Sciences Division of Dentsu Aegis Network (DAN), India (Online, 2020), 65% of millennials and Gen Z prefer to watch video content on an OTT platform over TV, and it is expected to touch the $55 bn mark by 2024. The Broadcast Audience Research Council (BARC) noted that TV consumption in India had increased by 38% during the pre-COVID era. The country's TV programming consists of fiction tales, historical pieces, mythological stories, and supernatural thrills (Livemint, April 19, 2020). Social conventions that encourage social separation and individual isolation have led to a rise in digital use at home, which in turn has driven up the need for video streaming services that require a membership.

Spikes in these platforms have prompted advertisement marketers to shift from conventional entertainment platforms to OTT media channels so as to capitalize on the new business horizon (S. Kapur, 2020). Experimentations are on using the Subscription Based Video-On-Demand (SVOD) business models by players like Amazon, Netflix and few are going ahead with Advertisement-Based-On-Demand (AVOD) models such as TVF, MxPlayer, which is expected to rise at a CAGR of 24% to reach US$ 2.6 billion by 2025. As per the report by The Boston Consulting Group titled 'Diversion Goes Online', the Indian OTT market will reach $5 bn in size by 2023 (NASSCOM, 2020). In contrast, in rural areas, it is estimated to reach 0.650 billion by 2023 as there is a gradual increase in Internet penetration by telecom service providers, as OTT players are keen on developing regional content to satisfy the demand of rural markets (NASSCOM, 2020).

According to Broadcasting & Cable (2021), the world of streaming is fragmented; it is challenging to keep track of all the providers and their ways of accessing OTT and understand the diverse schemes of consumers' streaming subscription costs.

Social networking platforms also play a vital role in directing millennials towards the content showcased on OTT; these audiences discover the desired content through their peer group conversation on social media platforms. In the era of digitization, the consumers are the ones who convey the likings of the streaming videos; no satellite and cable fibers can control the content to be displayed. Moreover, the free subscription provided for one month by many of the platforms led to the extension of plans intrigued by content. Cost, Convenience, Content and Mobility are some of the key drivers of the growth of OTT Platforms. Due to the emergence of the OTT channels, the most striking aspect is the trend of *'cutting the chord'* trend which stands for *"the process of switching from traditional IPTV to video services accessed through a broadband connection, and hence it is Over-The-Top."* (Banerjee, Alleman and Rappoport,2013). The assorted content of the OTT channels created an immersive and extremely engaging experience for consumers.

The reports of KPMG (2019) highlight the key component for the success of an online video platform is the availability and quality of content that resonates well with the audience. Both the quality and quantity are extremely significant in attracting and retaining customers on online video platforms.

According to Singh., DP (2019), demand for OTT applications and content has shot up after a cheaper data pack was launched by Reliance Jio. The Indian entertainment business has experienced rapid expansion as a result of the availability of 4G internet, which offers faster and more affordable service, and the existence of over 400 million smartphone users. Two of the largest foreign players in online streaming media are Netflix and Amazon, both of which began operating in India in 2016. As part of their partnership with Airtel, Netflix is providing a complimentary three-month subscription with every postpaid Airtel connection. According to IBEF (2018), Twitter stated in September 2018 that it would be partnering with 12 Indian companies to stream sports, entertainment, and news videos. Thanks to these internet channels, Hollywood and Bollywood collaboration is also expanding significantly.

III. PURPOSE OF THE STUDY

The Over-the-Top (OTT) video streaming service providers have changed consumer behaviour towards entertainment subscriptions. This study aims to identify the major determinants of consumer buying behaviour of OTT channels, test the factors affecting consumers' decision towards channel subscription, and explore the impact of post-COVID on OTT platforms in India.

A) Theoretical Framework

The theoretical framework attempts to identify different parameters such as available content, cost, comfort, internet penetration, smart devices and user experiences, which are mainly responsible for the humungous explosion of OTT services in India. With the fast-paced change in the market, there has been a major shift in the demographic and psychographic indicators which are noticeably shaping the landscape of media. New-gen audiences are readily accepting unsullied, engaging, and relatable content and are ready to shed an extra penny to gain a transformative experience. As a result, both new and existing video content service providers were ready to enter into this profit-making segment. In the words of Porter (2008), market entry is of two stages- (i) enterprise's inroads into a niche with generics and (ii) inroads into the main industry with trademarks. Existing players make ways for the new entrants to capitalize on structural barriers, economies of scale or other cost barriers.

IV. RESEARCH METHODOLOGY

Questionnaires were distributed to 200 respondents across the country. Of that, 193 filled-up responses could be retrieved, and 184 responses were found valid for this study. The authors have conducted a focus group discussion followed by a survey and focus group discussion. The study emphasized the impact of factors such as time, content, convenience, satisfaction and work-from-home (WFH) on OTT platforms.

V. FINDINGS

The respondents of this study were varied and ranged between different age groups across different income ranges and occupations. From Table No (i), it could be observed that 39.75% of the respondents were from the age group of 18-25 years, 16.4% were between 26-35 years, 24.7% ranged between 36-45 years and 17.8 % were from 46-55 years. Only 1.4% of the selected respondents were from the age bracket above 56 years. Among these, 51% were male, and the remaining 49% were female; 48% were married, 51% were single and one percent in a live-in relationship.

Table 1: Demographic Details of the Respondents

Variables	Particulars	Percentage
Age	18-25	39.7
	26-35	16.4
	36-45	24.7
	46-55	17.8
	56 and above	1.4
Gender	Male	51
	Female	49
Marital Status	Married	48
	Single	51
	Others (Live-in)	1
Qualification	Secondary	11
	Intermediate	16
	Graduate	23
	Post-Graduate	27
	Doctorate	20
	Post-Doctorate	3
Occupation	Corporate Professional	25
	College / University Teacher	24
	Homemaker	7
	Writer/ Journalist	3
	Government Service	4
	Self Employed	3
	School Teacher	1
	Student	33
Monthly Income	Up to INR 45,000	22
	INR 45,001 - INR 65, 000	18
	INR 65, 001 – INR 85, 000	5
	INR 85,001- INR 1,00,000	3
	More than INR 1,00, 000	18
	Less than INR 45,000	15
	Others	19

Source: *Authors' compiled data*

Researchers attempted to understand their qualifications as they play a vital role in shaping consumers' attitudes and perceptions towards a product/service. Twenty-three percent of the respondents were Graduates, followed by 27% Post-Graduates, 20% Doctorates, 16 % Intermediate, and 11% Secondary level, and only three percent of the respondents were post-doctorates. Thirty-three percent of respondents were students (33%), followed closely by corporate professionals (25%) and College/University Teachers (24%). Homemakers comprised 7%, Government Employees 4%, Self Employed and Writers comprised 3% of respondents each and only one percent comprised school teachers. Attempts were also made to understand the different income ranges of the identified respondents. Of them 22% belonged to the monthly income range of INR 45,000/- pm, 19% managed through pocket money and irregular income source, 18% of the respondents were between the income range of INR 45,001 – INR 65,000/- pm; 5% between the income range of INR 65,001- INR 85,000/- pm and 3% were in the range of INR 85,001 – INR 1,00,000/- income range pm. The table also shows that 15% of the respondents earned less than INR 45,000/- pm, and 18% belonged to the income range of more than INR 1,00,000/- pm.

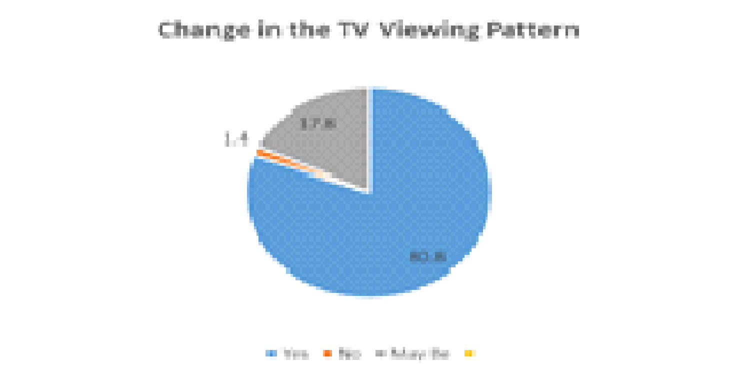


Figure 1: Change in TV Viewing

Source: *Authors' compiled data*

Table 2: Reasons Behind the Changes in the Television Viewing

Description	Percentage
Growth of Internet; Impact of Lockdown due to Covid	41
Technological Development	26
Attitudinal Change Towards Video Content Consumption	24
Increased Disposable Income	9

Major changes could be noticed in the consumption pattern of content, particularly TV viewing. There has been a huge inclination towards online video content consumption. A similar trend could be observed from the respondents selected (Figure iii). Efforts were taken to determine whether this change was due to the disruptive technology being facilitated on customized gadgets or did nCovid19 played a vital role. Table no (ii) provides interesting insights wherein it could be seen along with the growth of the internet, the impact of lockdown due to Covid coupled with enhanced technology was instrumental in bringing change in the media consumption behaviour. Moreover, attitudinal change with respect to cognitive, affective and conative aspects towards video content pattern was also an important reason behind the changes in television viewing.

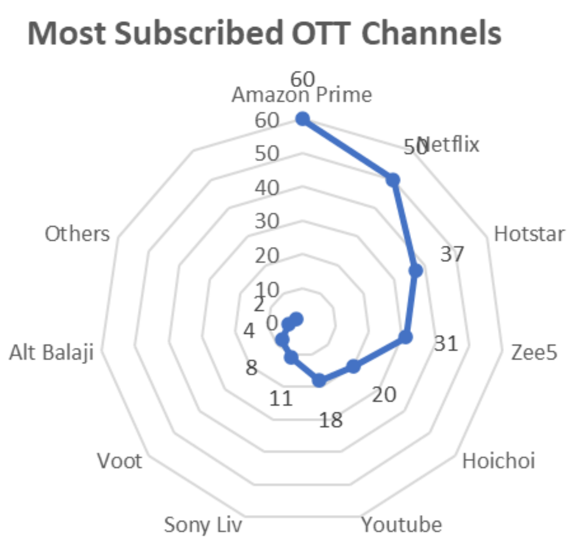


Figure 2: Most Subscribed OTT Channels

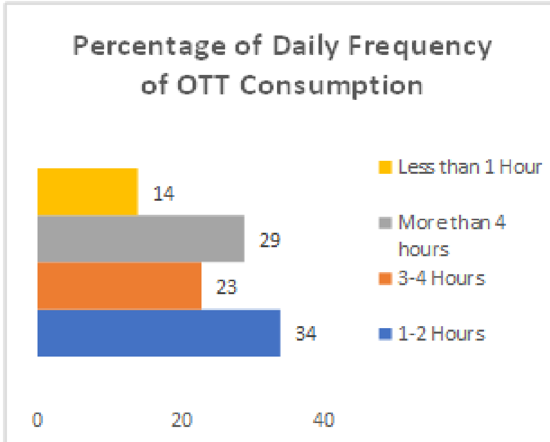


Figure 3: Percentage of Daily Frequency of OTT Consumption

Source: *Authors' compiled data*

Figure (iii) above, which showcases the mostly subscribed OTT channels, points out *Amazon Prime Video* as the most popular and subscribed OTT channels among the selected respondents, followed closely by *Netflix* and *Disney Hotstar*. Point to be noted, *'Hoichoi,'* which is a regional channel, featured in the top five mostly subscribed channels. Figure (iv) above illustrates the percentage frequency of OTT consumption per day.

Table 3: Preferences of Respondents

Preferred Watching Time	Percentage	Most Preferred Programs	Percentage	Most Preferred Language	Percentage
Afternoon	6	Movies	21	English	31
Evening	19	Web-Series	26	Hindi	23
Late night	32	Sports	9	Marathi	14
Afternoon and evening	16	Informative Shows	5	Bengali	15
Evening and late-night	21	Reality Shows	10	Tamil	4
Morning	2	News	4	Gujarati	2
Morning and Afternoon	4	Music Videos	8	Malayalam	2
		You Tube	12	Telegu	2
		Audio Books	5	Spanish / German	1
				Korean	4
				Japanese	2

Source: *Authors' compiled data*

Table no (iii) above illustrates the preferences of the respondents- their OTT consumption time, their most preferred program and their chosen language. Late night and evening hours surfaced as the most preferred time for watching OTT channels; among the chosen programs, web series and movies top the list. Interestingly, YouTube and Reality Shows scored higher than Sports and Informative Shows. Among the most preferred language English topped the list, followed closely by Hindi; among the regional languages, Bengali scored the highest, followed closely by Marathi. Korean scored the highest, followed by Japanese in the international language.

Table 4: Binge-Watching Cited by Respondents

Binge Watching	Percentage	Reasons	Percentage
Occasionally	35.6	Curiosity / Content	23
Sometimes	38.4	Boredom / Escape due to nCovid 19 pandemic	17
Always	8.2	Intriguing Nature of Trailers	19
Never	11	Free-Time/ Weekend Relaxation	11
Often	6.8	Long Wait for Favourite Web Series	16
		Star Cast of the Series	14

Source: *Authors' compiled data*

Researchers tried to ascertain whether there were any binge watchers among the selected respondents. Table no (iv) highlighted interesting insights with the percentage of binge watchers and also cited the reasons behind their content consumption behavior. The majority of respondents cited Curiosity/ Content as the main reason for binge watching.

Table 5: Ratings (1* being the most preferred and 5* the least preferred)

OTT Platforms	Ratings of the Respondents	Percentage of Respondents
Amazon Prime, Netflix	1	34
Hoichoi, Disney Hotstar	2	27
ALT Balaji, Sony Liv	3	19
Discovery Plus	4	11
YouTube	5	9

Source: *Authors' compiled data*

From Table No (v), it could be observed that Amazon Prime Video and Netflix are the most preferred OTT Channels, which is followed closely by Hoichoi and Disney Hotstar.

Table 6: Reasons (1* being least important and 5* most important)

OTT Platforms	Ratings of the Respondents	Percentage of Respondents
Engaging Content; Collection of Movies	5	35
Price; User Interface	4	26
Lockdown Due to nCovid19 Pandemic; Peer Pressure on Social Media Handles	3	18
Television Nudge	2	13
Brand Image; Influencers of A/V Media	1	8

Source: *Authors' compiled data*

Table no (vi) points out the reasons behind the preference of the respondents. Engaging Content and Collection of Movies are major reasons for the preference of respondents, followed by Price and User Interface. It could also be observed that the consuming video content is not limited to any single device; rather, it is consumed across multiple devices, which range from smartphones/ iPads, smart TV or, laptops or a combination of any of them. Table no (vii) illustrates this fact.

Table 7: Medium of OTT Consumption (Respondents opted for more than one device)

Devices Used	Percentage of Respondents
Smart Phone / iPad	54.8
Smart TV	38.4
Laptop	30.1
Combination of Smart Phone/iPad and Laptop	21.9
Combination of Smart Phone/iPad and TV	9.6
Projector	1.4

Source: *Authors' compiled data*

Regarding the investment, it could be observed that 43.8% of the selected respondents preferred to have an annual membership subscription, while 34.2 % preferred a monthly payment mode. Among the monthly subscribers, 32.2 % of the respondents invested INR 200-350 per month on OTT consumption, followed by 26% going for INR 351-500 per month and 22% for more than INR 800 per month. The monthly subscribers also hopped between different OTT content providers depending upon the content promotions, cast and trailers. For example, with the content *'Scam 1992, The Harshad Mehta Story,'* there was a sudden surge in the subscription of Sony Liv during October 2020. This trend continued for the following couple of months; however, subscriptions declined later.

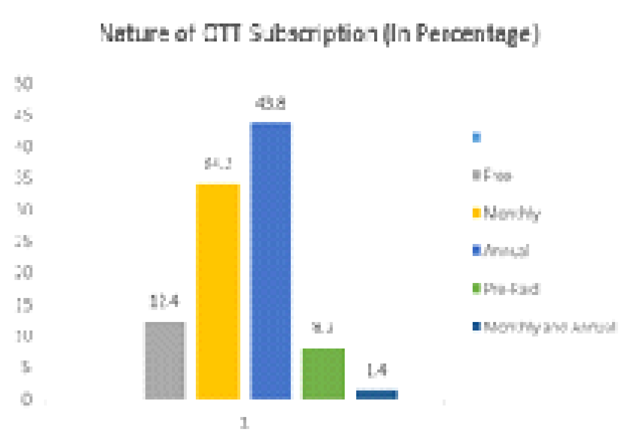
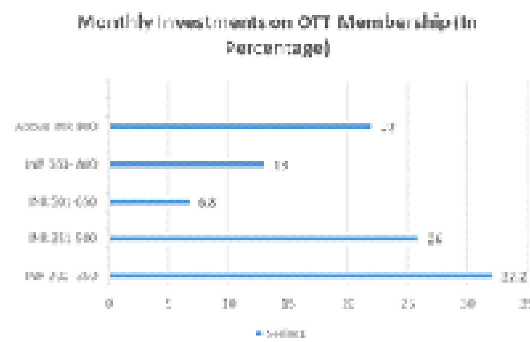


Figure 6: Pattern of OTT Subscription



Source: *Authors' compiled data*

Figure 7: Monthly Investments of OTT Membership (%)

Table 8: Number of OTT Premium Account Holders

Number of Premium Accounts	Percentage of Respondents
One-Two	61.6
Three-Four	17.8
Four -Five	1.4
More than Five	5.5
No Premium Account	13.7

Source: *Authors' compiled data*

The above table no (viii) illustrates the percentage of premium account holders of OTT channels. From the selected respondents, it could be observed around 61.6% are members of one-two premium OTT account, and 17.8% of the respondents are members of three-four premium accounts.

Interpretation:

This study reveals that OTT platforms are indeed a disruption in media consumption patterns in the current days. With the technology enhancement and internet penetration, smart gadgets are finding their way towards customers and the graph of *'video-on-demand contents'* has been showing an increasing trend since it took off in India in 2008. Post-COVID, the consumption of OTT channels continued to record an unprecedented rise. Since the inception of OTT, it has undergone an enormous change which goes true for India too. With the exposure to international content and its variety, the preference changed immensely; the audience rejected content with predictable outcomes. Indian movie makers and distributors quickly realized this. Post covid, when the cinema theatres started functioning, storywriters were compelled to create intriguing and engaging content. For OTT channels, engaging content wide assortment of content is the prime reason for preferring OTT channels, followed by Price and User Interface. The majority of the respondents are members of one/ two premium accounts. While evenings and late nights surfaced as the preferred time, service providers need to identify the competitors' market, work out the strategies to retain membership as well as identify new segments, and their typical consumption patterns and expand the market. An interesting trend which was observed lately is that the wedding season in Telangana witnessed OTT memberships as wedding gifts. *(Times of India, June 23, 2021).* OTT providers may position their products and related services, accordingly, keeping the new trend in mind, which will enable service providers to penetrate among the new segments; content could be curated at the weekends with promotions during the weekdays late evening hours. Language is also a decisive dimension when it comes to OTT consumption, therefore, efforts should be made by the service providers to make the contents available in the widely accepted language. International contents which have a wide viewership could be dubbed or edited with subtitles in Hindi / English so as to increase a channel's penetration in the Indian market. While 'Binge Watching,' young respondents engaged in group chats on social media platforms. The ad-makers and OTT Channels could capture these captive audiences through their insightful promotions of forthcoming content.

VI. CONCLUSION

The OTT media platforms are taking the media consumption pattern to a new height in the Indian market. Long lockdowns due to the COVID-19 pandemic in the years 2020 and 2021 played a significant role in this incremental growth of OTT platforms and the development of the habit of increased inclination towards video content (both short videos as well as those curated and sponsored by the OTT providers) across different age groups. If this habit continues, the user base of online video consumption in India is estimated to grow soon from the current 200 million to 600-650 million users. To capture the audience inclination, increased nudge by the streaming platforms could be promoted by playing short clips of captivating content on different social media handles, thereby wooing the audience, both current and potential. Post-COVID, with the opening of big cinema screens, questions started arising on the future business potential of OTT platforms. The announcement of a massive investment of INR 500 Crores proposed by Aditya Chopra to launch Yash Raj Films' (YRF) OTT platform brings back confidence towards this segment among other streaming competitors. YRF aims to scale-up the bar of digital content production in India to match the international standard, bridge the language barrier and expose talents and socio-cultural fabric to the world. *(Economic Times, November 12, 2021).* Reliance Industries also eyes to invest huge in a new OTT channel, in addition to Reliance-owned Viacom 18. The popularity of international content found among young adults shows the immense potential of OTT platforms. The record-breaking hit of Squid Game, which enabled Netflix to earn massive revenue from worldwide, including India, prompted the channel to confirm streaming of Squid Game Season 2. Netflix also confirms the sale of entertainment franchises such as games, merchandise, and live experiences in addition to core streaming services (*Todd Sprangler,2022)*. Amazon Prime Video and YouTube offer additional experiential services such as free Prime membership and Amazon music and YT music with customized curation.

These provide evidence that OTT platforms have much potential and are not limited to online video streaming but also other tangible and intangible offers. In India, big-budget Bollywood stars such as Ajay Devgan *(ANI, April 20, 2021)* or even Madhuri Dixit *(News18, January 27, 2022)* have successfully experimented on Disney+ Hotstar and Netflix. Among the regional language markets, Hoichoi (Bengali) and Namma Flix (Kannada) are catering to their TGs not only within India but across the globe. Zee5 and Disney+ Hotstar closely follow this. Seizing the opportunity, the leading telcos of the country, such as Airtel and Jio, started offering affordable bouquets of postpaid plans bundled with an OTT subscription data rollover facility to consume the remaining data for the forthcoming month. With premium membership, users are enabled to download the desired content and enjoy the services later at their convenience with no disruption of bandwidth issues.

This study outlines the plentiful business potentials of the streaming platforms. However, after the announcement of payment rules of auto-debit by (October 2021), OTT channels are struggling with renewals and customer retention as it requires the users to process authentication for the payments towards their subscriptions. This creates barriers for the older generation users, those from semi-rural areas, and those who are not tech-savvy. It remains to be comprehended whether the streaming platform's massive investments and high-standard content production will be stimulating enough to address the pay hikes, changing tastes of consumers and the increased competition.

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