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Awareness, Preferences, Perception, and Satisfaction about the Over-The-Top (OTT) Platforms/Players in Anand City, Gujarat, India

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Authors' contributions

This work was carried out in collaboration among all authors. All authors read and approved the final manuscript.

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ABSTRACT

Background: Movies and other audio and visual media have traditionally been consumed through outlets like theatres and television. The development of VHS, DVDs, Blu-rays, and disc rental services made technology readily available at home and whenever needed. Furthermore, Co-axial and fibre optic cables were used by cable television to provide the material. Direct-to-home (DTH) technology through satellite and dish communication, which offered high-quality broadcast and on-demand material straight to the consumer, emerged as another improved offering. With the advent of online streaming and Video on Demand (VoD) services, watching movies and TV shows has become more convenient. VoD refers to the streaming of video content via Over-The-Top (OTT)

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applications over the Internet (OTT). Any Internet-connected device, including a smartphone, smart TV, tablet, desktop computer, laptop, etc., can be used by viewers to access video content via OTT apps. Contrary to traditional media, streaming services present a variety of tales without censorship, box office, or audience restrictions. If the viewers have a reliable Internet connection, it provides a viewing experience with much-increased sound and visual quality [1].

Methodology: The article presents data obtained through personal interviews with help of a semi-structured Schedule from individual respondents of Anand city for OTT players. The present study finds out the awareness and preferences for the purchase of OTT players and understands the perceptual map with the help of the Multi-Dimensional Scaling technique (MDS) of OTT players on different parameters like multiple devices and resolution of the video, and Price and subscription plan. This study also tries to find the out satisfaction of respondents towards different OTT players.

Results: The majority of the respondents were male, belonged to the age group of 15 to 25 years, represent nuclear family, and the majority of the respondents were students by an occupation. The majority of the respondents had an income between 30k to 40k. Out of 200 respondents, most of the respondents were aware of the OTT. Friends and relatives were the most common source of awareness for OTT platforms. OTT players like Netflix, Amazon Prime, Disney+Hotstar, YouTube Premium, MX Player, Zee 5, and Sony Liv had high awareness in the study area, and also the majority of respondents were preferring Amazon Prime, Disney+Hotstar, and Netflix for purchase because of their various services like multiple content categorization, multiple user account, and multiple subtitles, and video quality. The perceptual map also represents the perception of the respondents on the basis of different parameters like multiple devices and resolution of the video, and Price and subscription plan. Respondents were satisfied with the Quality of the video content of OTT, followed by their Multiple content and Language, Price, Downloading Speed, and multiple device support.

Keywords: OTT; product position; perceptual/positioning map; SVOD; TVOD; AVOD; PVOD.

1. INTRODUCTION

The distribution of material or services over infrastructure that is not directly under the control of the content provider is referred to as "over-the-top" or "OTT" [2]. Although the word was first used to refer to the distribution of audio and video material, it has lately been extended to refer to any service or data made available through an OTT platform [2]. Different Video On Demand (VOD) monetization strategies, such as AVOD, SVOD, TVOD, and PVOD offer users on the platform various opportunities for engagement and revenue generation. The Type of Service (SVOD, TVOD, AVOD, PVOD) and Geography segments are used to analyse the Over the Top (OTT) market. “The abbreviations AVOD stand for Advertising video on demand, SVOD stands for Subscription video on demand, TVOD stands for Transactional video on demand, and PVOD stands for Premium video on demand” [3].

SVOD – Subscription Video on Demand [4]: “SVOD is a subscription-based model. Similar to traditional TV packages, users can consume as much content as they want for a flat monthly fee. Major services include Sky (and its subsidiary Now TV), Netflix, Amazon Prime Video and Hulu, with new offerings from companies like Apple, HBO and Disney. With SVOD, consumers are no longer tied to long-term contracts, giving them a greater degree of freedom to opt out. This gives users greater flexibility, and SVOD providers are always up to the challenge of retaining consumers by offering exclusive new content and aggressive pricing models (perhaps both)” [4].

TVOD – Transactional Video on Demand [4]: “TVOD is the opposite of subscription video, where consumers purchase content on a pay-per-view basis. There are two sub-categories known as Electronic Sell-Through (EST), which allows for permanent access to content for a single payment. Download to Rent (DTR) allows customers to access content at a low price for a limited time” [4]. The TVOD service usually offers newer releases. This results in higher revenues for rights holders and timely access to new content for consumers. TVOD services typically retain customers through attractive price incentives, so they keep coming back in the future. Examples of TVOD services are Sky Box Office, Amazon's Video Store, and Apple's iTunes.

AVOD – Advertising-Based Video on Demand [4]: "AVOD is free to consumers. Customers must watch advertising, just like with broadcast telesivision. One can see AVOD in action when watching Daily Motion, and YouTube where ad revenue is used to offset production and hosting costs. Due to AVOD's lesser revenue than SVOD and TVOD" [4].

PVOD – Premium Video on Demand [3]: "Premium Video on Demand is a type of TVOD or SVOD where the end-user has to pay to get access to content earlier than the SVOD or TVOD consumers. One has to pay a "premium" price to watch a movie before it reaches SVOD consumers" [3].

Disney's Mulan is a good example of PVOD. One needed a subscription to Disney+ and then he \she had to pay an additional $25 (or so) so that they can watch Mulan first-day-first-show. But they can retain access to the movie until it became available to the rest of the Disney+ subscribers. It's interesting to note that Youtube has begun to transition its Premium. subscription-based Premium content to an ad-based model, with reports that the service was slow to catch on with users. Recently, media consumption through OTT platforms across the world is rapidly advancing the user, internet connection has led to devices with ever-increasing support for digital media and consumers have the privilege of accessing media anytime, anywhere, and media consumption in India was huge. Development and Significant Growth of OTT Platforms through this Covid19 Pandemic Lockdown Historically, traditional media television is ruled and promoted by OTT platforms in India like Hotstar, Amazon Prime, Netflix, Aha, Zoom, Sonyliv, Zee5, etc. [2].

1.1 Global Scenario of OTT

The global OTT market size was valued at $121.61 billion in 2019 and is projected to succeed in $1,039.03 billion by 2027, growing at a CAGR of 29.4% from 2020 to 2027. Over- the – top services are currently at a relatively infancy stage and are widely acknowledged as a treanding technology worldwide. Presently, over-the-top services are at a comparatively nascent stage, and are widely accepted as a trending technology across the world. The over-the-top market is projected to witness innovative and advanced transformation, which enables the purchasers to access everything they require in one space. The smartphone segment dominated the general over-the-top market share in 2019 and is predicted to stay dominant during the forecast period, because of the increase in the adoption of smartphones to stream over-the-top services and growth in the potential marketplace for larger screen smartphones in developing economies [5,6]. Additionally, the segment is anticipated to witness a high rate within the upcoming years, because of the arrival of affordable android-based smartphones, which have democratized online gaming and brought the gameplay to variant smartphone users. While a bane for several legacy businesses, the global pandemic has proved to be a boon here, and the resultant shift in consumer behavior is expected to hold and strengthen over the projection period [2].

According to statistic, there are some market forecasts worldwide that are listed below [7]:

- Revenue in the OTT Video segment is projected to reach US$275.30bn in 2022.
- Revenue is expected to show an annual growth rate (CAGR 2022-2027) of 11.60%, resulting in a projected market volume of US$476.60bn by 2027.
- The largest segment is OTT Video Advertising with a market volume of US$180.40bn in 2022.
- In global comparison, most revenue will be generated in the United States (US$119,100.00m in 2022).
- In the OTT Video segment, the number of users is expected to amount to 4,216.3m users by 2027.
- User penetration will be 42.9% in 2022 and is expected to hit 53.0% by 2027.
- The average revenue per user (ARPU) in the OTT Video segment is projected to amount to US$84.39 in 2022.

1.2 Indian Scenario of OTT

Although originally intended for audio and video content distribution, the term has recently been expanded to include any service or information available on an OTT platform.

BigFlix, the first Indian OTT platform, was established in 2008 by Reliance Entertainment. When Ditto TV (Zee) and Sony Liv were introduced in 2013, OTT gained traction in India. In 2013 and 2014 , nexGTV was the first application to broadcast live Indian Premier League games on portable devices.In 2015, Disney Hotstar was introduced. It is also one of

India's most popular OTT platforms . Later, in 2016, Netflix commenced operations in India (January). There are currently about 46 providers of over-the-top media services in India that distribute content over the internet.It is a well-known and major participant in the worldwide OTT industry [8]. In India, Netflix confronts intense competition from providers like as Amazon Prime, Disney+Hotstar, and others [8].

According to RBSA Advisors, India's video OTT industry is estimated to reach USD 12.5 billion by 2030, up from around USD 1.5 billion in 2021, due to increased access to improved networks, digital connection, and smartphones [9,10]. According to the survey, Tier II, III, and IV cities, as well as the Indian language speaking population, will drive the next wave of growth in the OTT environment. Over the next four years, the Indian OTT industry is predicted to develop at a CAGR of 28.6 percent. RBSA thinks that over the next 9 to 10 years, this business has the potential to expand to USD 15 billion markets. According to the analysis, the ARPU (average revenue per user) in India's OTT video market is expected to be USD 7.2 (about Rs 537.25) in 2021. Furthermore, the number of OTT userbase is predicted to reach 462.7 million by 2025 [10].

1.3 Market Size of the OTT Industry in India

The big OTT market [11]: The OTT sector in India saw a 30% increase in the number of paying subscribers between March and July 2020, from 22.2 million to 29.0 million. According to a recent survey, the majority of Indian viewers prefer to watch content in regional languages, especially Hindi, on OTT platforms. Hindi-language content accounted for more than 50% of total streaming between April and July 2020. Overall, the top five metropolitan cities accounted for 46% of total OTT video platform users, with Tier I cities accounting for another 35% as of July 2020. Another study found that around 90% of consumers prefer to watch video content in regional languages and only 7% of the total time spent on OTT platforms in India is spent on English content. As the lockdown caused by the coronavirus has impacted the cinematic experience of consumers, filmmakers are adding new releases to OTT platforms. According to a report, India's OTT market will reach Rs 237.86 billion (US $3.22 billion) in FY25, up from Rs 42.50 billion (US $576.73 million) in FY19. India will have over 500 million online video subscribers by FY23 and this number is set to grow as smartphone and internet penetration increases. Based on current trends, a diverse content portfolio and different pricing plans would help OTT gamers get more paid subscribers.

In India, there are already more than 40 OTT service providers offering streaming services over the Internet. The OTT market in India was valued at Rs. 2150 crores (almost $300 million) in the fiscal year 2018, and it is expected to grow to approximately Rs. 3,500 crores (nearly $500 million) in 2019. And this market is expected to develop at a brisk pace in the coming years [2]. According to a recent Boston Consulting Group analysis titled 'Entertainment Goes Online,' the Indian OTT industry is estimated to reach US$ 5 billion by 2023 [12]. Disney+Hotstar has the most subscribers in India, followed by Amazon Prime, Sony Liv, Netflix, and Voot. This ranking statistic, however, may differ in terms of viewing time. The number of smartphone users has increased since internet companies started offering unlimited data to customers. In India, Netflix and Prime Video accounted for 20% of the OTT market in 2020. Post-Covid-19, the proportion of viewers using OTT platforms to consume media and entertainment has increased. Paying users of OTT platforms in India grew by 30%. Currently, the total number of users is 29 million (approx. 212 million INR). The increase in audience and the exponential growth of domestic OTT platforms have prompted the government to come up with new rules and regulations for OTT platforms. The government wants OTT platforms to take responsibility for their content [2].

"In 2019, digital media grew 31% to reach Rs 221 billion and is expected to grow at 23% CAGR to reach Rs 414 billion by 2022. Digital advertising grew 24% to INR 192 billion driven by increased consumption of content on digital platforms and marketeers' preference to measure performance. SME and long-tail advertisers increased their spending on digital media as well. Pay digital subscribers crossed 10 million for the first time as sports and other premium contents were put behind a paywall. Consequently, subscription revenue grew 106% to Rs 29 billion. Digital consumption grew across platforms where video viewers increased by 16%, audio streamers by 33%, and news consumers by 22%" [13]. It is indisputable that data drives transformation, as do accessibility and cost. When it comes to conserving data, India is currently the largest on the globe, with

9.8GB per month, up from a few years ago. The growth of OTT platforms has altered the advertising and entertainment markets in general. Compared to a few years ago, the introduction of OTT technology indicates a significant shift in media consumption habits in India [2].

1.3.1 Perceptual positioning map or product positioning map

A product's position, or where it stands in the minds of consumers in comparison to rival products, refers to how a product is described by consumers based on key features. Although brands are created in customers minds, products are really built in factories [4].

1.3.2 Positioning maps

"Marketers frequently create perceptual positioning maps as part of the planning process for their differentiation and positioning strategies to compare how consumers perceive their brands and competitor items on crucial buying criteria. The positioning of a brand must cater to the demands and tastes of well-defined target consumers" [4].

The views and expectations of customers are crucial to a business's success. Building a brand in the customers' minds is crucial in the competitive world of today. Businesses make an effort to understand how consumers relate various features to their products. The globalization and liberalization of markets throughout the world have led to a paradigm shift in the customers' point of view regarding the perceived values of a product, despite the fact that businesses differ in their advertising and promotional operations. Brand perceptions, consumer preferences, and company priorities have all changed as a result of the situation. The approach is not novel, but it is difficult for those without specialized understanding to utilize and understand. Small businesses therefore rarely place their trademarks using perceptual mapping techniques. In order to develop a successful positioning strategy, consumer perception of brands must be investigated and visualized using graphical perceptual maps [13].

1.3.3 Objectives

1) To find out the awareness of OTT players
2) To find out preferences for purchase towards different OTT players
3) To understand the perceptual map of OTT players
4) To find out the level of satisfaction towards different OTT players

2. MATERIALS AND METHODS

In the study entitled "Awareness, Preferences, Perception, and Satisfaction About the Over-The-Top (OTT) Platforms in Anand City, Gujarat", the research study covered the Anand City of Gujarat state.

2.1 Sources of Data

Primary as well as secondary data were collected to meet the stipulated objectives of the study.

2.1.1 Primary data

Primary data was collected with the help of contacting the users of OTT platforms with the help of a semi-structured Schedule.

2.1.2 Secondary data

Secondary data was collected from journals, review papers, literature, private, and Government publications.

Table 1. Research design

Type of Research	Descriptive research
Sampling method	Non-probability sampling
Sampling technique	Convenience sampling
Sampling unit	Consumers
Sample size	200
Sample area	Anand City
Research instrument	Semi-structured Schedule
Analytical tool	Multidimensional Scaling (MDS), Tabular analysis, Charts, and Graphical analysis, Weighted Average Mean

3. RESULTS AND DISCUSSION

3.1 Socio-Economic Profile of Respondents

3.1.1 Gender of the respondents

From Table 2a it was observed that out of the 200 samples, the majority of the 114 (57%) respondents were males, and 86 (43%) were belongs to the female category in Anand city.

Table 2a. Gender of the respondents

Gender	Frequency	Percent
Male	114	57
Female	86	43
Total	200	100.0

Source: Field survey

3.1.2 Age of the respondents

It was observed from Table 2 b that, Majority of the 136 (68%) respondents belong to the age group of 15 to 25 years followed by 56 (28%) respondents belonging to the 26 to 35 age group, 5 (2.5%) respondents belong to the 36 to 45 years age group, and only 3 (1.5) respondents belong to the above 45 years of age group.

Table 2b. Age of the respondents

Age	Frequency	Percent
15-25	136	68
26-35	56	28
36-45	5	2.5
Above 45	3	1.5
Total	200	100.0

Source: Field survey

3.1.3 Types of the Family

Table 2c highlighted that in the surveyed area majority of 95 (47.5%) respondents belonged to the nuclear family, 70 (35%) respondents belonged to the joint family and 36 (17.5) respondents belonged to the extended family.

Table 2c. Types of the family

Family Types	Frequency	Percent
Nuclear	95	47.5
Joint	70	35
Extended	35	17.5
Total	200	100.0

Source: Field survey

3.1.4 Educational of the respondents

Table 2d highlighted that Out of 200 respondent’s majority of the 40 (20%) respondents were HSC passed, 77 (38.5%) respondents were graduated, 60 (30%) respondents were postgraduates and 23 (11.5%) respondents had a professional course.

Table 2d. Education of the respondents

Education	Frequency	Percent
HSC	40	20
Graduate	77	38.5
Postgraduate	60	30
Professional course	23	11.5
Total	200	100.0

Source: Field survey

3.1.5 Occupation of the respondents

From Table 2e it was observed that Out of 200 respondents in the surveyed area majority of the 137 (68.5%) respondents were students’ category, 41 (20.5%) respondents were doing job, 20 (10%) respondents were self-employed, and only 2 (1%) respondents were retired.

Table 2e. Occupation of the respondents

Occupation	Frequency	Percent
Students	137	68.5
Job	41	20.5
Self – employed	20	10
Retired	2	1.0
Total	200	100.0

Source: Field survey

3.1.6 Income of the respondents

According to Table 2f, it was observed that out of 200 respondent’s majority of the 60 (30%) respondents had an income between 30001 to 40000, 50(25%) respondents had an income between 10000 to 20000, 30(15%) respondents had income between 20001 to 30000, again 30(15%) respondents had income above 40000 and 30 respondents had income below 10000.

3.2 Objective 1: To Find Out the Awareness of OTT

3.2.1 Number of respondents aware of OTT (over – the - Top)

According to table 2 g, it was found that out of 200 respondents, the majority of 197(98.5%)

respondents were aware of the OTT and only 3(1.5%) respondents were not aware of OTT.

Table 2f. Income of the respondents

Income	Frequency	Percent
10000 – 20000	50	25
20001 – 30000	30	15
30001 – 40000	60	30
Above 40000	30	15
Below 10000	30	15
Total	200	100.0

Source: Field survey

3.2.2 Sources of Awareness of OTT

Based on above table 2 h, it was observed that the majority of the 93 (47.21%) respondents received the information about OTT through friends & relatives, followed by the 50 (25.38%)respondents who received information about OTT through social media (YouTube, what's up, Twitter, Instagram, Facebook) and for 34(17.26%) respondents major sources of information about OTT were mobile marketing. Only 12(6.09%) and 8(4.06%) respondents received information about OTT through Television and newspaper respectively.

3.2.3 Awareness of different OTT players

According to the multiple responses received from the respondents in the study area, from table 2 i, it was found that Netflix, Amazon Prime, Disney+Hotstar, YouTube Premium, MX Player, Zee 5, and Sony Liv had high awareness among respondents. Alt Balaji, Voot, Tata Play, HBO, and Hungama Play had moderate awareness whereas MUBI, and Shemaroo had less awareness among respondents.

3.3 Objective 2: To Find Out Preferences for Purchase towards Different OTT Players

3.3.1 OTT players preferred for purchase by the respondents

From Table 2j, it was observed that the majority of 52(26.40%), 29(14.72), 27(13.71) and 22(11.17%) respondents were preferring Amazon Prime, Disney+Hotstar, Netflix, and Zee 5 respectively as OTT players for purchase. And followed by 18(9.14%), 13(6.60), and 11(5.58%) respondents who preferred MX Player, Sony Liv, and YouTube Premium respectively as OTT players for purchase. Lastly, 7(3.55%), 6(3.05%), 5(2.54%), 3(1.52%), 3(1.52%) and 1(0.51%) respondents preferred Voot, Alt Balaji, HBO, Hungama Play, Tata Play, and MUBI as OTT players for purchase.

Table 2g. Respondents aware of OTT

Awareness	Frequency	Percent
Yes	197	98.5
No	3	1.5
Total	200	100.0

Source: Field survey

3.3.2 Reasons for the preference of OTT players

Table 2k indicated that the majority of 66(33.50%), 47(23.86%), and 36(18.27%) respondents preferred OTT players based on multiple content categorizations, multiple user accounts, and multiple subtitles and video quality provided by OTT platforms respectively. It was observed from table 2 k that, 29(14.72%) respondents preferred OTT players for downloading videos, and 14(7.11%) respondents preferred OTT players for supporting a number of devices. And only 5(2.54%) respondents preferred OTT players for watchlist facilities.

3.4 Objective 3: To Understand the Perceptual Map of Different OTT Players

3.4.1 Perceptual Map of OTT players on the basis of devices supported and resolution

Fig. 1 mentioned the perceptual map according to the consumers' perception of the different 12 OTT players in the study area on the basis of two parameters, devices supported and the resolution of the videos. From fig 1, it was observed that according to the respondents' perception Netflix and Amazon Prime were close competitors in the multiple devices support and high-resolution parameters. Sony liv provided facilities for multiple devices but did not provide high resolution as compared to Amazon Prime and Netflix. Disney +Hot star and YouTube Premium were in the same category but did not provide multiple devices and high-resolution services compared to Amazon Prime, Netflix, and Sony Liv. According to the perceptual map, Netflix is the market leader in multiple devices and high-resolution service parameters in the study area. In the Multiple devices and low-resolution parameters, Zee5 and Jio cinema were the only two players according to the perceptual map of the respondents in the study area. In the one device and low-resolution parameters, Alt Balaji, Eros Now, Voot, and Sun NXT were the only players according to the perceptual map of the respondents in the study area. In the one device and High-resolution parameters, Max Player was the only OTT player according to the perceptual map of the respondents in the study area.

3.4.2 Perceptual Map of OTT players on the basis of Price and Subscription Plan

Fig. 2 mentioned the perceptual map according to the respondents' perception of the different 12 OTT players in the study area on the basis of two parameters, price, and subscription plan. The above fig. 2 shows the respondents' views about different OTT players on the basis of the price (high and low) and subscription plan (1-month and 12 months plan) parameters. From fig 2, it was observed that according to the respondents' perception of the given parameter price and subscription plan, Amazon Prime, Disney + Hotstar, sony liv, Zee5, and YouTube Premium came into high price and 12 months plan parameters. Netflix was the only one OTT player that came into the parameter of high price and a one-month plan parameter according to the respondents' perception in the study area. Sun NXT, Eros Now, and Jio Cinema came into the parameter of low price and one-month plan. At last Mx player, ALT Balaji, and Voot OTT players came into the parameter of low price and 12 months plan.

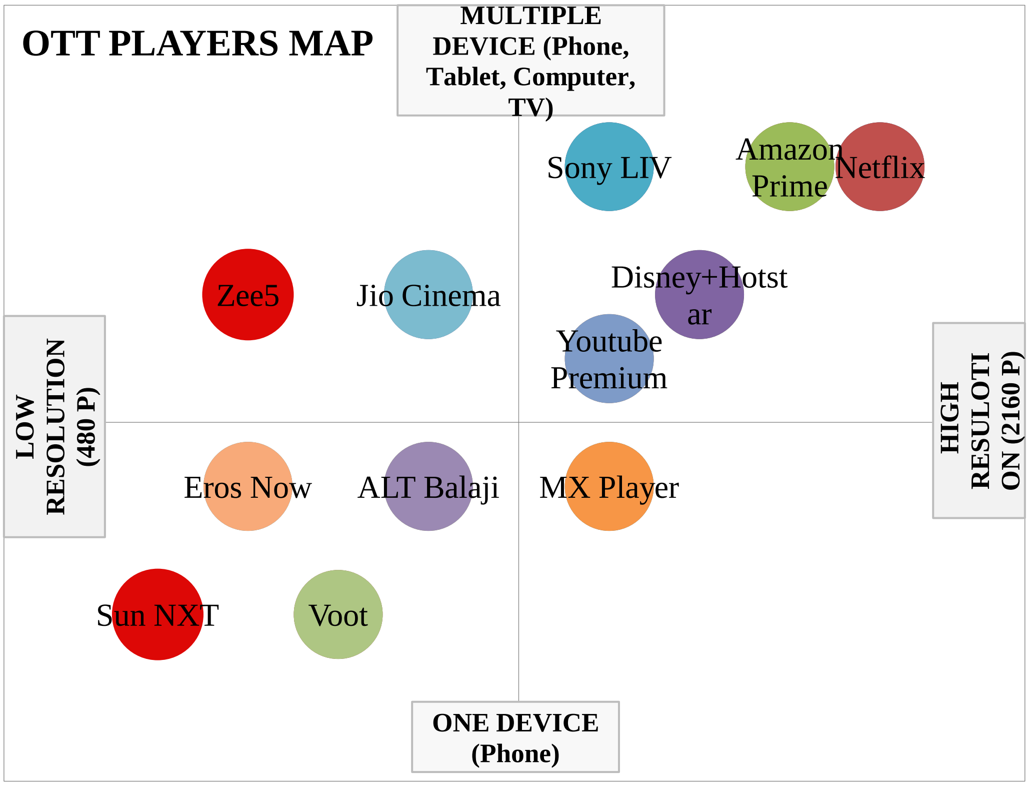

Fig. 1. Perceptual Map on the basis of devices supported and resolution

Table 2h. Sources of awareness

Source	Frequency	Percent(%)
Friends & Relatives	93	47.21
Social media (YouTube, what's up, Twitter, Instagram, Facebook)	50	25.38
Through Mobile Marketing	34	17.26
Television	12	6.09
News Paper	8	4.06
Total	197	100

Source: Field survey

Table 2i. Awareness of different OTT players

OTT Players	Number of respondents aware	Percent
Netflix	181	90.5
Amazon Prime	176	88
Disney+Hotstar	172	86
YouTube Premium	150	75
MX Player	144	72
Zee 5	128	64
Sony Liv	127	63.5
Alt Balaji	85	42.5
Voot	82	41
Jio Cinema	76	38
Eros Now	68	32.5
Sun NXT	53	23.5

Source: Field survey

3.5 Objective 4: To Find Out the Level of Satisfaction towards Different OTT Players

3.5.1 To find out the level of satisfaction towards different OTT platforms

From table 2l, it was found that the majority of the respondents were satisfied with the quality of OTT video content out of the different attributes like price, Quality of video, Multiple contents, and Language, Downloading Speed, and Multiple device support. After the quality of OTT video content respondents were satisfied with the Multiple content and Language, Price, Downloading Speed, and Multiple device support attributes.

Table 2j. OTT players preferred for purchase

OTT Player	Frequency	Percent
Amazon Prime	52	26.40
Disney+Hotstar	29	14.72
Netflix	27	13.71
Zee 5	22	11.17
MX Player	18	9.14
Sony Liv	13	6.60
YouTube Premium	11	5.58
Voot	10	5.06
Alt Balaji	8	4.06
Jio Cinema	3	1.52
Eros Now	3	1.52
Sun NXT	1	0.51
Total	197	100

Source: Field survey

Table 2k. Reasons for the preference of OTT players

Reasons	Frequency	Percent
Multiple Content Categorization	66	33.50
Multiple User Accounts	47	23.86
Multiple Subtitles/ Language and Video Quality	36	18.27
Downloading Videos	29	14.72
Number of Devices Supported	14	7.11
Watch List	5	2.54
Total	197	100

Source: Field survey

Table 2l. Level of satisfaction

Attributes	Very Satisfied 5	Satisfied 4	Neutral 3	Not Satisfied 2	very unsatisfied 1	WAM	Rank
Price	44	84	48	16	5	3.741117	3
Quality of video content	58	86	41	10	2	3.954315	1
Multiple content and Language	52	84	41	15	5	3.827411	2
Downloading Speed	30	60	63	31	13	3.319797	4
Multiple device support	25	64	70	22	16	3.304569	5

Source: Field survey

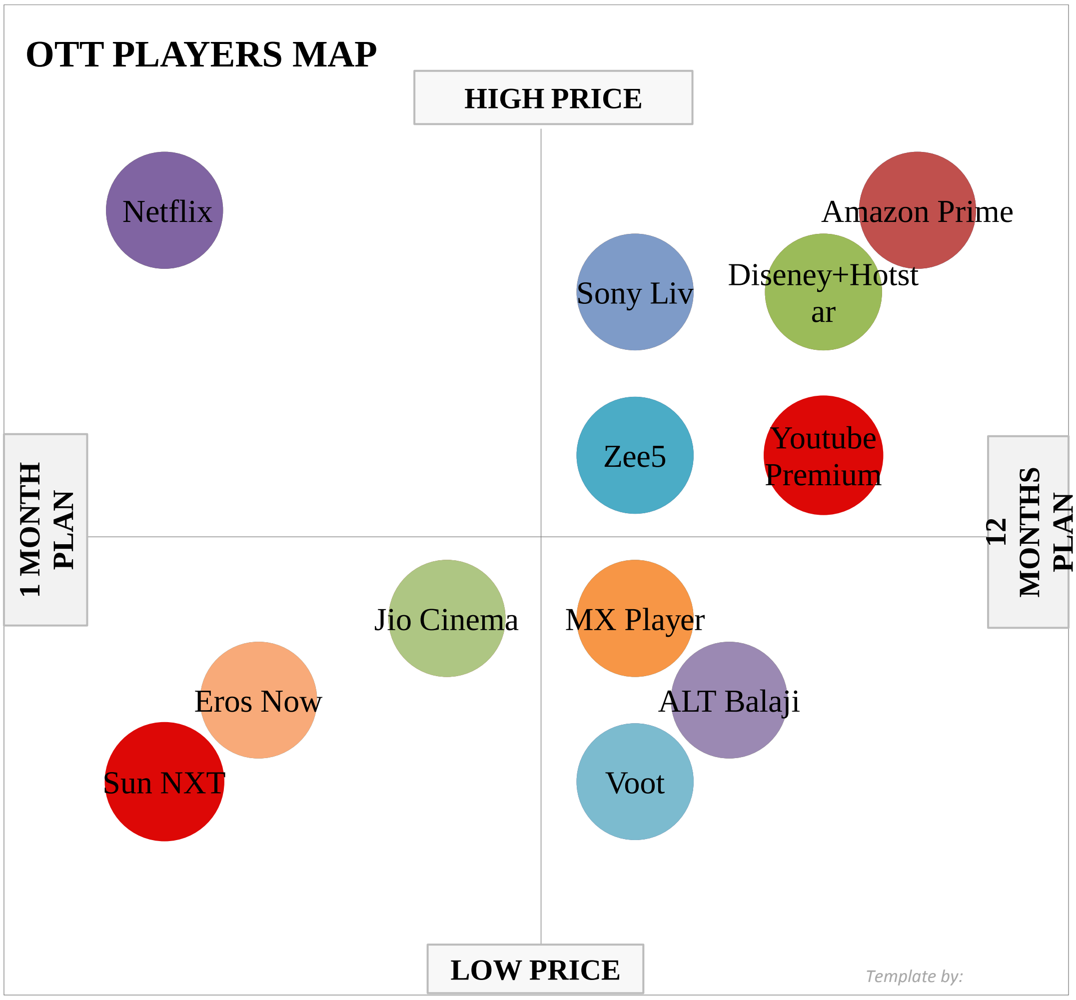

Fig. 2. Perceptual map on the basis of price and subscription plan

4. CONCLUSIONS

The survey includes 200 respondents from Anand city, out of that 114 respondents were male and 86 respondents were female. The majority of the respondents belong to the age group of 15 to 25 years, belonged to the nuclear family, and the majority of the respondents were students by occupation. The majority of the respondents have an income between 30k to 40k. Out of 200 respondents, most of the respondents were aware of the OTT. Friends and relatives were the most common (47.21%) source of awareness for OTT platforms. OTT players like Netflix, Amazon Prime, Disney+Hotstar, YouTube Premium, MX Player, Zee 5, and Sony Liv had high awareness in the study area, and also the majority of respondents were preferring Amazon Prime, Disney+Hotstar, and Netflix for purchase because of their various services like multiple content categorization, multiple user account, and multiple subtitles, and video quality. The perceptual map also represents the perception of the respondents on the basis of different parameters like multiple devices and resolution of the video, and Price and subscription plan. Respondents were satisfied with the Quality of the video content of OTT, followed by their Multiple content and Language, Price, Downloading Speed, and multiple device support.

DISCLAIMER

Authors have no known competing financial interests or non-financial interests or personal relationships that could have appeared to influence the work reported in this paper.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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