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Impact of OTT Giants Onn Video Entertainment Preferences of Indian Young Adults: A Before and After Study

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Abstract

Despite having multiple platforms on both TV and OTT the motives behind the choice of video entertainment of young adults of India were unknown. There are many studies that talk about cord cutting internationally but very few focuses on Indian audiences. Building upon the popularity of OTT and viewing it with diffusion of Innovation and Uses & Gratifications the present study aimed to understand the motives and preferences of young adults for video entertainment. It also aimed to know the differences in the choices and reason behind those choices of participants before and after the release of Indian content on Netflix and Amazon Prime. In depth interviews of 18 participants were taken in 2018 (before Netflix released Indian content) and in 2020 (after the release of Indian content on Netflix). It was found that major number of young adults were slowly shifting towards OTT in 2018 and after the release of Sacred Games and Mirzapur OTT became the only source of entertainment for young adults. The major reasons that came up for choosing OTT over TV were content of the show, length of the show, censorship and advancement in technology.

Keywords: **Diffusion of innovation, Uses and gratification, web channels, web series of India, Sacred Games, Mirzapur, Netflix, Amazon Prime, TV and web.**

IMPACT OF OTT GIANTS ONN VIDEO ENTERTAINMENT PREFERENCES OF
INDIAN YOUNG ADULTS: A BEFORE AND AFTER STUDY

by

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Chapter 1:Introduction

As communication technology rapidly evolves and audiences adapt, older technologies have been seeing their audiences decline. This can be observed with Newspaper becoming available online and radios losing audience to online radio or YouTube and cable TV to web (over the top AKA OTT) platforms. The traditional medium is surpassed by the internet media that are accessible from anywhere from any device like tablets, cellphones, laptops and TV (Chahal et al., 2013; Fudurić et al., 2018; Strangelove, 2015 as cited in Jonas et al, 2019).

Today, more and more people are shifting from TV to internet for video entertainment and so TV is losing its importance as a medium of entertainment/communication. In the early 90s broadcast and cable TV was the only medium for video entertainment as it was cheap and was easily available for the audiences. There were channels based on different genres and each channel had a pre-decided group of target audiences.

The scenario changed in late 1990s when internet was introduced, and it started competing with traditional media platforms (cable and broadcast television). Web became very common in western countries due to the fast accessibility, but it could not make its way in countries like India due to the lack of reach and traditional/ cultural mindset of the citizens, the entertainment providers and government policies that did not allow citizens to use internet (Wolcott; Goodman, 2003 & Manzoor, 2012). Until mid-90s the internet was not available for use for the general population in India. In 1995 the government introduced internet that could be bought from *VSNL* (government organization) and the government had about 52 percent stake in the internet service provider. It was not until 2002 that the Indian government liberalized internet in order to agree with the terms of World Trade Organization.(Wolcott; Goodman, 2003 & Manzoor, 2012).

Initially internet was used for sending emails and for long distance calling. Later different social media platforms (Orkut and Facebook) launched in India and attracted young adults. They also came to know about YouTube and sometimes used it for video surfing. In 2012 a group of young adults launched first Indian web content YouTube channel called *The Viral Fever (TVF)*. Later, it was followed by several such YouTube channels like *AIB*, *Dice media* and *SIT*. (Cunningham & Craig, 2016). These channels produced short length content that was relevant to day-to-day life of Indian young adults. These channels quickly gained popularity amongst the audience and as a result more such channels released each day. Later in 2015, Star TV, a major broadcast group in India, launched its first web platform called Hotstar. It initially featured a library of all the TV shows and sports and later acquired rights to stream Indian Premier League (cricket series) gradually, it also started streaming its original content.

In 2016 Netflix, a famous OTT platform, launched its services in Indian markets and started competing against traditional cable TV. Local media vendors and internet providers saw this as an opportunity and started investing in OTT platforms. Major media company ZEE introduced its OTT platform Zindagi (now Zee5), and Sony introduced Sony Liv for streaming their TV shows and other web exclusive content. The concept of video web entertainment became so popular that big Bollywood directors and producers like Ekta Kapoor, Mukesh Bhatt and Aditya Chopra started producing shows for web platforms and even started their own web entertainment platforms for streaming their show. Hotstar "a star television platform" became very famous in the past few years and Walt Disney Corporation bought its subsidiary recently. (Palepu & Dey, 2020). Today there are several web platforms

that cater to audiences of both urban and rural India. According to Pandey et al., 2019 OTT has substantially replaced cable television, broadcast television and IPTV.

Purpose statement

The purpose of this study was to understand the preferred platform of video entertainment in India and the motives behind the video consumptions of Indian young adults. The study aimed to find out if the young adults were replacing cable/ broadcast TV with the web. The purpose was to understand the motivations that is influencing young adults to consume web/ TV entertainment. The research approach was qualitative. The present study focused on cable TV and OTT platforms like Hotstar, Netflix, Amazon Prime and TVF play.

The following chapter will be on the available literature about the subject and will discuss about the theoretical framework of the study. Later chapters will describe the methodology, data & its analysis Results & Findings and Discussions.

Significance of the Study

The digital age has brought various new revolutions in the world today. Every work is done using internet, example e-commerce, e-banking, e-shopping. When all these fields have become available online, the entertainment industry is also expanding its business online on several web platforms. People around the world consume less cable and broadcast TV and have started consuming Web platforms of the same cable broadcasters (HBO Max) or different OTT platforms like Netflix and Amazon Prime. Young adults now prefer to go online, and surf series based on their favorite genres, and this has become popular due to easy availability of the internet (Cook & Isabel, 2014).

While the internet is growing rapidly in the US, it is still developing in India. People are still learning to use it in day-to-day life. India is adopting the digital age and is trying to follow the western culture and trends of web entertainment. (Schwender, 2008). The web entertainment industry has entered the market to compete with the monotonous TV soaps and Bollywood movies (Joseph, 2016). It has gained a huge popularity amongst the Indian crowd, and it has created a total new concept of entertainment for young adults of India (Mukherjee, 2016). The present study aimed, to focus on the reason behind the growing craze of video web entertainment among Indian young adults.

Statistics reveal that 62% of Indian young adults watch the short form content on YouTube. Short form content mainly includes short films, stand ups, reality shows, documentaries, and web series (Future of Digital Content Consumption in India, 2016). Thus, it becomes important to understand the video consumption habits of young adults and their inspiration behind consumption of the medium (Cable/ Broadcast or web).

Also, a study suggests that in US, cable TV is losing their audience to Netflix and Amazon Prime (Cook & Isabel, 2014). In 2013, 63% of households in the United States used a video streaming and delivery service such as Hulu, Netflix, or Amazon Prime (Matrix, 2014). A recent study also showed a 20% decline in cable TV consuming audience between 2015 and 2021 (Raine, 2021).

Pandemic has changed the video viewing worldwide. It is found that before COVID-19 22% of the total households in US are streaming Netflix every single week of the year (Matrix, 2014). Due to the pandemic the people are staying home and social distancing resulting to increase in consumption of OTT. In India average 13% increase in OTT video consumption was observed due to the Pandemic (Statista, 2021).

Due to increase in popularity of OTT, cable television industry is at stake and is worried about losing its position as an entertainment medium but is unable to do much about it. (Cook & Isabel, 2014). A study states that after the launch of Netflix in India in January 2016 but due to high subscription prices and due to lack of Indian content, it could not make its way to Indian market (Khanna, 2017) but later in 2018 Netflix produced its first Indian show Sacred Games and the subscription rates increased drastically.

Even with so much going on in the entertainment industry there is not much literature about the choices of video entertainment consumption of young adults in India and the motives behind using the medium. The present study aims to compare the perspective of young audiences about the web platforms and TV and thereby understand the reason behind the platforms they use for entertainment.

The study aims to focus on uses and gratification theory to know the purpose of young adults for using the specific medium and to understand the more popular medium between cable and web. The study aims to know if the Uses & Gratifications Theory help us understand why young adults seem to be abandoning traditional broadcast and cable television in favor of web-based video entertainment? And if the OTT provide the viewers with the content of their choice (LaRose & Eastin, 2010).

Chapter 2: Literature Review

History of Entertainment in India

India has a wide history of entertainment starting with folk/ traditional media and leading up to digital media. History of each stage has been discussed below in brief.

Folk & Traditional media

Every village in India had a traditional way of reaching the village residents for social awareness, education, entertainment and development. Folk media had a high impact especially in rural India due to usage of local idioms and lack of language barrier. They are easy to understand and interpret so in earlier days it was widely used as a tool for development for example Bhavai (a form of theatre) was used in Gujarat for spreading social messages to the audience (Kumar, 2012). It is also seen that places like South Africa, South Asia and Latin America used folk media for community empowerment, social mobilization, and social communication (Jinadasa, 2011). Hence it can be said that folk media was a major tool of nation building (Kumar, 2012). Some literature also states that the folk theatre in India has begun with gods and they believe that Lord Bhrama (creator of universe) commanded the first dramatic representation of the battle between the gods and the demon for entertainment (Nag, 2013).

India is known to have folk media like dances and animal performances ever since the history of India has been recorded. An example of this is the sculptures of a woman dancing famously known as 'dancing girl' has been excavated from Harappan Civilization (Tripathi, 2018). Musical instruments like mouth organs and drums of different sizes were also excavated from Indus valley civilization (Patra & Tiwari, 2019). Another example is the remains of humans

dancing with a bull from Indus valley civilization, scholar suggests that such dances might have been done on occasions of festivals and celebrations (Duff, 2012). Music and dance were most popular form of entertainment in medieval times, all the kings and royal families had musicians and dancers in the kingdom (Bano, 2011). Music was a very well-known art in India during medieval period, all the Hindu as well as Muslim king had singers in their court (Bano, 2011; Patra & Tiwari,2019). Akbar who is known as the best emperor of India had 36 singers in his court. During his time a famous singer called Tansen developed different ragas that are used in music even today (Patra & Tiwari, 2019). Dance was another important form of entertainment and pleasure. Women dancing on the stage to entertain and for amusement of the king and his guests was a common practice (Bano, 2011). On the other hand, woman like Bai Champa were given titles like 'Goddess of Dancing' (Bano, 2011). After the British invasion theatre became popular amongst Indian people. In 1888 full length play starring all women was enacted. Moreover, ram leelas, Krishna leelas and other religious play from Hindu religious scriptures were enacted all over the country for entertainment (Nag, 2013). Over the time several folk media became famous in India. Few of them were Tamasha, Powada, Keertana, Nautanki, Jatra, Bhavai and street theatre. These media were used for spreading social messages and for entertainment (Kumar,2000).

Cinema

Cinema was brought to India by the Lumiere brothers in 1896, it was a collection of moving images. Until 1912 small collection of moving pictures with puppets were show to people in India. Later because of colonialism several English films were showed through projectors. In 1912, the first Indian feature film was shot and directed by Dadasaheb Phalke

inspired by the life of king Harishchandra, the name of the film was *Raja Harishchandra*. The film was silent and had intertitles in various languages (Vilanilam, 2005). First Indian talkie was *Aalam Ara*; it came out in 1931 and included seven songs which started the trend of including songs in the cinema (Kumar, 2000). 1940s to 1950s is considered as golden era of Indian cinema as many films were awarded with international awards in this period. The period of 1960s and 70s is the period of love, romance and action films, many actors like Rajesh Khanna and Amitabh Bacchan became superstars in this era (Kumar, 2000). The films had huge budget and were also shot at international location. In mid-seventies films inspired by life of gangsters became common but that again changed in late 80s and early 90s and romance became the popular genre again. In 2000s Indian movies started adopting stories from western movies and Indianized them. The movies of 2000s were recognized internationally as well (Kumar, 2000; Hafeez & Ara, 2016). Today, Bollywood is a very big industry and the films are based on various categories like history, wars, fight for freedom, biopics, the roles of freedom fighter, fiction, fantasy, sci-fi and horror. These films are not just for entertainment, but they also are the aspirations and they shape the attitude of middle-class people of India (Dwyer, 2010).

Radio

Radio began in India in 1923 and some stations were set up in Bombay and Calcutta as amateur activity. In 1927 broadcasting was started but soon it went under crisis and in 1930 the broadcasting infrastructure was taken by British government and the platform was renamed as All India Radio. After that radio became a major source of news broadcasting and weather forecasting. In 1947 India became independent and the leaders then did not see radio as a form of information broadcast but later in 1952, the radio started broadcasting developmental program

along with the news and weather forecast (Shaw, 2005). The All India Radio was used for three purposes post-independence. The purposes were to inform, educate and entertain. The main focus of the radio those days was to educate so the programs were for social awareness and for farmers to grow the crops. It sometimes also broadcast folk media and folk music and songs. It was not until 1957 that a show called *Vividh Bharti* played movie songs and radio gained popularity since then (Kumar, 2003; Chatterji, 2008). Later a major educational institute was formed by government and stablished a channel called *Gyaan Vani* specially for education. Using this medium, the government tried to educate people about different languages, culture and diseases like AIDS, STDs, and Polio. This institute uses radio for education of conventional students and for citizens (Chandar & Sharma, 2003). Later after liberalization in 2001, first private radio was established in each city and with that the radio became very famous in each household. Radio jockeys were more friendly, and they also hosted quizzes and games making radio an interactive medium. Between 2000 and 2012 more than 200 radio stations run in India and radio is also a subject in many feature films (Sen, 2014).

Television

Television operations began in India from September 1959 to train personnel and to discover what TV could achieve as a medium of mass communication. Its initial objective was to act as a medium of development communication and to spread awareness amongst the masses. It took its inspiration from western Europe and United States (Kumar, 2000; Chakrabarty & Sengupta, 2004). Initially the aim of TV in India was to spread education regarding agriculture, family planning, health safety and to promote interest in games, sports, and national integration, for this there was a platform called *Doordarshan* (Chakrabarty & Sengupta, 2004). Other

entertainment and informational programs were included in August 1965 in addition to social education programs. India got grants from UNESCO and other countries to set up television sets across the country in rural and urban area for spreading information. *Doordarshan* also started airing news and quiz shows and so it became a medium of entertainment too (Kumar, 2000). In 1976 *Doordarshan* became independent *from All India Radio* and started promoting nationalistic outlook. Later, in same year advertisement also started airing on *Doordarshan* by early 80s the medium aired quiz shows, educational programs and Indian and international film. In 1985 the first Indian TV soap opera started airing, the name of the show was *Humlog*, the show was based on unemployment, Indian values, joint family problems and smuggling. Later it took audience review and started telecasting melodrama in the show. Television started commercializing as medium of entertainment leaving behind the development model. By 1987 more than 40 TV soap operas were broadcast, and the information and education programs stopped airing (Kumar 2000; Chakrabarty &Sengupta, 2004).

Later in 1991 under liberalization and privatization the first private channel CNN launched in India. Later Star launched its 5-channel package that had plus, sports, movies BBC and Channel V followed by many other foreign channels. In 1992 Zee TV became the first Indian private channel to launch in the Indian market and started telecasting Indian shows and music programs (Kaur & Yahya, 2010; Ninan,1997; Thussu, 1999). In 1996 Star started telecasting Indian shows in addition to English programs. Later, In 1997 two youth focused channels MTV and Channel V and started producing the western version of Indian music and named in Indi-pop music; this music gained a lot of popularity amongst the young adults in early 2000s (Thussu, 1999; Juluri, 2002).

By late 1990s and early 2000s most Indian channels launched serials centered on the family, stormy relationships between mothers-in-law and daughters-in-law, generational conflicts or adulterous affairs. Zee TV was most popular channel until 2001; in 2001 the Star group aired 10 most popular shows of the decade (Deprez, 2009). In 2001 director Ekta Kapoor under Balaji Telefilms became popular for portraying family drama and dramatic story lines with several K series serial like *Kyunki Saas Bhi Kabhi Bahu Thi* (Because the mother-in-law was also once a daughter-in-law), *Kahaani ghar ghar ki (*Story of every house) *Kasautii Zindagii Kay* (The criterion of life), *Kahin Kissii Roz* (Somewhere, someday), *Kahin to Hogaa, Kkusum* (Name of the main character in this series), and *Kutumb* (Family). All these serials were a superhit and was watched in 95 percent of Indian households (Deprez, 2009; Somani &Doshi, 2016). Although all these contents were gaining high popularity they were highly criticized and were unrealistic, most of the soaps glorifies and objectifies women and portray her as the women who is victim from verbal or physical abuse from in-laws and sacrifices everything for the family (Joshi, 2001; Stanley, 2012; Somani & Doshi, 2016).

Munshi suggested that in the latter half of the decade the content started focusing on social issues. The common examples are serials like *Bidaai* (Farewell ceremony for brides) and *Saat Phere-Saloni Ka Safar* (Marriage-Saloni's journey), which discussed colorism; *Balika Vadhu* (Child bride), which focused on the repercussions of child marriage; and *Chotti Bahu* (Younger daughter-in-law), which exposed the perils of the caste system. Even though portraying socially relevant issues, these soaps continued to have evil relatives who bullied the central female protagonist (As cited in Somani & Doshi, 2016).

Internet

Internet was introduced in India in 1986 but it was not made available to public till 1995. The internet was used for some local portals, emails, distance calling, online ticketing, searching for information and gaming. Some local platforms were running as search engines and messenger chat. The privatization of internet was initiated in 1998 and was launched in 2004. After that highspeed internet became available in India (Ramasubramanian & Prakash, 2013). After the privatization internet usage increased for purposes like making school projects, playing games, and talking to friends on Yahoo messenger. In 1999- 2000 online shopping attracted shoppers by launching Baazee.com, it became very famous shopping destination and was taken up by eBay in 2005 and after that many platforms like Flipkart and Myntra became popular for online shopping with this the young adults got interested in internet and started consuming it (Patel, 2015). In 2004 Orkut was launched and became quite popular in India until it lost its popularity in India to Facebook. Facebook and its subsidiaries are widely used in India as a social media platform along with Twitter and Snapchat even today (Dhanyasree, 2014). With the internet and growing social media online/ internet gaming also became very popular in India. There were special places with high tech computers and high-speed internet for gaming. Once smart phone became easily available mobile gaming became very popular for people of all age groups (Goggin & Mclelland, 2017). Games like 'Subway surfer' and 'Doll dress up' were popular for kids while the young adults play games like 'Pub G' and 'Amongst us' and people in their 40s and 50s play 'Bubble shoot' and 'Candy crush' all over the India; thus since the smart phones became popular the gaming took a leap too (Goggin & Mclelland, 2017).

YouTube launched in India in 2008 and it has been used for entertainment ever since. It was not only used for cricket, Bollywood videos, music and politics but also for cooking, health, beauty, travel and humor. Amateurs used this platform to show their talent to the world and got fame for their work (Kumar, 2016). For example, a Youtuber famous by name Carry Minati started as a streamer and doing comedy skits became popular and through YouTube and became influencer for the young adults. He recently contributed for music of a Bollywood film and is also starring in a movie that is going to release soon.

 Cunningham & Craig (2016) found that the daily soap directors forgot the millennials and did not generate appealing content for them, that's when the young adults started inclining towards internet for entertainment . Comedians and musician from YouTube group called AIB (All India Bakchod) and EIC (East India Comedy) took over the market by generating short video content. Later, this was followed by the one of its kind Indian web entertainment series *Permanent Roommates* by TVF (The Viral Fever) (Cunningham & Craig, 2016).

Shift from TV to internet.

Since mid-2000s majority of people in US started adopting broadband. Due to advancement in technology the speed of internet has also increased drastically. As a result, the online video streaming and downloading of video content has blossomed (Waterman, Sherman & Ji, 2013). According to Nielsen reports the 51.1 percent of world population were using internet in 2018 (Nielsen, 2018). Unlike today, in old times TV played an important role in all the households and people followed different soap operas daily. The evenings were considered prime time and all the members of the family watched television programs or news or some sports (Gauntlett & Hill, 1999). But as Livingstone suggests the television was a temporary mode

of entertainment and slowly the internet started competing with it (Livingstone, 2004). In earlier times people used web for playing games, entertainment, to kill time, shopping and doing schoolwork. People had also started downloading the software in order to gain information and knowledge (Ferguson & Perse, 2000). Initially people working in media especially those into traditional media industry did not use the internet because they felt it was not needed for the information as there were other sources for information. (Nicholas, William, Martins & Cole, 1997). The change started with cord cutting and people shifting to online TV to avoid the expensive cable subscription and to watch TV anytime and anywhere (Waterman, Sherman & Ji, 2013)

A study states, that the news channels used online platforms such as the websites to increase the reach and to serve larger audience. Thus, breaking news and advertisements became available online and the viewership of these news channels increased as people could use the website while commuting and did not need to allot a special time for watching the news (Olmsted & Park, 2000). While another study also claimed that the WebTV will make people less informed about the world and the people will surf and skim the data and will be sparsely informed. (Nicholas et al., 1997).

By the year 1995 big technological companies like Microsoft started making websites for entertainment while the movie studios started developing the franchisee business for web series (Christian, 2012). In the year 1997 the activity of surfing from TV channels collided with net surfing (Ferguson & Perse, 2000). But it was 'the spot' by the ad agency Fattal and Collins that gave the first hit original web content (Christian,2012). There are some authors that believe that the internet does not affect the traditional media but they both complement each other. There are others who think that there is a shift from TV to internet. The major reason has come up is that

unlike TV the nature of the internet allows the audience to communicate from one to one or many to many (between peers). (Livingstone, 2004; Dutta-Bergman, 2010 & Nolleke, Grimmer & Horky, 2017). A study shows that the generation today is more interested in social TV where they can connect with their peers, share experiences and second screen activity rather than just watching cable TV (Boj & Gomez, 2015). There are four main platforms which are giving TV great competition these days. They are Apple, Google, Facebook, HBO Max, Disney+, Netflix and many more. They have come up with business models to compete against television and are making their own forms to view video content. (Barr, 2011)

It is found that the satisfaction of intrinsic needs was one of the major drivers of online entertainment. Peer pressure and word of mouth also played a major role in the shift. Especially for social media platforms like Facebook, Twitter, and YouTube. (Reinecke, Vorderer & Knop, 2014; Chen, Yen & Hwang, 2012).

While there are different reasons, one reason that came up was that the content on mainstream media was monotonous and boring while the web gave freedom of expression and showed sensitive topics. Thus, the nature of cable to be too safe in choice of topic also played a role in the shift from TV to web (Mint, 2016).

Moreover, a newspaper article said that the major reasons for this shift were the short break free content, the censor free content and the freedom of watching it from anywhere (Joseph,2016), Thus the question arises:

RQ1: What form of video entertainment platform do the participants prefer?

Social Media and Online Entertainment

Tim Berners-Lee, inventor of the World Wide Web, said about the intended purpose, "The original idea of the Web was that it should be a collaborative space where you can communicate through sharing information." But, in the 21st century the emerging shape of screen industries encapsulates deep changes in consumer habit, expectation and content production (Pittman &Teffertiller, 2015). Thus, it is observed that it is a larger trend across the media industries to amalgamate digital technology and socially networked communication with traditional screen media practices (Holt & Sanson, 2013, p. 1; Cunningham & Craig, 2016). Initially, when the broadband services started the very first use of internet was for social networking and entertainment and thus many social media platforms came up. Social media as defined by Boyd & Ellison (p. 211) are "web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system" (as cited in Johnson, 2014). Some popular social media sites that first became successful were Facebook, Wikipedia, and Twitter.

As the world started adopting the internet as a form of social media people also started shifting to web for their daily needs like shopping, banking, gaming and even video viewing. Initially Google launched Google Video which allowed mainstream media house to broadcast their content online. Later YouTube and Netflix came into market (Walczyk, 2008).

YouTube.

In 2005 a few PayPal employees started YouTube and later it 2006 it was made an end user platform with 100 million videos and 30 million visitors per month. This gave rise to the new industry of online entertainment, where amateur people can upload videos and become popular. Later in 2007, Google bought YouTube and since than it is the go-to destination for any form of online video entertainment. (Walczyk, 2008; Arthurs, Drakopoulou & Gandini, 2018). This was later followed by other online platforms like Hulu, Amazon Prime, Roku and Netflix (Ng, 2012).

YouTube is a medium that allows both content creation and content seeking (Balakrishnan & Griffiths, 2017). Thus, YouTube was the first of its kind platform; users were allowed to upload and share videos without any restrictions, making it a leader in the market of online video (Artero, 2010). A study shows that the success of YouTube is due to its multiple form of contents like music, film trailer, program recording, video games, user content, etc. It also allows content to be viewed, shared, embedded and discussed. (Burgess & Green, 2013). This platform is responsible for creating career opportunities for various fields like business, arts, entertainment, psychology, medicine, cookery, etc. (Balakrishnan & Griffiths, 2017). A study suggests that the popularity of videos on YouTube are based on the geographical location and it says that 50% of the YouTube videos have about 70% of views in one specific region making the platform region specific (Artero, 2010).

Netflix.

Netflix came in 1997 as an online based DVD delivery service. Later in 2011, it started having contracts with companies like HBO, AMC, Starz, etc. to put the show online with a subscription fees and they were successful, the founder of Netflix Reed Hastings claimed that it is a medium to complement television and not to compete with it (Wayne,2018). But by year 2012 it became channel for original content withstand up comedies, documentaries and other web entertainment programs. Thus, clearly becoming the competition to the mainstream traditional media (Cook,2014; Wayne, 2018). In addition, by the year 2014 Netflix became famous geographically by featuring best talents, actors and writers. Thus, a study quotes, "Netflix has moved into territory that sets it apart from familiar structures of production, broadcasting or branding of television" (p.258 Jenner, 2016). Netflix became global when it launched in 243 countries (China being the only left out of its target market) (Aguiar & Waldfogel, 2018).

With such growing popularity of Netflix, it became the go-to destination for teens to binge watch their favorite TV shows. This concept is also famous as 'Netflix cation' (Matrix, 2014). Not only in North America and Europe it has large popularity in Australia with 10 million users of Netflix, but it is also popular in India, Japan and other Asian countries where the regional contents are also available, making it the world's largest subscription video on demand services (Roy Morgan research, 2018 & Lobato, 2019).

Not only YouTube and Netflix but the other services like Amazon Prime, Hotstar and Google Videos played a major role in media globalization in India which as a side effect resulted

in decrease of popularity cable and broadcast TV. The present study aims to find the reason behind the decrease.

Theoretical perspective

The present study will focus on two theories to develop a perspective the theories are:

- Uses and Gratification theory
- Theory of Diffusion of Innovation

Uses and gratification Theory

The Uses & Gratifications approach suggests that the users actively select a certain form of media to satisfy their social and psychological needs (Ruggiero 2000; Katz et al., 1973; Kearney, 2018). As Weiyen (2015) says," the aim is to understand how, why, and with what purpose people use the media in their everyday lives." Through this framework the researcher aims to understand the motives behind using the specific platform (TV/ web) and leaving behind the other platform. As the young adults are making an active choice by choosing the particular media the present study will consider the Uses and Gratification theory to be the primary theory in the study.

The history of uses and gratification theory dates back to 1940s when researchers got interested in understanding why audiences consume different forms of media like reading newspaper, viewing quiz show programs and listening to radio (Moore & Margaret,2015; Wimmer and Dominick 1994 as stated in Weiyen, 2015). Later in early 1950s the notion of U&G was often confused with the traditional media effect approach. However, in late 1950s and early 1960s that a proper framework of the theory was developed, the researchers started exploring the

different needs that play role in gratification of media and until 1970s the difference between the gratification sought and gratification achieved was known (Weiyen, 2015; Ruggiero, 2000). In 1980s the theory was popular amongst the scholars but later it lost its popularity for almost a decade. With the rise in telecommunication industry the theory again started being used. Since the gaming and internet has become a great part of people's life today. Also, with more choices comes more need to make active decisions and the internet has become a personalized and customized medium (Kearney, 2018).

Uses and Gratification of internet.

According to Katz et al. (1973) there are five needs for which a person interacts with medium. They are escapist needs, personal integrative needs, cognitive need, social integrative needs, and affective needs; the internet has made it possible to gratify these needs at one's own time and place. There are previous studies based on the theory that have provided insights on user motivation in the world of web 2.0. For instance, Smock et. al, (2011) finds the differences between the motivation behind Facebook use in general and use of a specific feature. When Alhabash & Ma (2017) studied four major social media platform (Facebook, Instagram, Snapchat and Twitter) they found that the audience spends maximum time on Instagram and Snapchat followed by Facebook and Twitter. They also found that the biggest motivation behind using Facebook was convenience and for the other three platform the leading motivation was entertainment. It is also found that people use Twitter to read and share their views on breaking news and Facebook is generally used for sharing pictures videos and thoughts; while Instagram is used for following celebrity and fashion trends; Snapchat is mainly used to kill time (Kearney, 2018 ; Phau, Jin & Kim, 2016). When trying to understand the motivation behind using

YouTube and Netflix, it was found that people consume YouTube mainly for information seeking and relaxing and entertainment motive, while Netflix is mainly used amongst young adult of Jakarta to escape reality, for social engagement and because of the attractive price (Susanno et. al, 2019 & Khan, 2017).

The present study aims to understand the motivations behind using television or OTT as a platform of video viewing for young adults of India through the lens of Uses and Gratification.

RQ 2: What are the motivations behind the consumption of web video entertainment for Indian adults?

Diffusion of Innovation

As video viewing on web and OTT platforms are relatively new concepts in a developing country like India. The researcher would like to understand the study with the lens of Diffusion of Innovation too.

Theory of Diffusion of Innovation (DIA) was first discussed by Gabriel Tarde in 1903, later it was modified by Bryce Ryan and Neal Gross in 1940 and was updated by Everett Rogers in 1962. It is one of the oldest social science theories. Rogers defines diffusion as, "A process by which an innovation is communicated through certain channels over time among members of a social system" (Hornor, 1998). Diffusion of Innovation can be described as a process that occurs when any new idea, philosophy, device, ideology or technology comes into existence and the way it is adopted. The theory is believed to be a change by which all the technological innovations are modified and presented to cater the needs of all level of adopters (Kaminski, 2011; Hornor, 1998).

Rogers differentiated the adopters in five categories (a) Innovators, they comprise 2.5 percent of population. They take shortest time to adopt, are venturesome and risk takers; (b) Early adopters, they comprise 13.5 percent of the population. They are opinion leaders, trend setter and adventurous; (c) Early majority, they comprise34 percent of the population. They avoid risks, are prudent, do not like complexity and want proven change; (d) Late majority, they comprise 34 percent of the population. They are conservative but they respond to peer pressure. They are skeptical, cautious and technologically shy and (e) Laggards, they comprise 16 percent of population. They are suspicious of innovation and think technology is hindrance to operations. When plotted on a graph these categories form a bell-shaped curve (Kaminski, 2011; Hornor, 1998 & Atkin et al., 2015).

Diffusion of Innovation in internet.

As internet allows both mass communication and interpersonal communication with comments and direct messages, the diffusion of innovation model is a great way to understand how internet grows in a social system. Today, audience can easily communicate with content provider to give feedbacks and opinions making the diffusion process faster and easier. As with any new technology the Over-the-top entertainment, video game and ideas like requesting a taxi from phone (Uber) had to undergo the process of diffusion of innovation and it had to pass through categories of adoption before running successfully in the market, this was easier because of the flexible nature of the internet (Layton, 2013; Min et, al. 2019).

Rogers stated the five characteristics of the innovation which are used by information researchers today to understand acceptance of technology. The characteristics are (a) relative advantage over already existing technology (TV in this case), (b) compatibility with lifestyle of

the users, (c) complexity in using the product, (d) trialability of the product and (e) observability

of the product (Kim et. al, 2019). All these characteristics are fulfilled by the internet due to its

vast availability and flexibility. When considering the example of the present study the

characteristic can be described as the advantages of web over TV, how web is more compatible

with today's lifestyle than TV, how complex it is to use web, how easily is web available for use

and are the results visible.

There are five stages of adoption of any new technology they are (a) Awareness about

new technology, (b) Interest in new technology, (c) Evaluation of the new technology, (d) Trial

of new technology and (e) Adoption (Rogers, 1995). When web entertainment became available

in India in 2012, and later when Netflix came into Indian market in 2016 there were few people

who wanted to experience the new concept of web entertainment. Those people were mainly

young adults from major Indian cities, and they wanted to explore the horizon of web

entertainment, hence they became the innovators and started the process of awareness through

their social media handles and word of mouth. Later other young adults from these cities (the

participants of the study) interacted with the new media and passed it on to their parents,

grandparents and less fortunate people (Zanello, et. al, 2016). Ekta Kapoor, a famous Indian

director, launched a web channel called Alt Balaji and made web series relevant to rural India

thereby, opening the doors of innovation to the late majority that is the rural population (Singh,

2019). Due to creativity of Indian directors and content provider and with development in

Internet availability and cheap rates of internet plan the process of innovation is diffused to

major Indian audiences thus making adoption of the new concept possible.

The present study is aiming to understand the motivation of the early adopters to adopt a new concept of web entertainment and passing it on to later stages.

Media Cannibalization

Chandra & Kaiser, 2014 and Chen, Hu, & Smith defines cannibalization as "A decreasing demand (often captured by sales figures or market shares) of one product or product category caused by an increasing demand for another product or category" (as cited in Prostka, Shehu & Clement, 2018) in layman terms it can be said that it is one product killing another for its success.

Cannibalization is seen when a new form of product, person or technology comes in market to give a better customer experience. The cannibalization is observed throughout the history in different forms. For example, Baldi, 2017 discussed about the cannibalization of Shakespearean text by an Italian actor Carmelo Bene. Moreover, cannibalization was also observed between the telecom companies in China due to availability of instant messaging services at a cheaper rate (Westland, et al., 2016). It is also observed in food/ beverage industry and in fashion industry between national brands and retail brands (Harvey, et. al, 1998; Yuan, et. al, 2009).

The cannibalization often occurs when a digital platform comes in the market to compete with the traditional platform. This has been seen several times in the past especially when the new technology provides cheaper and more convenient alternative to the old technology. For example, Prostka et. al, (2018) discusses cannibalization of paper books by E books. Similarly, pre online release of album of a rock band affected the CD business of it and

the availability of online multi-channel systems affected the offline system (Kollmann,et. al, 2012; Bourreau, et. al, 2015). Moreover, there was 7% to 17% loss in print advertisement due growing online ad (Sridhar & Sriram, 2015). Casinos also faced cannibalization due to online gambling (Philader, et. al, 2015).

As discussed earlier with Netflix and Amazon Prime coming up with original content; they have become a competition to traditional television and movies (Cook, 2014; Jenner,2016; Wayne, 2018). Also, according to Dimmick, Chen and Li television is losing consumer time to internet in news arena (2004). Moreover, it is known that the cannibalization effect on an individual medium is high due to competition, but it is not yet clearly observed in market space. (Prostka, Shehu & Clement, 2018) Thus, giving rise to the question:

RQ 3: Has there been a media cannibalization (TV and web) in India for Indian young adults in terms of video entertainment?

To better understand the preferences, motivations and cannibalization with a lens of uses and gratifications and diffusion of innovation in regard to OTT a qualitative method was used for collection of data.

Chapter 3: Method

Type of design

The data was collected twice with a gap of two years before Netflix and Amazon Prime produced Indian content and after they produced Indian content. Analysis was done based on that data and the themes will be discovered to see the difference between the two-time gaps. It is a study to know the reasons of growing popularity of web entertainment amongst young adults between age group 18-35. The study focused on comparing the past and present-day scenario. Moreover, the study aims to understand the change in OTT consumption before and after release of Indian content on Netflix.

Method of data collection

The method for this research is qualitative. The method for this study was in- depth interviews. The method is best because it allows to explore the topic in depth and also gives flexibility of the questions to be covered (Brennen, 2013). It is possible to explore more by prompting the participants and direct them to the question researcher wants. It also gives freedom to cross question and thus, it brought out rich data. It also allows us to better understand the participants and build rapport and thereby achieve desired data in depth. Moreover, the method can also justify the reason behind the change between two years. (Creswell, 2014). The method allows to go in depth and thus allows the researcher to understand the topic better. The researcher can explore the field and can cross question the participants. The method allows researcher to prompt and get back the participants on track if at all they lose track.

The study also aims to know the experiences of the young adults with both traditional media (TV soaps) and web entertainment (web series and short films). Hence, qualitative

method will provide the researcher with the required depth and will also allow to explore the topic by talking to the participants about their experiences.

Sampling procedure

The samples were selected by non-probability sampling technique. The participants were found by purposive sampling, where the researcher found individuals by their own judgement. The researcher had knowledge about the subject by reading the available literature, belonging to the same age group and by having a previous internship experience for the tabloid that catered to entertainment of young adults. The participants were asked screener questions which asked them the cable TV shows and OTT exclusive shows that they had consume. The participants were chosen based on their answers to the answers to screener questions and entertainment consuming habit. The participants had consumed at least one form of online entertainment like web series, short films, docudrama, and stand up comedies or short videos.

The participants were recruited by snowball method. Combining these two methods improved the quality of data and also reduced the time of data collection. It also helped screening the participants for their OTT consuming habits and thereby reduced the useless data.

The study underwent the review by IRB because the thesis is using the human subjects for the study. The application was exempt review as there was no risks to participants.

The interviews were taken after taking the consent from the participants. The comfort of the participant was taken care of. The participants were free to leave the interview at any moment they want. The researcher assured that the information collected during the study will be confidential and the identity of participants will not be revealed, and the researcher took

complete care of the privacy of the participant. The participants were rewarded for their support. The participants were not exploited in any form.

The data were recorded, transcribed and analyzed using NVIVO. It helped with finding codes and deriving themes for thematic analysis of the data.

Time of data collection

The data was collected for about two months, twice in two years once before the famous web platform amazon prime and Netflix produced Indian content and once after it. The data was collected for the qualitative study by using a semi structured in depth interview. The data was collected from the major cities (Ahmedabad, Mumbai, Delhi and Chandigarh) of India. The participants were rewarded with a gift card worth $5 (Rs. 370). Each encounter with the participant took place in a friendly environment (Home or a coffee shop).

Population

As mentioned earlier the population of the study will be Indian young adults of age 18 to 35. The population consumed web entertainment. This means the researcher made sure that the participants watched the web series or videos by TVF play, AIB knockout, Vikram Bhatt originals, Netflix, Amazon Prime and/ or short films that come on YouTube. The age group was decided based on researcher's knowledge, experiences and peer discussions. Apart from that there are journal article, discussing the same (Trade Journal, 2018).

Sample size

The researcher aimed to study 25 participants for each year because the topic was relatively new and was complex (Cresswell, 2016). Although, these number can vary depending upon the achievement of theoretical saturation and for this study the repetitive data were

observed in the 18 interviews and hence researcher collected 18 samples for each year. Hence a total of 36 different individuals were interviewed. The participants belonged to the same sample pool(they were all young, educated, belonged to one of the four metro cities and were either a college student or a working individual) but they were not the same individuals.

Sample site

The participants were found by word of mouth and by visiting college campuses from big college cities in India where young adults comes for education. The cities also have rich broadband infrastructure, so the web was consumed. The cities were from north and west India. South and East India were not chosen because Hindi entertainment is rarely consumed there. As per researcher's judgement the cities chosen for Data collection were Mumbai, Ahmedabad, Delhi and Chandigarh.

Measuring Instrument

The researcher used a semi structured questionnaire as an instrument of data collection. The questionnaire was divided into four subcategories they were:

- Background: this section covered about the demographic information, and background information about the participant. The main purpose of this section was to have a rough background and to build rapport with the participant.

- Experience with the TV soaps: this section covered the experiences of participants and their TV viewing habits.

- Experiences with web entertainment: this section focused on the experiences with web entertainment.

- Comparison of TV with web: this section focused on comparison and thereby helped understanding opinions and preferences of the participants.

As there is no such study that the researcher came across the questionnaire for qualitative study will be fully designed by the researcher.

Data Analysis

This thesis accepts Creswell's model of qualitative data analysis and follows the constructivist paradigm, it will use an inductive approach and will build codes, themes and theory by using the in depth semi structured interviews (Creswell, 2015).

Data was analyzed using the qualitative data analysis software NVivo. A total of 36 interviews were conducted in 2018 and 2020, they were transcribed and analyzed for codes (keywords) and themes to support the theory. The study being based on grounded theory the researcher read through all the transcripts to find the keywords and searched for those repetitive keywords which were used to locate additional examples. The transcripts were than reexamined for development of the themes and sub themes.

The first cycle of coding used attribute, initial and descriptive coding. Attribute coding was used to record general information and demographics of each participant, it was used for distinguishing the participant according to the geographic location. Attribute coding is generally used before any other type of coding to gather essential characteristics and demographics of the participant for future use (Saldaña, 2009;Onwuegbuzie et.al, 2016). Initial coding is used for knowing the similarities and differences between the two sets of data. Initial coding is used because the data was collected before and after Netflix started releasing Indian content and thus knowing the similarities and differences between data is quite essential (Saldaña, 2009).

Descriptive coding is used to understand the gist and summary of the particular subject. Descriptive codes were used in order to explore the keywords of the topic and to understand the topic with words (Saldaña, 2009;Onwuegbuzie et.al, 2016).

The second cycle coding used pattern, focused and longitudinal coding. Pattern coding was used to group the initial codes into categories, themes, sub themes and concepts and to know the relation with the initial code (Saldaña, 2009; Onwuegbuzie et.al, 2016). Focused coding was used to extract the significant codes and after initial coding to understand major themes (Saldaña, 2009). And longitudinal coding was used to categorize data and organize it across time (Saldaña, 2009; Onwuegbuzie et.al, 2016).

Role of the researcher

The researcher will be responsible for building rapport with the participant and will lead the entire interview in a friendly atmosphere. The researcher shall take care of the comfort of the participants. The researcher will not be biased in any way during the study. The researcher shall be responsible for privacy of the participant.

The researcher belonged to the same age group as the participants and have seen the development of Internet and OTT in India and hence have firsthand experience about it . This helps the researcher understand the topic and the details provided by participants better.

Chapter 4:Findings

This chapter will discuss the findings from 2018 and 2020 followed by a discussion of the difference between the themes and the findings. Each section will address a research question with the themes and sub-themes related to the research question and will try to establish the relationship between both the data of 2018 and 2020 and will relate it to the theory to support the literature. For a visual representation of how the themes lined up with the research questions, please see Appendix A.

As mentioned earlier data were collected twice in 2018 (before Netflix and other big platforms released Indian content) and 2020 (after Netflix and other big platforms released Indian content) A total of 36 transcripts (18 from each year) were analyzed for understanding the themes. The themes were individually studied and compared with the other year to understand the differences. For overview of themes and subthemes refer table 1.

Table 1

Summary of Themes and Subthemes

Theme	Theme Name	Subtheme	Brief description
1	Free content and Free Trials		Free Trials and Restriction free content on OTT and on TV
2	Entertainment Experience		Overall entertainment experience on OTT and on TV
3	Communication		Communication with the content provider as well as other audience
4	Season Breaks		Presence or Absence of break between two seasons of TV shows and OTT shows
5	Lack of platforms/ Parental force		Absence of platforms for entertainment/ parent's force to watch certain platform
6	Content of the show	a) Unrealistic Content b) Same Boring Content c) Overdramatized Content d) Portrayal of Women	Differences and Similarities in content of OTT and content of Indian Cable TV
7	Length of the show		Differences in length of the show of OTT and Cable TV

8	Censorship	Censorship associated with content and language of OTT and of cable TV
9	Convenience	Differences between convenience provided by OTT and by cable TV
10	Development of Technology	How is Technology contributing to growing/ decreasing popularity of OTT and cable TV
11	Peer pressure	Effects of Peer Pressure on OTT and Cable TV
12	Young Adults	Media Cannibalization of TV by OTT for Young adults
13	Rural India	Media Cannibalization of TV by OTT for Rural India
14	Older Generation	Media Cannibalization of TV by OTT for Older Generation

Each participant is between the ages of 18 to 35 and from one of the metro cities (Mumbai, Ahmedabad, Delhi and Chandigarh). All the participants have had access to both TV and OTT including Netflix and Amazon Prime at some point in their life. There were 12 men and 6 women for each year. The participants belonged to socio-economic groups ranging from lower middle class to higher class (208.33 USD to 1388 USD)15,000 [208.33USD] to 100,000 INR [1388 USD] per month). The sample includes both college students and working individuals. The pseudonym name initials of participants are mentioned in the final report to hide their identity and to ensure the confidentiality of the participants.

RQ1: What form of video entertainment platform do the participants prefer?

The following question aims to examine the video entertainment preferences of young adults. It also tries to understand the entertainment expectations and needs of young adults.

Free Content and Free trials

Young adults today like to think about the financial aspect of entertainment and as YouTube requires only a smartphone and internet it has contributed to the change in the platform of video entertainment (Jain & Kaur, 2020). Also, other platforms, like Amazon and Netflix, offer free trials to discover if the young adults like the content of the platform and if they decide to buy the subscription. The (cable) TV does not give any such trials and so does not know if they are going to like the content or not. Moreover, web content is also easily available from the pirated sites unlike the TV series; and so they can also download and watch it for free.

2018 (before Netflix and Amazon prime released Indian content)

All the participants said that they preferred OTT because platforms like YouTube offer free content.

While talking about the quality of the content and the investment required behind its MR, who preferred watching web shows said "There is *[sic.]* a lot of free series and shows available on YouTube like *TVF*, you don't need anything but a good internet plan, in case of TV you have to pay for a set-top box plus the channels you consume." Talking about the inconvenience of set top boxes, he added, "and as we all know how the setup breaks down every few days adding to expenses."

Talking about the free content on the web and comparing it with cable TV, SA said, "The Indian content on YouTube is free, you do not have to pay for different channels, and so it is a cheaper alternative as compared to TV because for cable you have to pay for each channel you consume." She also talks about free trial and adds, "Also there is no free one-month trial on cable like Netflix gives."

Adding to it and explaining why he likes OTT more than cable TV and why it is a smart option for them, CB said, "See people like me... I mean I live alone, away from home. I am not going to invest in TV or cable here when I have my laptop and it has internet. Everything that comes on cable is available to watch online, that too for free many times, so sticking to cable makes little sense."

2020 (After International OTT releasing Indian content)

Netflix started releasing Indian content in July 2018 and Amazon Prime also followed the trend. The content was so popular among the young adults that they agreed to spend on subscriptions or find other alternative ways to consume the OTT content. Because the young adults were already attracted to web content, when Netflix originals and Prime originals released

the trailers and teasers of Indian content, the subscriptions increased from 3% to 9% in a year

(Fitzgerald,2019).

When asked if participants were willing to buy subscriptions to different OTT platforms,

most of them said that they were open to buy subscriptions if the content was worth it. For

example, while discussing the cost of subscriptions of OTT and comparing it to the cost of cable

TV, MS said:

> Yaa, people have already started taking multiple subscriptions and
>
> now I feel they can afford it…because the TV costs the same plus
>
> they can share subscriptions with friends and family, unlike TV,
>
> and people are willing to pay for it because the content they are
>
> showing is much better compared to TV and is interesting too.

Talking about upper middle-class people and their affordability, PS said, "people who

have decent earnings, who are salaried, I'm sure. I mean, if they have extra money, they wouldn't

mind, you know, shelling out for one or two platforms."

Moreover, many participants used a friend's account or shared the subscription costs.

Some of them just used the free trials for the show they wanted to watch and after that did not

buy the subscriptions; and a few downloaded the shows from third-party websites promoting

piracy. Sharing the ways of obtaining the content of Netflix NP said:

> See, for Indians, they do jugaad (makeshift) from anywhere and
>
> they will use a friend's subscription or share the cost. They also put
>
> posts on Instagram that for… 200 Rs (2.77 USD) for Netflix and
>
> there are pirated platforms too, like telegram we get free username
>
> and password and people actually uses *[sic.]* it to watch web
>
> content...

So, for Indians the cost of setting up and maintaining cable TV is more than the cost of subscribing to multiple OTT platforms. Although, sometimes with a high standard subscription rate, it can be difficult to subscribe to multiple channels. But Indians have learned different ways to do it if the content is interesting.

Entertainment experience

A study suggests that 47 advertisements per hour are relayed on TV and almost 26% of TV time is devoted to advertisements (Vohra et. al, 2021). Hence there are a lot of advertisements on TV with tired audiences commenting as "too much advertisement" to be a reason for going to OTT and seeking entertainment.

2018

Participants were tired of consuming the content with advertisements on cable TV. But YouTube gave them an option to block ads by installing ad blocker on the devices, so they liked it more than cable TV. Moreover, they also liked internet entertainment because of its flexible nature.

While discussing the nature of web platforms (in terms of advertisements) MC said, "Unlike cable, the web gives you a continuous show without irritating ad breaks now and then, I feel that the fact that you can stop ads has contributed a lot especially for the young generation who wants things fast." They also added that they will always prefer watching OTT over traditional (cable) TV because of the same reason.

Commenting on the same issue JP said that "You remember the time when we were watching TV soaps. The show used to come for like 18 minutes and ads for 22 minutes. I mean ads are ok but not when it is more than the show itself."

2020

In 2020 the number of OTT platforms showing Indian content increased and so, people had more options to watch without ad interruptions. In addition to that participant of 2020 also talked about multitasking (because of the ad breaks) while watching TV and ruining the entertainment experience. For instance, describing the entertainment experience of cable TV and comparing with OTT JS said:

> TV series is like I am doing my work. I am sometimes…I am cooking going into kitchen coming back…because of the advertisements I go back to my work and then I come back and resume the thing and then I'm sometimes … I'm working. And for web series, it is not like that. I just sit down, put my earphones inside my ears, and like I am watching it … binge-watching.

While talking about the entertainment experience with a TV series PM said, "there are multiple other things going on in the surroundings like noises." According to her, these noises affected the entertainment experience and did not let her focus on the show.

On the other hand, sharing about the multitasking and control over entertainment experience, PB said:

> So, it's…. it's not that much multitasking. Because you are glued onto your phone all the time. And when you're watching…or watching something on the phone or mobile device, the only thing which you can do is have munch or eat something, because the experience will get distorted. If you have a .... (Pause) Amazon Prime going on…And at the same time, you're…you're... you're having WhatsApp messages or chatting with your friends on Facebook. The seriousness of content can get waived off but for TV we cannot control TV ads, (that affects the experience).

Communication

Participants considered communication a big factor for success of video entertainment. For them, communication with the content maker as well as communication of the content is

important. In addition to these, they also seek meaningful messages from the shows and movies they consume.

In the case of TV, the only way to know the success of the content is through TRPs but OTT also makes two-way communication with the content provider possible through likes, dislikes; and comments, thus making it a preferred platform for video entertainment.

2018

Participants talked about the possibility of two-way communication while using YouTube. For instance, SG describes the ability of OTT to make two-way communication possible. She said, "On the web, if people don't like the content, they stop the video and press 'dislike', they will not watch your video." She also compares it with TV and said, "But with TV even if you run a bad show and there is a good TRP, they won't know what youth is thinking about their show."

Adding to it, JB said that on OTT instant communication is possible and discusses a *TVF* series which was changed according to the audience's suggestion.

2020

Many participants talked about the efficiency of web series to bring up sensitive subjects and open up about issues that are considered taboo. According to them TV never brought up such topics and thus did not satisfy the purpose of communication.

Talking about efficiency of OTT in bringing up sensitive issues, MP said, " in Amazon, there is a series named *Made in Heaven.* At the end of it there is a message like… They give us a message… like after watching it you learn like many things from that kind of series, and they have bigger issues to talk about, like sex ed and homosexual relations."

Similarly, participants also feel that OTT educates them about these sensitive topics, unlike TV and school. Talking about the educational nature of OTT and comparing it with TV, SW said:

> The content we got from Netflix wasn't available on TV. Like there is some educational stuff in series of Netflix that doesn't come in school or TV or they show it but not in-depth. But Netflix shows in series in detail and explains in depth…so there is a series called the *Doctor* and *Grey's Anatomy* than *Sex education* season 1, season 2, so like they never taught sex education in school in depth cos *[sic.]* it's a big deal in India but we can learn from Netflix so it's good for knowledge and they show reality too, nothing fake or graphics.

Some participants talked about their inclination towards OTT because of the artistic selection of topics. For instance, PS said, "I would say they (web shows) are artier in the sense that they convey messages. And they don't focus on the commercial success of the show. They're not out to make TRPs… So, they're out for messages."

No season breaks

TRP and communication are not the only problems; lack of a break between the two seasons of the show also result in audiences losing interest in them. This was pointed out by participants in year 2018 as well as in year 2020.

2018

A majority of participants discussed TV soaps running continuously for 10 years with no break between them which them to lose interest in the TV soaps. For example, KY said, "TV soaps will go on forever. They come almost every day for years together with no break and they even fast forward years in like 24 hours. Today the lead (protagonist) is 25; tomorrow she will be 40."

Adding to the same topic, YP said:

> Indian soap operas do not have the concept of seasons, they do not
> give time to the audience to breath or to curiously wait for
> knowing what (happens) next, unlike foreign tv shows these people
> do not understand that cliffhangers make the show more interesting
> and keeps the audience curious.

2020

Even in 2020, no season breaks remained one major reason for moving to OTT from TV Participants described Indian TV shows as "regressive."

Participants craved season breaks and cliffhangers, which they failed to find in TV shows and thus they lost interest in them. For example, DB said:

There is a gap, you know, there are always seasons (in web

shows). It also allows you to breathe in *[sic.]* between…And then

sometimes you could not even wait for the next season… so it

builds up anxiety…excitement. In Indian TV serials, you know, it's

just one content stretched and stretched and chewed and chewed,

like a gum… generation to generation or they'll be seeing like, I

don't know, 10th generation.

Moreover, participants described Indian TV series as "gigantic," "huge" and "humongous." Talking about the length of one single season of Indian TV series, BI claimed "Indian series are humongous, the length of the season, uhh…was huge 1,000, 2,000, 3,000 episodes."

Lack of platform and parental force

Many participants said they were watching Indian soaps as a family activity and because there was no other option of entertainment available to them. They also said that because the mothers and grandmothers in the household were watching Indian TV soaps in the evening, they were not allowed to watch anything else and so they watched TV soaps with their mothers and grandmothers.

2018

The major number of participants shared that there was only one TV in the household and because their parents were watching TV soaps, they did not have any other option but to watch these soaps. Explaining this JP said:

All the traditional TV soaps I've watched on TV are when I'm

home because my mom watches them. So, I have to watch that as

well. That is when I don't have a choice, I don't watch it out of

interest.

While talking about the story JP adds, "I'm just intrigued by what the hell is happening on

TV?"

Sharing the story about how parental preferences forced her to watch TV as a teen, SG

shared, "We used to watch TV because our mom used to like the serial and you cannot bargain

on the remote. It's like she says it's my time, I'll watch it. So, there was no TV at all."

In some families, watching TV soaps in the evening was a tradition where everyone came

together to watch few primetimes shows and considered it a family activity. Explaining this MC

said, "When I'm with my family that's the only time I watch it (daily soaps) because it is like a

family ritual back home to get together in the evening and see saas-bahu (family drama) TV

soaps."

2020

Participants in 2020 also admitted watching TV as a family activity to spend time every

evening over dinner or post-dinner. They even said that, for them, watching TV soaps was less

about the series and more about sharing family time. Few participants still watched TV because

of their parents while some others watched bits and pieces of their old favorite TV show *Taarak*

Mehta ka Oolta Chasma. For example, MK said, "I mostly watch it with my family over dinner

and that's it."

Similarly, DB said, "My father used to watch this one…which was that!! *Balika Vadh*u…so but that was more of spending family time. Never was it for…because I wanted to watch it. It was because everybody was watching it. So, we watched it."

Talking about having one TV set at home and watching TV soaps because of the parental preferences, AP said:

> Yes, I didn't want to watch that (TV show). But my mom likes
> those so… we also have (only) one TV at home. So, we were
> watching the same thing because, uhh the TV shows are coming in
> the evenings and we all want to watch TV at the same time.

Thus, due to reasons discussed above all the participants preferred watching OTT over TV. The question that arises next is:

RQ 2: What are the motivations behind the consumption of web video entertainment for Indian adults?

The question aimed to understand the reasons and the factors behind cable TV losing audience to OTT and to find out the motives behind increased consumption of web entertainment. From conversations with participants, six factors came up for audiences moving from TV to the web for entertainment. They are as follows: (1) Content of the show; (2) Length of the show; (3) Censorship involved in the show; (4) Convenience; (5) Development of technology; and (6) Peer pressure. Each factor has been discussed in depth in the section below and is compared with the OTT to better understand the motivations.

Content of the shows

In the early 2000s, TV soaps became popular in every household and people were knowledgeable about the characters and the stories of the soaps (Munshi, 2020). However, that changed with time because the stories showed the same melodramatic content of an ideal housewife who is troubled by the entire family of her husband. Indian cable television showed myths and superstitious topics like snake women and witches. To add to superstitions, protagonists were also seen turning to a snake and house fly in some primetime TV shows (Srivastva & Kumar, 2020).

On the other end, web shows included fresh relatable content resulting in growing popularity (Singh & Bhati, 2021). They also talk about the topics like live in relationships, gay relationships, and sex ed that are considered taboo. So, young adults believe that these web shows are contributing to the development of society and so they prefer watching them.

When inquiring about how the content of TV shows is different from those of web shows four themes came up as follows: (1) Unrealistic content; (2) Boring and monotonous content; (3) Overdramatic content; (4) Displaying women as a victim. Each of the themes has been discussed below in depth.

Unrealistic content

The Indian TV soaps are well known for being unrealistic and bringing up fictional topics, like the protagonist dying and coming back to life with a new face by plastic surgery (Rumi, 2008). Superstitions, like breaking of a glass, brings bad luck and is observed in the story of most all TV soaps (Srivastva & Kumar, 2020).

2018.

All the participants expected that the TV shows would be more relevant to reality and be more relatable to day-to-day life instead of showing fantasy. For example, talking about the content of TV soaps and the expectations of them, SA said:

> I want them to be a little bit more realistic. As a layman, I would like to relate a lot more to my daily life. I don't want to see people dying and coming back to life or turning to a fly, that is bullshit.

Few participants said that their entire family have cut cords and are only consuming OTT because of the unrealistic content. For instance, CB said, "I don't have (cable) TV because TV series are too fixated and unreal, it gives too much negativity, so we had shut it off."

Many participants shared their frustrations and the stories behind giving up cable TV. For example, MV shared her frustration and told the story of the episode that made her give up on cable TV. She said:

> TV serials in India I cannot talk about. It is just bullshit and it sometimes doesn't even make sense. I saw this series where they were killing each other with Rotis… like flatbread. I don't know how, yeah, there's like a flying roti. It doesn't make sense. And

then someone's turning into a fly. So, I don't know even if they're

being imaginative but then it's just not well executed.

While some participants talked about the content of TV series, some of them talked about content on OTT and its relevance and relatability. For example, explaining why he likes watching web series MR said, "A web series, you plan it with a message like you want to display a certain number of scenes, a certain amount of messages, in a way that is relatable."

Similarly, talking about the relatable content of web shows and describing why young adults prefer watching them, BJ said "they are too much of reality… there are web series they have… that, you know, you get hooked onto it easily because you can see yourself in the character, the things that are there have actually happened to you somewhere." He also said that because the content is relevant to society's day- to- day life, people are moving from TV to the web.

2020.

Most of the participants talked about the content being unreal in 2020 as well. They said that they were tired of seeing people dying and coming back to life. To illustrate this, BI talked about the story of a primetime TV show and its relevance to day-to-day life. He said:

A person dying three times and coming back to life, like, that's

something that you probably haven't heard of, like in forever in

real life, you know. So, I doubt that you can relate to it. And then

like, once they come back, they look different, they behave

differently, like they're completely, they're completely a different

person. It's not, it's not something regular.

Similarly, PB compared the content of TV shows to that of web shows and said:

The content (of TV shows) sometimes… actually most of the

times, is unrealistic and impossible like a lady becoming a snake. It

is so unreal. There were and still are some interesting shows who

starts off great but after a point, when they get enough audience

addiction and attraction, it all goes down the drain and shows

irrelevant or uninteresting content…So, I prefer watching web

shows because they are more realistic and relatable.

Many participants talked about the content of web series and how it helps to know about

history and current events of the country. For example, KP said, "Indian web series, they know

who their audience is. So, they are making (content) accordingly the current problem, current

issue." He adds to that by saying that the stories are relatable with day-to-day life. He gave an

example: "Yeah, like a *[sic.] Special Ops* nobody knows about the attack before in the

parliament but, because of the *[sic.] Special Ops* a lot of people get to know about this history."

For the participants, the content of TV shows is mostly family-oriented when they start. The content is interesting for the first few months but once they gain TRP they become unrealistic and superstitious. The unrealistic subjects of TV shows did not work well for the young adults; they found the subject unrelatable, so they moved to web platforms that show realistic and relatable content.

Same boring content

As a study states, the TV series *Kyunki Saas Bhi Kabhi Bahu Thi,* released in 2000, was the show that started with the story of the ideal family and family values. Everything that came after was a clone and showed the same content (Srivastva & Kumar, 2020). On the other hand, the content on the web was innovative and came up with new things every time; it became popular with the youth (Singh, 2019).

2018.

Many participants felt that the content of all the TV serials were similar and showed family drama. They also felt that the content was relevant in the past but now it is boring. For instance, while describing the story of Indian TV soaps and sharing why it isn't relevant today, JP said "All the soaps have the same story, where there is one mother-in-law who is torturing her daughter-in-law, that is the same. People liked that earlier, but the current scenario is very different."

Some participants got frustrated with seeing the same content repeatedly. While describing the content, KY grimaced and said " it's so typical. It's the same thing. I mean, it's always the family drama or saas-bahu or something like that. So yeah, I basically don't like that content."

Many participants compared the web and TV content to explain why they prefer watching OTT. For example, DV said "Web is pretty much better than TV. Because of the quality and you know the content of the shows, the TV shows are boring, but web series keep you glued."

Similarly, MG said, "If I'm talking about the Indian TV series, then some of them are repetitive. But I find the web series quite creative, there's a good variety of things and unlike TV series; all web series are different."

2020.

In 2020 participants also felt that the content on TV was the same and monotonous. But for the web series they had many options available and the content was interesting; it kept them glued.

Many participants, when talking about the nature of TV soaps, said they have the same stories and family drama. For example, talking about the stories of Indian TV soaps, YB said:

> So, there are no stories to it. They just basically want a character, the main two characters, the whole focus is on them. No surrounding. There is no proper surrounding story or a base story of that particular show. They just look like it's just going on and they are just writing the show every day. It just doesn't, it doesn't have any kind of head.

On the contrary, some participants talked about the content of OTT. For example, while describing the nature of the web content and sharing her story of buying subscriptions, MP said:

It's so catchy and interesting, unlike TV series and everything is linked… if you miss one thing you miss out whole thrill (pause). Sometimes I even buy subscriptions for watching certain series, like for *Designated Survivor*, I was able to find the first season on telegram but second wasn't available, so just for that I got a subscription back then…I didn't have any subscriptions. And to watch *Jack Ryan,* I went out to take a subscription of Amazon Prime cos *[sic.]* I liked the first season too much and I have completed watching a season in a day too…I love thriller series so…

Similarly, talking about the content of web series and multitasking, NM said "No (I don't multitask) when I'm watching a web series. I've only watched a web series, because like the content is pulling you… You have to concentrate."

Adding to it and talking about how interested they are in web content, KP said "Sometimes…no because it *[sic.]* web series it is their small portion of content, so if you miss something then it might be *[sic.]* you might have to see again watch it again from the beginning."

Overdramatic content

Indian soap operas are very famous throughout the world for overdramatic content, like background music and exaggerating emotions through sound effects and camera shots. It is also famous for huge sets. In Indian soaps, the protagonist is found crying all the time and is decked out in costumes, makeup and jewelry all the time, even when they are at home. (Jaggi, 2011; Rumi, 2008; Munshi, 2020).

2018.

The young adults do not like melodramatic content and thus have decided to move to web entertainment.

While inquiring what the young audience dislikes about the content of TV soaps "melodrama" came up quite often and most of them imitated the holy chants that are seen in the background of the scenes. They also imitated the sound effects and discussed the camera focusing on every character three times when some shocking scene comes up. For example, while showing annoyance, AV said:

> That is pretty pathetic, two beautiful looking people are doing
> (imitating music) so that's bullshit I don't think you do that when
> you are surprised or you're shocked right? Who does that and that
> background music? Why do you need that background music,
> which has some mantras from Hindu mythology? No, you don't
> need that, you don't need to do that, you have so good so many
> good musicians in India, pay them for some good music if need be.

A few participants talked about the sets, makeup and costumes of the TV shows. According to them, story was the last priority of the content maker and so they couldn't keep up to the audience's needs. For example, SG discussed the focus of Indian TV soaps and said "When you watch any show on the TV, the main focus they give is how the main character should dress or how much jewelry she should wear or what kind of a look she wants to have." Sharing about the priority of the story or script of the show she further adds, "They are least concerned about the story. I feel at the last moment, they must be writing some script and go and perform the situation." She also compares the whole situation with web and said, "But on the web, if you don't like the content, people will stop the video, so they give importance to the story."

2020.

Participants in 2020 also talked about the over-dramatized content of the TV shows. In 2020, they specifically mentioned the sounds and imitated them several times. They also talked about camera effects and over exaggeration of display of certain scenes on the show. For instance, describing the sound effects on the daily soaps, YB said " One scene comes in at least 10 times with the sound effect that it's gonna…I don't know…the end of the world right now (imitates the sound effect) (laughter). It's just irritating." He also shares his feelings about the family fights that are seen on TV soaps. He said, "And actually, the message that they send in the series as well is not the right one for all the families in the world."

Few participants gave up on cable TV because of the stress they felt from the content. For example, DB shares her experiences with over dramatic cable TV content and said:

You know, these sitcoms or series are supposed to take away your

stress. Um,…Indian series…serials would give you stress, you

know, like what will happen next. And they would stop at a stupid

(*Dhuntana*) thing, serial background music. I don't know if this

person's gonna live or not gonna live and you know, you know

what I mean? So yeah, it gave me another level of anxiety and I

didn't like it.

Few participants discussed the list of all the flaws with the TV soaps that influenced them

for making the switch from TV to web. For example, giving the gist of issues with the TV show

PG said:

In TV, they come up with ways to stretch the story totally out of

context. Also, the things they show are not relatable. People wear

dresses and makeup and jewelry at home as if they are going to a

wedding or something on top of it. They sleep with all those

accessories. Who does that in the real world?

PG also talked about the background music and tried to connect it with reality. He added:

It is not relatable that you play background music as soon as something gets lost or goes wrong. Do you ever hear any background music in the real world as soon as something goes wrong. This is still the case and I am not kidding. Switch on the cable TV and you will find all these. What is the most funny part is, you know, people can turn into animals and insects. In Hindi series, they die and they come back. Everything you can imagine can happen in Hindi cable TV.

A lot of over-dramatizations can be seen in Indian TV soap operas since the early 2000s. On the contrary, the web portrays real content that has happened in everyone's life or can happen in one's life and does not dramatize it with background music. Young adults prefer the real unaltered content and so they choose OTT over TV.

Portrayal of women

In Indian TV soaps, women are either portrayed as a villain/vamp, torturing other women or as a heroic person who is fine, sacrificing everything for her family (Roy, 2012). The protagonist is also seen crying or praying multiple times in a single episode to establish patriarchal nature society (Munshi, 2020). In addition to this male chauvinism and display of women as victims is also commonly seen in TV soaps (Dhar & Sharma, 2019; Munshi, 2020). According to young adults these are the things of the past and they do not happen in society today. Seeing such content brings negativity.

2018.

The youth thinks that society today does not treat women as *inferior and such images of women create an ill impact on their minds. They also believe that big fights do not happen in any house every day. For example, describing the Indian TV soaps, AV said that the daughter-in-law in the TV soap is always "crying" and that gives her a negative feeling and so she prefers not to watch those series.

Most of the participants also mentioned "saas-bahu" (Mother-in-law and daughter-in-law) fights and said that content does not attract them. For example, AV talks about the story of TV soaps and compares it to reality. He says, "There is one mother-in-law who is torturing her daughter-in-law. And they have also seen that (in the past). But the current scenario is very different. And people are slowly adapting to the modernization of culture."

Many participants compared TV and OTT. For example, YP said, "so the difference is in content like the writers here (on the web) are fresh and if you see on TV you will only find saas-bahu. It is like maximum 90% of it, so it is not attracting youth."

2020.

The participants in 2020 also felt that the women were either portrayed as victims or as vamps. It was a general opinion that in any Hindi show, one will always find protagonists crying or will be sad for fighting with their mother-in-law.

Many participants thought that the content of the series is still the same since the cable series became famous in India. For example, sharing his thoughts on Indian TV shows, PG said, "Content looks the same…little change in the story here and there but otherwise it's all the same.

They all show fights (between) mother-in-law and daughter-in-law, typical Indian Ekta Kapoor

series that never ended since the 2000s."

Few participants stated the portrayal of women as the reason for moving from TV to

OTT. For example, talking about his hatred for TV series, YB said:

> So, they always show the women only working in the house, not
>
> progressive. I used to hate that. They're not really progressive.
>
> They are rather degrading to the society that we live in right now.
>
> And they put a wrong mindset on the people who watch it.

Other participants also compared TV shows with the web shows with a lens of feminism.

DB said, "Basically Ekta Kapoor rules the telecom industry, evening serials. And all that content

is only saas bahu. Whereas web series, they talk about the problems they face at work or first

world problems. Web shows focus on lighter content."

Participants majorly felt that the protagonist is always portrayed as a non-progressive

woman who lives in the house, cooks for the family and takes care of the household. This

portrayal did not resonate with the young adults, so they decided to move to the web, which

showed the reality of women in society today.

Length of the show

Indian cable TV is popular for telecasting 10 to 12 shows a day, every day, for at least

three to four years. It is even known that the Indian shows stretch like elastic for years and will

keep airing as long as they are getting TRPs. They air thousands of episodes and stretch a topic for way too long just to go through the episodes (Ahmed, 2012).

2018

Talking about the length of Indian TV soap operas, the participants said they are "very long" and go on for as long as a decade and the young adults cannot dedicate that much time to a TV show, so they started consuming web.

Many participants said that the TV soaps are never-ending, and they last for generations. For example, DV said, "As I say, like these daily soaps, they run for like six to seven years minimum."

Many participants also believed that Indian TV soaps stretch the story to keep running the episodes. Talking about stretching the episodes, JB said "They do not end within a specific period and they just stretch it to have more episodes." He also gave an example of a show that has been running for a decade. He said, "Like for example *Yeh Rishta Kya Kehlata Hai* started in 2008, I guess, and it is still going on like continuously five days a week for 10 years."

Moreover, many participants feel that there is no specific end to the story of Indian TV soaps. For example, VB who is annoyed with the endless story of TV soaps said, "So, if there is a story, it has a beginning and an end, and those daily soaps are like every day and it does not have an end. So, there is no point in watching."

Some participants felt the web shows are short with a limited number of episodes telling the story in a pre-decided manner and finishing up at a pre-decided time. For example, SA compared the length of TV soaps to that of web shows to explain her frustration. She said, "They

(web series) end quickly like TV series, they go on and on. But web series end within a specific time."

Similarly, MC said, "The sweetest part about this web series is they're short, like all the *TVF* series, they are five to seven episodes, they come, they effectively tell the story and get over with. But TV series, they last over decades."

2020

People in 2020 were also troubled by the length of TV series and so decided to move to web series. Many people compared the length of web series just as before. For example, while comparing the length of TV with web series, NM said:

> It is like every episode (of web shows) keeps you glued to the season. They take care that you don't lose interest. But with TV series, uhhh I think probably you will, like watching *[sic.]* it the first couple of episodes. But then as soon as you're done with maybe five to 10 episodes and then, you know, it's the same thing you can predict what is going to happen in the next episode, you lose interest. With web series. That's a very rare case.

Similarly, while talking about the length of web series and TV series, AP said, "They end the, uh, they don't have a lot of episodes or anything like too big that can bore you."

Talking on the same lines, JS said, "Indian television soaps can run for five years and like, there is no end to the daily soaps. But on web series they have a particular period like they have 13 to 20 episodes and they are to the point."

The generation today lives a fast life and does not have the patience to commit to a show every day for at least four to five years. Also, it loses interest quite easily. So, for them the length of Indian TV shows becomes an issue, and they move to a medium that concisely provides entertainment so they can watch the show, finish it, and start a new one. They are also fond of shows that don't stretch and convey the message or entertainment in a precise manner rather than just watching something that is telecasted just for TRPs.

Censorship

Young adults like to see free, unrestricted content that reflects reality, but the content of film and TV is regulated by the censor board. Also, the programs broadcast on national TV in prime time mostly require "V/U" (family friendly certification) making it difficult to show the content freely with necessary explicit scene and language (Gill, 2017; Kumar & Gangwar, 2021). While on the other hand, the content on OTT did not have any involvement of the censor board allowing creative freedom making it the favorite platform for young adults. (Samiriti & Sharma, 2020; Kumar & Gangwar, 2021). As a result, the young audiences are gradually shifting to the web from TV.

2018

Until this time the only web platforms available were local, like *TVF*. They explored topics that were uncommon, like live-in relationships, but they never talked about controversial topics, like homosexual relationships. They also used obscene language but never showed any

nudity. Yet, people felt the medium to be freer and censor-free. For example, commenting on the

censorship of TV and web, KY said:

> Obviously, people move to the web because there's so much of a
>
> ban on TV, like, they cannot show so many things that, you know,
>
> in web series, people are, like, really showing you so many things
>
> on and web-like for example permanent roommate shows the
>
> concept of live in a relationship. I mean, young people…they want
>
> to know these things. So, you know, be open about these things.
>
> But on television, it's not like that. So, it's like, everything's
>
> censored.

Many participants believe that because of the lack of censorship on the web, it gets more creative

freedom. For instance, talking about creative freedom on the web, CB said, "Web series *[sic.]*

more liberal and gives more creative freedom because they can use different areas. TV, it's

restricted, so the dialogues and scenes that they will use is more censored. So, the (web) can

explore avenues where TV can't."

Some participants feel that the content of web series promotes the progress of society. For

example, SG discusses a show that is promoting growth of society:

So, see, *Permanent Roommate*, if you take, okay, after watching
that it has become very easy for Indian youth to think about live in
relationships. Before that they had weird reactions (imitates the
reaction), now it is like okay. Also, if friends starting anything,
which is after engineering, if they're quitting the job and starting
startup earlier public used to think he is leaving a stable job. So
now they don't have that kind of reaction because their mind is
somewhere changed. After all, they are seeing it. When you don't
have an example in front of your eyes, you feel like what is going
on? But now with the content, they're putting in front of you, the
scenario is that this can also happen, this is okay to happen. Like
many of them are very bold content out there. So, it will change
the public's mind.

2020

In mid-2018, Netflix and Amazon Prime released Indian content which explored topics
like transgender roles in a protagonist's life and homosexual relationship. Not only that but the
series also showed partial nudity, in addition to obscene language. This made a huge impact on
the viewership of these shows. The censorship became minimal in these serials and so it gained
huge popularity among Indian young adults.

Many participants talked about *Sacred Games*. It was the first Indian series to show
partial nudity and people subscribed to Netflix for seeing that series to enjoy the scenes. For

instance, AP said, "This (*Sacred Games*) shows shemale as well. So, it was the biggest change because, until now, we have watched everything on TV, which was already censored, and they reduce the number of cursing words and nudity *[sic.]* scenes."

Some participants also feel that the censorship affects the quality of the content. For example, YB shared his thoughts on censorship and discussed how it affected quality:

> I think Indian cinema is picking up the pace, like the web series don't have censorship anymore, so they can make original and creative stuff that they probably wanted to before, but they couldn't make it because of the censor board that we have here in India. And so, I feel that people are being more creative. Censorship wasn't just about adultery (adult content). It was about even core content, violent content, things that were not portrayed or shown on TV. Nowadays, those things are also being shown on web series.

Few participants talked about the web giving people a choice for making decisions about whether to watch uncensored content or not. For instance, DB said, "That's the thing in between movies and web series. Movies, you have a censor board. Web series, you don't have a censor board. So, you can publish (or broadcast) anything, and people may like (it) (or) not, people will be their own critics."

Convenience

Many households in India even today have only one TV set and the remote is always controlled by the elders in the family. Thus, the youth cannot watch anything of their own choice. But seen on mobile phones and laptops making it a convenient option for young adults. It even gives the user the freedom to decide the place and time they want to watch. Moreover, there is an option to binge-watch, thus the web has become the favorite platform for entertainment (Chattopadhyay, 2020).

2018

Mostly all the participants considered convenience a major factor for consuming OTT. Young adults are mostly working or busy with studies for more than half the day. They sought a platform that allowed them to be entertained on their own time. OTT fulfilled this demand, thereby becoming the favorite tool for entertainment. For example, AV shares about her typical day and shares how OTT comes in handy when needed: "If you want to watch something on TV, you want to be there on that day, at that hour, you know, to be available to watch something. But nowadays, what we work is 12 hours. So, you definitely don't have that much time to watch TV." She further adds, "I leave home at 10 o'clock when I reach home it's almost 10. You think I will be able to commit to shows?"

Many participants talked about OTT and the option of binge watching the show. For example, talking about life today for young adults MV said that they hardly watch TV nowadays because they like to binge watch and not watch one episode at a time. Also, according to them, OTT has more options than TV which only has soap operas. They also say that the web is more convenient because they can watch it at any time and do not need to be present at one fixed time.

Similarly, many participants talked about the flexibility of devices and private experience. For example, MC said:

> Today young people have their own phones and laptops, where
> they can easily just get on the internet to watch web shows. Also,
> when they are watching TV, they are around their family because
> of having one TV but web series they have on phones and laptops,
> so they have their personal space of what they watch making it
> private entertainment.

2020

Convenience remained a major factor for participants in 2020 as well. Mostly all the participants enjoyed watching OTT series on their laptops and mobile devices in the privacy of their room. For example, talking about their (her or his) favorite aspect of OTT, NM said, "The convenience of doing things on your mobile, convenience of doing things on your laptop, rather than sitting and sticking to one decoder box or having limitations of what you can see through the cable TV, a limitation of channels."

Many participants felt that young adults will cut cords eventually and will shift to OTT for entertainment because of the flexibility that OTT provides. For example, talking about cord cutting and limitations of cable TV, PG said:

Yes, they (young adults) will stop (watching TV). Its cos *[sic.]*

they want it at their time and on a device, they want it on. Cos

[sic.], I feel TV has certain limitations like you can watch in the

hall or even if you watch in a room, that is rare, it doesn't feel as

personal as mobile or laptop or tablet. Also, people can watch it the

way they want.

Many participants gave list of points in favor of OTT and to justify its growing demand. For example, PS said:

Pros would be accessibility, ease of watching at home (room), the

comfort of watching, you know, in your environment. If there is

sensitive content, which you are not comfortable watching with a

greater audience, you can watch it in the privacy of your home

(room). So, it ensures privacy.

Development of Technology

Jio, a telecom company in India, offered free calls, SMS and LTE data for 90 days as a welcome offer that attracted youth (Holla, 2017). After that, it launched an offer that provided free calls and SMS and 1GB of data a day for a price as low as $5 for 90 days (Curwen, 2018). The youth was attracted to the offers and in turn, other telecom providers had to lower their rates

to stay competitive in the market. As a result, India today has one of the best and cheapest internet availabilities in the world and the internet has become affordable for people across all socio-economic classes. (Mairaru et.al, 2019) On top of that, mobile phones are also available for a couple of thousand rupees [1USD is equivalent to 72 INR] thus the affordability and development of the technology contribute to the shift of audiences from TV to web (Kumari, 2020).

2018

Many participants talked about cheaper prices of smart phones and cheap internet plans. For instance, VB shared his example, "Like, if I'm traveling. I watch something. I do not have to worry about having the limit of 1GB or 2 GB of data a month."

Some participants also talked about how the development of technology and marketing strategy of *Jio*. For example, BJ said, "We have free internet, it was introduced by *Jio.* It was part of the marketing strategy and that contributed a lot. Even poor people started using those networks and saw things on YouTube so that resulted in the penetration of the internet throughout India and with the internet YouTube got penetrated as well resulting in TV losing the young audience."

On the same lines, SG said the cleaners and custodians in his office now have access to YouTube because of Jio. On how they decided to consume the net they said:

Now with *Jio* they have a lot of, you know, I'll tell you one

incident. In my office, there is a lot of helper staff, right? There are

security guards, there are people who are cleaning the washrooms

and everything. So, what they used to do was a 10-hour shift.
Okay, so they come before us after they've cleaned everything. In
the past, they were just sitting. Now what they do is they switch on
the *Jio* and watch all kinds of series, movies, like playing videos
and enjoying (down time) near the washroom and we think what's
going on with you? Maybe they're having *Jio* so that's the reaction,
so even the people below the poverty line are having loads of
access to the internet right now with Jio. So, it has changed life. So
you never know, in two years even they will be addicted to
watching just the web series.

2020

In July of 2018, a few months after the first data were collected, Netflix released the first
Indian series *Sacred Games*, and Amazon Prime released *Mirzapur* around the same time. So,
after these series, the web market in India took a big leap and the platforms saw a huge increase
in subscribers (Mathur, 2018).

The local OTT platforms were not very famous and were trying to make their way in the
industry but nudity and subjects of *Sacred Games* and *Mirzapur* attracted young adults and they
spread the word to their friends and family. As a result, more people became attracted to
watching OTT. For example, talking about local OTT and big platforms, KP said:

So, in Netflix, I think like a lot of national and international

people. They will know about Netflix, Amazon Prime, and

Hotstar. But in *[sic.] TVF*, and *Scoop Whoop*, those are small

platforms. So, I think only a certain amount of people might know

about that. So, OTT became very popular after *Sacred Games* and

Mirzapur.

Also, people preferred watching Netflix because of its reputation and as Netflix started

Indian content, more people watched it. As DB said, "I think I would first go on Netflix, if I do

not find anything good. Or what I'm in the mood for, I would go to Amazon Prime. And then

after Amazon Prime, I would probably go to *TVF*."

Netflix even got Bollywood directors on board, changing the notion that Bollywood

directors would only work in the film industry. Talking about it, NM said that you could never

see Bollywood directors or actors working in TV series, but they work in web series and so some

people moved to the web to follow their favorite actors and directors.

Peer pressure

Peer pressure played an essential role in the young audience shifting from TV to the web

for their entertainment. It was observed that when a participant admitted to watching a certain

TV soap opera, they said it with embarrassment, and it was visible with their expression and

posture. This was because these days if young adults are watching TV serials, they are

considered outdated, narrow-minded and old school. In addition, a study also suggests that many

young audiences are moving to the web because of pressure from friends and colleagues

(Chattopadhyay, 2020).

2018

Participants said that the shows were discussed at work and classes and if they did not

watch the show, they felt left out. For example, commenting on the show *Breaking Bad* and its

discussion with a group of friends, MR said:

> So, all of my friends were watching *Breaking Bad*, okay. And I
>
> knew it was about drugs and something but nothing more. So, my
>
> friends were all having conversations about watching it and how
>
> nice it was and the storyline and this and that. The characters and
>
> everything. And I wanted to be a part of it. So, I started watching
>
> it. But that was under peer pressure.

Many participants also said they discussed the shows at the office and if they did not see

the show, they did not have anything to add to the conversation and they felt left out. For

instance, sharing about the discussion of the web show at the workplace, SG said, "So every time

there is a new channel or anything is released, there is a whole lot of discussion in my office the

next day, so to be a part of that discussion we all see it."

Not only at work and outdoors with friends but peer pressure can be seen in college,

schools and coaching classes as well. Talking about peer pressure in college and classes, MC

said "Because the thing is that if a person from their college or even class starts watching a web series, they recommend it to other friends in the group."

2020

After Netflix and Amazon Prime released Indian content, the craze of web series increased drastically. *Sacred Games* and *Mirzapur* became the talk of the town and, with that, peer pressure came too.

Many people believed that peer pressure was a major reason for the audience shifting from TV to OTT. For example, when inquired why the young adults prefer watching OTT, NM said, "Peer pressure gossip times. They want to fit under a certain circle."

Some participants also talked about hype of Netflix and participants consuming it under pressure. For example, talking about the hype of Netflix , NP said "Sometimes it feels that we are…you are left out that you don't have Netflix. But the hype was pretty big after *Sacred Games* that if you don't have Netflix then you can't be friends."

Similarly, talking about how peer pressure is affecting young adults these days, JS said:

> Basically, people are doing it, like youngsters are doing this due to
> peer pressure, like people are doing it (because) friends are doing
> it. So, they are doing it due to peer pressure like they want to be
> the part of the conversation, what their groups or peer groups are
> doing.

Adding to it, JS also explained it with her own example. They said:

> I was not watching web series before when I was in the first year
> of college but then I just came to know over the peer friends that
> they are watching, and they are having conversation constant
> conversation about the web series so I decided to watch. Like let's
> watch something and just know about what is (the) web series?
> How you can subscribe? So yes, peer groups play the main role for
> the shift.

It is known that Indian young adults want to be a part of the group and they always have a fear of missing out. It is such a big deal that the young adults have made a hashtag of it (#FOMO), which trends on social media now and then (Dhir, et al., 2018). It is also a major discussion in the newspapers often about how FOMO is affecting the youth.

As known from the participants, they prefer OTT over TV. Hence, it has become important to know:

RQ 3: Has there been a media cannibalization (TV and web) in India for Indian young adults in terms of video entertainment?

It is known that young adults are slowly moving from TV to the internet for their entertainment needs (Moochhala, 2018). Also, it is known that 70% of the users of OTT are young adults (Sundaravel & Elangovan, 2020). When asking the participants, we learn most of

them have either fully shifted to OTT for entertainment or major portions of their video entertainment comes from OTT. So, we can say that the cable TV has been cannibalized by OTT.

Young adults

Young adults have gradually started shifting to the web for entertainment. Most of the young adults from the study binge-watch the series and they are curiously waiting for the next seasons.

2018

When asked if young adults watch cable TV series, most of them mentioned that they hardly watch it. They also said that they have switched to OTT for their entertainment needs.

Major numbers of participants feel that TV is dying as a medium of entertainment for young adults. For instance, commenting about the future of cable TV, MC said:

Traditional TV is going to be replaced by web series (soon).
Because even the producers and makers of TV series know that a
lot of people have gone towards web series, so they also eventually
shift to web series as well.

Supporting the cord-cutting, SG, who believed cable TV was a waste of time, money and resources said, "They (OTT) should replace TV, I will strongly support that."

Few participants talked about the advancement of technology and its effect on (cable) TV. For instance, BJ believes that, due to *Jio,* internet prices will be much cheaper and more affordable as compared to cable TV and thus it will replace it. Discussing this BJ said:

> The technology has evolved so much that I don't think (cable) TV
> will be available only and everything will, I guess, now shift to
> YouTube only. They will use YouTube and on that, they will be
> watching TV shows or web series.

2020

In 2020, almost all the young adults preferred watching the web, as mentioned before, series like *Mirzapur*, *Sacred Games* and *Made in Heaven* were major hits and proved great success for promoting OTT in India.

With Netflix producing Indian content, the advertisement posters were seen all over towns. Bollywood directors also started making movies and series on OTT. These directors influenced Bollywood actors and they also started starring in the web content. Young adults who were a fan of these stars started consuming OTT because of them. For example, AP talked about their friends and said:

> Even my best friends, they did not watch TVF videos at all. But
> when Netflix, when *Sacred Games* came on to Netflix, everybody,

uh…knew that it's on Netflix now because there were hoardings. So that's why they came to know about *Sacred Games*. And of course, there was an actor in *Sacred Games* called *Nawazuddin Siddiqui*. He's a favorite actor for people my age. So, this is the reason they started watching Netflix.

Other participants also talked about Bollywood stars moving to web series and breaking the trend of not working for the small screen. For instance, PS said "A lot of Bollywood actors have also now started making web series, instead of just focusing on movies, they're also getting into the web series. They would never get into a TV series. But they are getting into web series."

While giving the example of that they further add:

You know, like, you can talk about *Tandav…Tandav* is a new web series…Saif Ali Khan is there. Right. And Anil Kapoor has a web series called *24*. So, you know, a lot of your Bollywood actors are now getting into Web series for that (to) obviously, break, change the trend.

Rural India

The major population of India belongs to villages and rural settings. Rural populations contribute a lot in each sector of entertainment. While the people of villages are mostly old

fashioned about everything and like to stick to the traditional rituals it is not the same for OTT and online entertainment. The internet is penetrating in rural India and they will move to OTT for entertainment sooner or later (Kumari, 2020; Saha, 2021).

2018

The participants of the study were asked if they think people of rural India are moving to OTT for their entertainment and if they know someone from rural India who has moved to OTT. Participants thought that rural India is not educated enough to understand or know about OTT. For example, while describing about OTT in rural India, AV thought that rural India is not educated enough for consuming OTT. They said:

> No, then it all comes down to a very deep question. That is, how is education affecting us as a society and I think India is quite far behind in the education system. We need to have a very robust education system and it's a very deep topic you can keep on digging into. But then it will always come down to one point that is education, and we are not doing anything to improve.

Similarly, another participant, CB also talked about requirement of development and said, "well for rural India. I mean, there must be a lot of development yet. But they mostly will stick to DTH and cable for now."

Agreeing, SG said, "No, it will take a lot of time for them to accept web series."

2020

In 2020, all the participants agreed that the internet has penetrated everywhere in India and people of rural India consume OTT as well.

This happened especially because the content makers started making content catered to people of villages and after platforms like *Alt Balaji* were created. For example, sharing a conversation between his cousin and himself, KP said, "they did not have a color TV before. But right now, he has been watching the (web) series. He saw things, like *Mirzapur*, *Sacred Games* and *Special Ops*, *Shooters* and *Pitchers*."

Talking about his own experience with OTT and how obscene scenes play a role in promoting web series, PG said:

> For example, if I talk about *Mirzapur*…I mean I am basically from
> rural India and have come here for studying so when I talk about
> *Sacred Games* and *Mirzapur* they (people from his village) all
> were talking about it when it came and asking me to download it
> for them. People might not even have heard about web series
> before it but because of the specific nude scenes it gained (a) lot
> (of) popularity on FB and Instagram and so they all wanted to
> watch it.

There are certain platforms called *Alt Balaji* that are specially dedicated to rural India and shows content that is relatable to the rural population. After, *Jio* and *Alt Balaji* came, rural

audiences started consuming the web series. For example, sharing the story from his maternal grandparents' village, JV said, " I see her neighbor's kids watching *Gandi Baat* on *Alt Balaji* and follow it. They watch Netflix content too, from some third party pirated download. I remember one of them talking about *Sacred Games*, so I know."

Older Generation

Another question asked of participants was if they think the older generation (people above the ages of 35-40 (older generation) are accepting web series as a study suggests the older generation are accepting it to some extent (Sundaravel & Elangovan, 2020).

2018

Many participants said that the older generation uses YouTube for music and *Hotstar* for some older TV soaps, but they have not started consuming OTT exclusive content. For example, AV said, "Nowadays, I'll tell you my grandma started watching. And she's like, she's getting all her serials *on Hotstar.* So, she is very much into it. And if my grandma can, everyone can."

On the contrary there were many participants who believed that the young adults don't watch OTT-exclusive content but if there is something relevant to them and if the young adults suggest them, the older generation will watch some part of it. For example, sharing the story of his parents CB said, "I was watching *Permanent Roommates*. So, they prefer watching an episode, at least not more than that."

Similarly, sharing the story of how she made her parents watch OTT video SG said:

I did try to show my parents that, the *TVF* video...*Teach your mom and dad the technology* because that was something they could relate to. So, if the content is like that, which is a little bit, they can accept, which is okay, not so bad in their terms…they can start watching.

2020

Most of the participants said that the parents have switched to YouTube and have started following certain YouTube channels, like the mothers in the family have followed cooking channels and fathers follow the news channel online. For example, AS said, "Firstly, they started watching the videos on Facebook. Now, they are slowly transitioning to YouTube…Like my mom watches *Kajal Vaidya's* video, then this cooking show. My dad, he sometimes watches the comedy videos on YouTube, Facebook."

There were some participants who said the older generation has also started consuming OTT-exclusive content from Netflix and Amazon Prime. For example, NK said that no one in his family watches cable TV anymore and their family follows everything online on OTT. He also shared this story of his uncle:

He's retired, at the moment, but he's I think 65 and he now watches Netflix. He enjoys Netflix, he enjoys Amazon Prime. I don't know but as he will also watch the Netflix originals, they would watch certain scientific…high…high tech scientific shows or reality TV

shows off late you had this show on Netflix about Spy. I think he

watched that.

Talking about his grandma, MS said, "My grandma watches Netflix with me. She prefers watching things with subtitles. She reads subtitles and understands the context. So she prefers watching Netflix because Netflix has subtitles for almost everything."

Chapter 5: Discussion

Conclusion

      This study found that Over the Top television (OTT) services like Netflix not only provided entertainment to the young participants, but it also helped them to learn about sensitive issues like sex education and helped normalize topics like live in relationships and same sex relationships that were earlier considered taboo in the society. Also, the present study shows that OTT encouraged the participants to believe in themselves by talking about topics like start-ups and giving competitive exams. Moreover, according to the participants for some young adults OTT played a role of stress reliever and mood booster. Most of the participants of the study felt that OTT provided better entertainment than cable TV that still explored topics like child marriages and family fights.

      This study examined the usage of cable TV and OTT by young adults in year 2018 and in year 2020 (before and after Netflix and Amazon Prime released Indian content). The finding indicates that several factors influenced the decision of young participants to move to OTT for their entertainment. The length, the quality of the content , censorship was the major reason for increased consumption of OTT by young adults. Each of these topics is briefly discussed below.

      As mentioned earlier, according to the participants the Indian television shows last for years, without break between two seasons and air for five days a week at least and so they did not like the idea of committing to a show for that length. On the other hand participants felt that the shows on web were concise and gave about 12 episodes, they also had breaks between the seasons and OTT gave them the freedom to watch it at their own time hence, according to the participants young adults of India preferred watching web shows over the cable TV.

In addition to that, according to this study the content of cable TV didn't please the participants of both 2018 and 2020. The content of cable TV according to them were old school, unrealistic, boring, monotonous, and displayed women as vamp or victim. In addition to that few participants also felt that the content on cable TV had a negative impact on people's mind. While on the other hand OTT explored more modern topics and brought positive changed thereby influencing development of the country.

Moreover, this study indicates that the censorship played a major role in choice of the platform. The participants felt that the content on cable TV were restricted and did not explore sensitive topics. They even said that the schools did not teach about sex education and the topic is always considered taboo. But the censor board has no control over OTT and so it explores sensitive as well as dark topics. Partial nudity is also seen on OTT content and thus the participants said that they got attracted to these OTT platforms.

According to the present study presence of Indian content on OTT platforms like Netflix and Amazon Prime attracted participants to consume OTT, this can be concluded because of the easy availability of the participants in 2020 as compared to 2018. There are many participants who anticipated not seeing OTT before the release of *Sacred Games* and *Mirzapur*. Moreover, in 2018 the researcher had to explain the difference between OTT exclusive content and the TV content that is also available on OTT. While, in 2020 all the participants knew about the OTT exclusive content and were consuming it. The major finding of the study was that the release of Indian content on Netflix and Amazon Prime welcomed Bollywood directors and actors on the small screen of OTT and influenced the young participants to quit cable TV completely and use OTT for their entertainment.

Moreover, according to the study another notable factor is Indian content on Netflix and Amazon Prime gave participants more choices to choose from and so they had too much to talk about, this can be concluded from the length of interview. The average of interviews in 2018 was 15 minutes, whereas the average of interview in 2020 was 30 minutes.

Another finding of the study was that once international platforms released Indian content the local platform *TVF* lost audience to the international platforms like Netflix because the participants preferred watching Netflix over *TVF*. This can be concluded because many participants stated that their first choice is Netflix and/ or Amazon Prime. Moreover, there were a few participants who have never watched *TVF* because they started consuming OTT after *Sacred Games*.

Moreover, according to my sample *Sacred Games* on Netflix, *Mirzapur* on Amazon Prime and other regional OTT shows on platforms like *Gandi Baat* on Alt Balaji and *Aashram* on MX Player also encouraged young adults in rural India to move to OTT for their entertainment. Participants in 2018 did not know anyone who consumed OTT in rural India but in 2020 the above-mentioned names came up multiple times when participants were asked about OTT in rural India.

In addition to that, according to the present study development of technology and easy accessibility of OTT on the mobile device has not only proved great for young adults but it has also encouraged older generations to use OTT. In 2018 few participants said that they made the older generation in their family watch some short videos on OTT but in 2020 participants said that the older generations had started subscribing to different YouTube channels and some of them had also started consuming OTT exclusive contents.

Jio a telecom company that belongs to Reliance group contributes a lot in development of technology. They first started giving free internet that attracted the participants and also, they have associations with Bollywood and hence they also play a role in globalization of entertainment (Matusitz & Payano, 2012). The company has also produced and co-produced film in Hollywood making the ties between Hollywood and Bollywood which also benefits OTT platforms like Netflix and Amazon Prime that broadcasts both Bollywood and Hollywood content (Singh & House, 2010).

According to this study, Uses and Gratification theory explained decreasing popularity and loss of audience of cable TV. It also explains the growing trend of OTT amongst Indian young adults. Participants seek for flexibility, compactness, reality, good and uncensored content for entertainment. While talking to participants different motivations came up for consuming video entertainment. Many participants disclosed that they watch OTT to stay up to date with friends, to have common grounds to have conversation and to be a part of the group (social utility). Majority of participants used OTT for relieving stress and to escape from reality (diversion). Few participants claimed that they consume OTT to gather information of events around the world and to know more about the history (surveillance). Cable TV failed in providing them these while OTT provided all of these. Hence, they decided to consume more of the OTT and less of cable TV. Many participants also mentioned completely cutting the cords.

Diffusion of Innovation was also observed between the data collected in 2018 and 2020. This can be explained by the number of people the participants thought consumed OTT. There were many participants who admitted that they started watching OTT after release of *Sacred Games* and *Mirzapur*. Moreover, in 2018 participants felt that there were no people from rural India or older generation watching OTT but in 2020 according to the participants OTT had

penetrated in both rural India and amongst older generation. It can be concluded that the participants feel that majority of young adults in India have adopted OTT and have reached to confirmation stage of innovation by talking to their friends and relatives. But the results of this study also suggest that the older generation is still at persuasion stage where they are deciding if they want to adopt OTT or not. Moreover, as per the results India as a nation has reached at late majority in the diffusion curve.

Interpersonal communication of the participants with their friends about the shows on Netflix influenced participants of 2020 to buy the subscription of the platform this shows the diffusion of innovation. The participants of 2018 were not willing to buy the subscriptions because they were not interested in international content and Netflix failed to provide them Indian content. Moreover, they also found the subscription cost expensive to solve that issue Netflix released a mobile plan for 200Rs ($2.66) per month (Nafees, et. al, 2021). Moreover, many participants admitted on buying the four screen TV subscriptions too after release of Indian content because they felt that Netflix provided them enough content to make the purchase worth.

From the data of the present study and from the literature available we can also conclude that the major production houses played a major role in success of OTT in India. Production houses like Red Chillies entertainment, Excel entertainment, Applause entertainment, phantom, RSVP and Dharma productions contributed a lot in success of OTT. First series from both Amazon Prime and Netflix came from one of these production houses and attracted a lot of participants to watch it ("THE CONTENT HOUSE", 2020).

Limitations

Like all other studies this study have limitations too. The biggest limitation was the places the data were collected. The data were only collected from four metro cities of India and thus it only focused on an urban crowd that at least belonged to middle socio-economic class. Hence, the result from other cities and other socio-economic class of India may vary.

Additionally, the selection of participants was done with snowball sampling with friends of friends and by visiting colleges, hence the biases inherent in the social economic class are likely carried out and throughout hence, the findings might have a sampling bias within the community and the results might not reflect the entire populations. Furthermore, the thesis focuses only on the young adults falling between age of 18 and 35. The result might not reflect the growth of OTT outside the given age group.

In addition to that, the thesis focuses only on TV soaps OTT. The findings do not reflect any sports or news show. Also, the interview was recorded in public places like cafeteria and then transcribed so, some audios were not audible, and researcher might have missed certain details due to the noise.

Finally, half of the data of 2020 was collected before the COVID- 19 pandemic hit India and some of it was collected during the pandemic. Due to nationwide lock down people were stuck in their homes and were consuming TV more than normal days. Also, cable TV started rebroadcasting old mythological hits and TV shows that were very popular in the history. Also, many Bollywood films released on OTT platforms because of cinema closures due to pandemic. Hence, pandemic may have pushed the participants to consume more video entertainment than they would normally do and, the result might reflect the effect of pandemic on cable TV and OTT.

Future Studies

The most obvious recommendation for future study is to expand it to other cities and to rural India. The present study was initiated just after OTT was becoming famous and so covered only four metro cities thus, it is superficial.

Future studies should also aim to study the subject with a quantitative tool by using the results of this study to develop a survey that can reach out to larger and more diverse sample of Indians. This might help to understand the subject better with different statistical skills.

Moreover, future study can be done on the age group above 35 years. As it was known that the elders in the family above the age of 35 have also started consuming OTT for their entertainment.

Other recommendation for the future study involves comparing the participants based on gender and other demographics like socio-economic status because the OTT has even reached the slums so it's penetration there would be an interesting thing to know.

Additionally, young adults used the third-party applications and pirated sites to consume OTT for free. On discussing the reason, it came up that one show comes on certain platform and other on some other platform and so they cannot afford all these costs and so they choose pirated platform. Hence, studying the role of piracy and third-party platforms like telegram in increasing the popularity of OTT would be a topic for future studies. Furthermore, it will be interesting to know if they are looking for buying bundle of platforms at low cost or they want the OTT to lower the subscription rate and generate revenue from ads. Moreover, if domestic platforms further decrease the subscription rates will the young adults ditch international OTT and move to domestic OTT would be an interesting topic to investigate.

Future studies should dig deeper into the role of content and censorship in increasing popularity of web shows. It will be interesting to know if the audience will like watching cable TV if government decreases censorship on it or will they still choose OTT over TV? Participants said that today, many Indian directors choose to broadcast movies on OTT instead of theatres to avoid government's interventions hence it will be also interesting to know if the government changes the censorship law will it result in increase in number of audience at movie theatre and will audience have a better movie going experience?

At last, *Sacred Games*, *Mirzapur and Made in Heaven* came up multiple times while talking to the participants. According to the participants these shows were turning point of the OTT industry in India because of their choice of topic and portrayal of explicit content in form of both visuals and language. Thus, it becomes important to know the contribution of these shows in growth of OTT in India and also to know if these shows would have same popularity in absence of explicit scene and/ or language?

Post COVID 19 there is a robust increase in consumption of OTT due to nationwide lockdown and absence of options to leave the house, this is not only seen in young adults but also in older generation because the TV shows also had to stop shooting more episodes and the OTT was the only option available for entertainment (Puthiyakath & Goswami, 2021). Moreover, India is expected to reach OTT market size worth $5 billion by 2023 (Divya, et. al, 2020). On the other hand, government is planning to regulate and censor the OTT content to ensure safe content which directly targets the audience's need of free uncensored content (Laghate & Venugopal, 2021). Furthermore, as mentioned above both TV and OTT are trying their best to gain audiences. Hence, at this stage it becomes crucial to know the needs and

expectations of young adults from video entertainment platforms to survive in the entertainment industry.

Appendix A: Theme Map Diagram
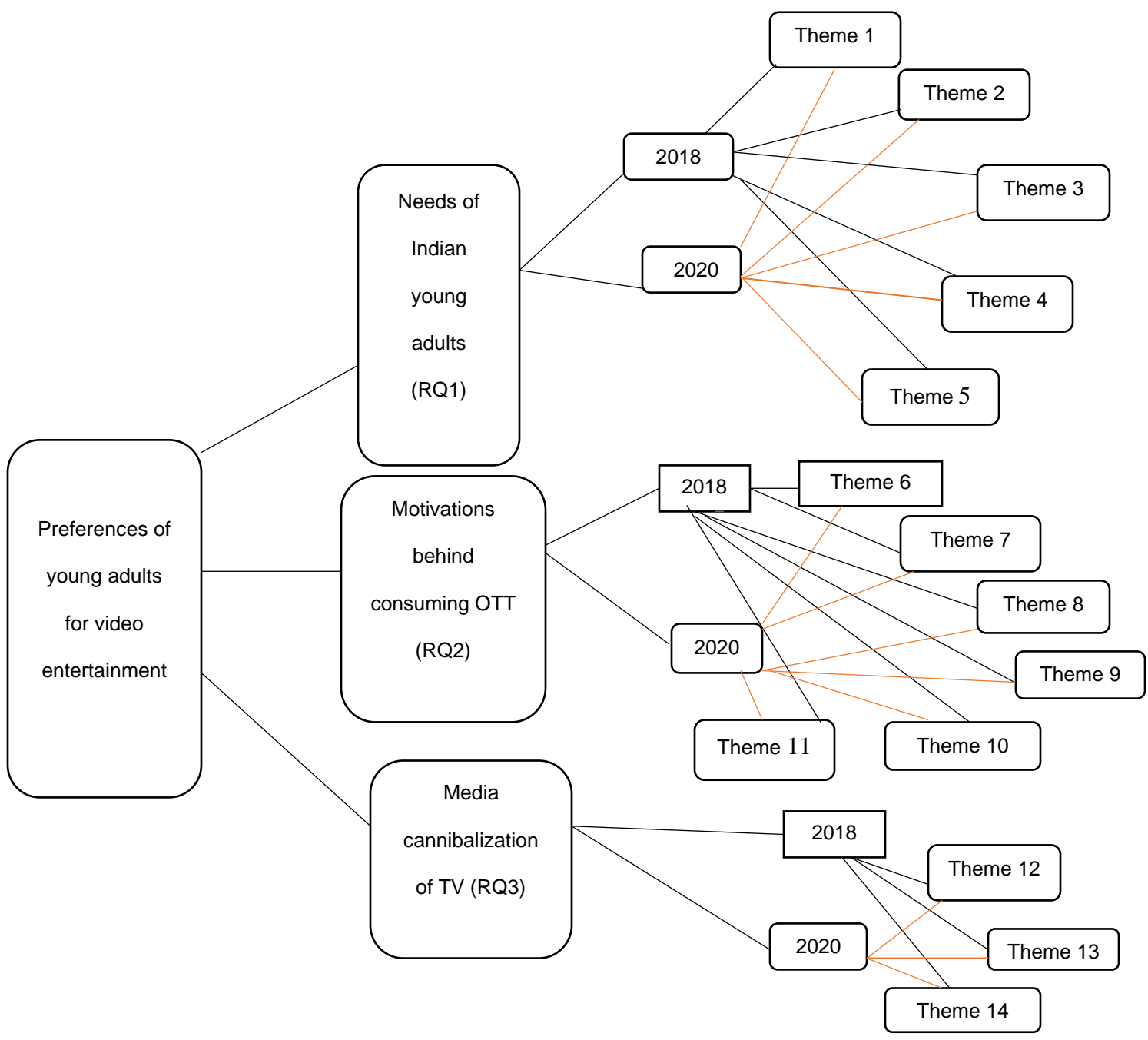
Appendix B: Interview Guidelines

Section A: Demographics

- Tell me about yourself?

- Where do you live?

- What do you do for living?

- Where do you see yourself in next 5 years?

- What is your hobby?

- Do you have Netflix?

Section B: TV soaps

- Do you watch television? Why/ why not?

- How much time do you spend on TV?

- What kind of shows do you watch on TV?

- Are they interesting?

- What TV channels do you watch?

- Do you watch Hindi TV soaps?

- Why do you/ why don't you?

- You watch international TV shows?

- If yes, how are they different from Indian television soaps?

Section C: Web series

- Do you consume internet entertainment?

- What kind of internet entertainment do you consume?

- How much time do you spend on internet?

- Do you watch web series?

- You watch local OTT or big platform?

- Why?

- Which web series?

- What web channels are they from?

- Why do you like watching the web series?

- Pros and cons of web series?

- How has Netflix affected OTT industry?

- How has *Sacred Games* and *Mirzapur* played a role in the OTT market?

- Why are Bollywood directors and actors moving from big screens to OTT?

Section D: Comparing TV and Web

- Do you feel young adults watch more web content than TV…why/ why not?

- Do you believe web series is replacing TV soaps? Why/ why not?

- What is there that internet provides that TV doesn't?

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