

THE FUTURE OF MOVIES: WILL OTT TAKE OVER THEATRES?

,Mr. P. William Robert

Assistant Professor, Saveetha School of Management, Saveetha Institute of Medical and Technical Sciences, Saveetha University, Chennai, India. williamrobert.ssm@saveetha.com

Dr J JESUKULANDAI RAJ

Assistant Professor, Loyola college(Autonomous), University of Madras, Chennai, India. jesukraj@loyolacollege.edu

DR. T. JOSEPH

Associate Professor, Loyola college(Autonomous), University of Madras, Chennai, India profjoseph@loyolacollege.edu

ABSTRACT

Over the top (OTT) platform is cost effective and ease of access to watch the online content anytime and anywhere. It brings the value of younger generation by the entrepreneurs for their growth of own business. However, OTT is the not replacement of Cinematic theatre. Certain movies can watch only in theaters to gain full entertainment. This paper proposes the frame work of studying the perception of customers towards watching movies in OTT and Cinematic experience. Our results indicate that three factors determine the watching of movies in OTT from this study. Additionally, the most factor which influences watching of movies in OTT is comfortable. The study theoretically contributes the insights of watching movies in OTT and Cinematic experience. This study practically helps the future growth of Entertainment industry in the Online platform.

Key words; Over the top (OTT), cinematic experience, Cinema theatre, Entertainment, Online platform

Introduction

The entertainment industry is part of the tertiary sector of the economy and includes many sub-industries devoted to entertainment. However, the term is often used in the mass media to describe the mass media companies that control the distribution and manufacture of mass media entertainment. In the popular parlance, the term show biz in particular connotes the commercially popular performing arts, especially musical theatre, vaudeville, comedy, film, fun and music. It applies to every aspect of entertainment including cinema, television, radio, theatre and music.

OVER-THE-TOP (OTT PLATFORM):

An over-the-top (OTT) media service is a streaming media service offered directly to viewers via the Internet. OTT bypasses cable, broadcast, and satellite television platforms, the companies that traditionally act as a controller or distributor of such content. It has also been used to describe no-carrier cell phones, where all communications are charged as data, avoiding monopolistic competition, or apps for

phones that transmit data in this manner, including both those that replace other call methods-and those that update software. The term is most synonymous with subscription-based video-on-demand (SVoD) services that offer access to film and television content (including existing series acquired from other producers, as well as original content produced specifically for the service).

Rise of OTT in India

According to Hot star India Watch Report 2018, 96% of watch time on Hot star comes from videos longer than 20 minutes, while one-third of Hot star subscribers watch television shows. As of December 2018, Netflix has more than 40 employees in India. Netflix faces tough competition with other OTT platforms in India such as Amazon Prime, Hot star, Voot and Eros Now, each of which charge lower subscription rates than Netflix. Sony LIV, the OTT platform from Sony India, has 30 million viewers with an average watch time of around 60 minutes. NextG Tv is the flagship product of Digivive, a company of Media Matrix Worldwide. Its app offers users entertainment across multiple

devices. It streams over 200 live TV channels and on-demand content, including movies, TV Shows and videos.

Amazon Prime Video was launched in 2016. The platform has 2,300 titles available including 2,000 movies and about 400 shows. It has announced that it will invest ₹20 billion in creating original content in India. Olly Plus, was launched in 2020, By Sk Line Production Olly Plus is Odisha's new online Odia OTT platform where you can enjoy unlimited Odia Videos, Albums, Movies, Comedy Videos, Short Films, Audio Story's and Romantic videos on the go. Eros Now, an OTT platform launched by Eros International, has the most content among the OTT providers in India, including over 11,000 films, 100,000 music albums & tracks, and 100 TV shows. Reliance Jio-owned JioCinema and JioTV, and Times Group-owned MX Player are other OTT service providers in India. Hoichoi is the first dedicated regional-language OTT service in India. It has launched 30 new shows and 12 original films in Bengali and has acquired about 200 Bengali films and dubbed content from English, Hindi and Arabic.

In June 2017, Sun TV Network launched their Sun NXT regional OTT service in four South Indian languages namely Tamil, Telugu, Malayalam and Kannada. According to KPMG Media and Entertainment Report 2018, the Indian OTT market is expected to grow 45 percent to reach ₹138 billion by the end of fiscal 2023

CINEMA THEATRE

Cinema theatre is a building which contains the auditorium for watching movies is also called as picture house, silver screen or the movies. The first cinema show Indian is arranged by two French brother during the 1896. Prof. Stevenson brings the first bioscope in Calcutta, 1898. Bhatvadekar shot the First Indian film in 1901.

Manic D Sethna started a touring cinema 'Life of Christ' on a regular basis in Bombay in 1904. First cinema hall in India was Chaplin Cinema which was founded by Jamshedji Framji Madan in 1907. Regal was the First Airconditioned cinema in Bombay during 1933. Bhavnani productions movie released as "Ajit" in 1949 was the First 16 mm Colour feature film. During the period 1950s and 1960s were considered to be the golden age in the

history of the Indian cinema and gained its independence. India's first Multiplex, Saffire theatre was built in 1964 and in 1990s it has three halls. Currently the latest technology in theatre includes 4D and IMAX. 4D combines 3D film along with physical effects like rain, wind, temperature changes, strobe lights, smell etc. IMAX displays movies in Image maximum which captures high resolution.

During the pandemic OTT platform triumphs which attains a rapid growth in the world. OTT is very cost effective and ease of access of watching the online content anytime and anywhere. However, OTT is the not replacement of Cinematic theatre. Certain movies can watch only in theaters to gain full entertainment. This paper attempts to study the perception of customers towards watching movies in OTT and Cinematic experience.

Literature review

Sujata, J., et al., (2015). determined the impact of Impact of over the top (OTT) services on telecom service providers. The developing effect of OTT administrations on telcos' voice and informing income is a generally acknowledged marvel. Their effect on versatile information traffic and telco information income is additionally zones that have been recognised as basic focuses for thought. This examination endeavours to connect these issues to move in purchaser inclinations, recognise the hidden variables thereof and to comprehend the components driving clients towards OTT administrations.

Yoo, J. S., et al., (2020). examined the three Qualities of OTT Services using a Mixed Methods Approach. Since over-the-top (OTT) administrations rose as another method of devouring video substance, OTT markets have developed exponentially and the opposition among the OTT administrations has been increased. In any case, just constrained insightful consideration has been paid to recognising client's inspiration to utilise OTT administration.

Limbach, F. (2014) studied an explorative analysis of telecommunication business models in Cooperative service provisioning with OTT players. A plan of action cosmology is utilised to evaluate esteem creation exercises, client relations and monetary viewpoints for three conventional worth creation designs. Results show that participation encourages

advancement, quality, administration separation and custom-made client administrations.

Kim, T. Y., & Shin, D. H. (2017) developed the survival strategy of branded content in the over-the-top (OTT) environment. Eye-tracking and Q-methodology approach in digital product placement were used. Breaking down the eye developments of 34 subjects with controlled trial materials we additionally analysed their key mentalities toward marked substance utilising computerised PPL in the OTT condition. In view of three exploration questions, our outcomes suggest that the two professionals and specialists ought to recognise the truly streamlined spots that would draw in clients' visual consideration dependent on their image qualities.

Park, S., & Kwon, Y. (2019). Studied the Relationship between the Growth of OTT Service Market and the Change in the Structure of the Pay-Tv Market. This paper shows that OTT administrations in significant nations having the colossal TV advertise usually use "restriction system", "organisation procedure", "content separation technique", "income upgrade methodology", and "administration enhancement system".

Joa, C. Y., et al., (2018) identified the factors watching online In-stream video Advertisements of people. Among the different online video seeing gadgets, the cell phone was the main gadget that encouraged online video publicising viewership.

Bentley, F., Silverman, M., & Bica, M. (2019) explored the behaviour of online video watching. PC and work stations are every now and again used to watch online recordings from a wide assortment of administrations. From short YouTube cuts, to TV programming, to full-length films, clients are progressively moving a lot of their video seeing endlessly from TVs towards PCs.

Oakley, J., & Bush, A. J. (2012) studied the literature review and scope of future research towards customer entertainment in relationship marketing. Building durable buyer-seller relationships is normally widely wide-spread as a basis for profitable business-to-business selling. The outcome of this conceptual paper is to grant a complete assessment of the present-day expertise involving the use of purchaser entertainment and how it is perceived by way of both the consumer and the vendor and to

supply insights for future look up in relationship marketing.

Nadeem, M. (2012) studied the social customer relationship management between Social analytic and business analytic which develops the customer care and loyalty. Furthermore, this study investigates interrelation and weightiness of perceived commitment, perceived usefulness, and have confidence have an effect on customer delight and patron loyalty in the direction of SMEs.

Bendapudi, N., & Berry, L. L. (1997) Discusses the variables that have an effect on customer's responsiveness to relationship renovation with their carrier providers. Level of client receptiveness to relationship maintenance; Customer's motivations for maintaining relationship with service providers.

Kim, K. S., & Shim, J. H. (2014) determined the effect of consumption values on customer satisfaction in movie theaters focusing on college students. It also determines relationship between Consumption value on behavioral intention to the mediation of customer satisfaction

of movie theaters. The data is collected from Kimpo university from among the radius of Kimpo city. Total valid respondent is 208 by eliminating the invalid response. Results of the study indicates that consumer satisfaction is related to behavioural intention. Also, consumption value includes functional, emotional, social, epistemic, and conditional value. Selected factors of consumption value influence the customer satisfaction.

Stuart, F. I., & Tax, S. (2004) developed an integrative approach to designing service experiences from the lessons in theaters. Since many such services rely on attributes of theatre-like performance, this research examines the process by which theatre plays are chosen, designed and developed with the objective of better understanding how performance excellence is realized. Theatre plays were chosen as a basis for study because of their long history of mastering the critical elements of performance staging and the reputation for opening on time at near peak performance levels.

Boewdn-Everson, J. L. H., et al., (2013) examined the satisfying experience and determinants of loyalty like trust, customer

delight, commitment and involvement using structural equation modelling approach. The results of the study are satisfaction, trust and delight create the significant impact on customer loyalty in restaurant industry.

Rajaobelina, L., et al., (2013). Describe the profile of the online banking customers based on the demographic and relationship variable. The results of the study indicate the six different profiles of customer based on the relational level towards online Financial Institution.

Research Methodology

Questionnaire

Self-structured questionnaire was developed to assess the perception of customers towards watching movies in OTT and Cinematic experience.

Demographic variables consist of both personal and organisational variables which includes age, gender, marital status, educational qualification, income, preference of watching movies, OTT platform subscription, Frequency of watching movies in OTT, Preference of OTT platform, Usage device of OTT platform, Time period of watching new movies were also included.

Sample and Data collection

The participants for this research belong to customers of OTT and Cinema theatre in Chennai. Due to the pandemic convenient sampling was used to precipitate data. A total of 120 was collected from the customers. The collected data is analyzed using SPSS package version 25. The following the results of demographic profile of the respondents of OTT platform and Cinema theater.

Analysis of Descriptive statistics

- **Gender:** It is clear that 60.8% of the respondents are male and 39.2% a female.

- **Occupation:** It is found that 72.5% of respondent's occupation is Private, 17.5% are Students, 5% are Public and 5% are Others.
 - **Monthly Income:** It is found that 47.5% of respondent's monthly income is Less than Rs 15,000, 30% are Rs15,001 to Rs 30,000, 13.3% are More than Rs 45,001 and 9.2% are Rs 30,001 to Rs 45,000.
 - **Preference of watching Movies:** It is found that 66.7% of respondent's Preference of Watching Movies Is Both, 25% are Cinema Theatre and 8.3% are OTT Platforms.
 - **OTT Platform subscription:** It is found that 72.5% of respondent's OTT Platform Subscription is Yes and 27.5% are No.
 - **Subscribed online streaming:** It is found that 51.7% of respondents Subscribed Online Streaming is Before Lockdown, 20% are Sharing Friends Account, 15% are During Lockdown and 13.3% are Yet to Subscribe.
 - **OTT Platform frequently watch:** It is found that 25% of respondents Frequently using OTT Platform is Netflix; Amazon prime; Disney + Hot star, 21.7% are Amazon prime, 16.7% are Amazon prime; Disney + Hot star, 14.2% are Netflix; Amazon prime, 13.3% are All the above, 5% are Netflix, 3.3% are Disney + Hot star and 0.8% are Nil.
 - **Watching new movies:** It is found that 59.2% of respondents Watching New Movies Is Within a Week, 35% are Within a Month and 5.8% are After a Month.
 - **Accessing online streaming platform:** It is found that 20% of respondents Accessing Online Streaming is Mobile Phone, 15.9% are Mobile Phone; iPad / Tablet; Desktop / Laptop, 15% are iPad / Tablet, 12.5% are TV, 10.9% are TV; Mobile Phone and all the above, 8.1% are TV; Mobile Phone; iPad / Tablet and 6.7% are TV; Desktop / Laptop.
- Table No1 describes the Perception of OTT Platform and Cinema Theatre.

Table No 1 Perception of OTT Platform and Cinema Theatre

S.NO	Perception of OTT Platform and Cinema Theatre	Mean	Rank
1	Service provided by OTT Is good (Service)	4.21	2
2	Service provided by OTT Is better than Cinema Theatre (Service in CT)	3.31	12
3	The Ad content appear between the movie in OTT Platform (Ad Content)	3.13	13
4	I am satisfied with the picture quality in OTT (Picture Quality)	4.38	1

5	Genre based of watching Movies Content provided (Genre Based)	3.99	6
6	I feel about the data consumption in OTT is fair (Data Consumption)	3.76	9
7	Watching Movies in OTT is cost efficient (Cost Efficient)	3.90	7
8	Watching Movies in Cinema Theatre is cost efficient (Cost Efficient in CT)	3.10	14
9	Watching Movies in OTT Platform is the future (OTT is Future)	3.84	8
10	Personal experience about OTT is satisfactory (Personal Experience)	4.04	5
11	Personal experience about OTT is satisfactory compared to Cinema. (Personal Experience in CT)	3.39	11
12	Environment in watching movies through OTT is comfortable (Environment)	3.74	10
13	Time fixed of watching movies through OTT is comfortable (Watching Comfortable)	4.06	4
14	OTT platform will impact of film business in India (Film business)	4.08	3

The mean score and rank are displayed in table 1. It shows variable Quality includes highest mean score of (4.38) followed by Service (4.21), Film business (4.08), Watching Comfortable (4.06), Personal Experience (4.04), Genre Based (3.99), Cost efficient (3.90), OTT is Future (3.84), Data consumption (3.76), Environment (3.74),

Personal experience in CT (3.39), Service in CT (3.31), Ad content (3.13) and the least mean score is Cost efficient in CT (3.10). All the mean scores are lies between 3 to 4. It concludes that respondents are agreeing towards all the mentioned factors. Table 2 and 3 discussed the results of factor analysis.

TABLE 2 Data Sufficiency and Variance

S.NO	KMO	Factors	Total	% Of Variance	Cumulative %
1	0.819	Component 1	4.586	32.756	32.756
2		Component 2	2.077	14.837	47.593
3		Component 3	1.434	10.239	57.832

The data sufficiency for doing factor analysis is measured by KMO. In this case, the value is greater than 0.6. There is total three components with cumulative percent of 57.832.

It conveys that data is sufficient for doing factor analysis. Moreover, 14 parameters are clubbed into three factors.

Table No.3 Factor Loadings

Perception of OTT and Cinema theatre	Component		
	1	2	3
Watching Comfortable	.765		
Service	.762		
Data Consumption	.716		
Personal Experience	.682		
Picture Quality	.680		
Genre Based	.659		
OTT is Future	.627		
Environment	.592		
Service in Cinema Theater		.781	
Personal Experience in Cinema Theater		.697	
Ad Content		.643	
Cost Efficient			.506

Table 3 shows factor loadings of each variable. Parameters of Watching Comfortable, Service, Data consumption, Personal Experience, Picture Quality, Genre Based, OTT is future, Environment from Factor 1 which is named as comfortable. Factor 2 contains Service in Cinema Theater, Personal Experience in Cinema Theater, Ad content which is named which is named as Service in cinema theatre and last factor is named as Cost Efficient.

Discussion

Based on the results during pandemic male customers are frequently watching online platform. The preference of watching movies are both in OTT platform and Cinema theaters. Majority of the customers are OTT platform subscribers. More than 50 % of the customers subscribed OTT platform during pandemic. The frequent OTT platform are Netflix, Amazon prime, Disney+Hotstar. Also new movies are watched by the customers within a week. The access of OTT device are TV, mobile phone, Tablet and Other gadget. Most of the customers are satisfied with the Service and Cost of the OTT Platform compare with Cinema Theaters. Based upon analysis of this study Customers are agreed that OTT Platform will be the future business.

CONCLUSION

In the present study we looked into the factors affecting the perception of customers towards watching movies in OTT platform and cinema theatre in Entertainment through the descriptive research frame work. Our results of the study shows that the factors influencing watching movies in OTT and cinema theatre are comfortable, Service in cinema theatre and Cost Efficient.

Male customers are frequently watching the movies in OTT platform. More than 50 percentage of the subscribers are using OTT in pandemic. OTT subscribers using the device to watch the movies are TV, mobiles, tablet and other gadget.

In this particular analysis it reveals most of the customers agree that OTT platform will be the future business of Entertainment sector. However majority of customers prefer to watch movies both in cinema theatre and OTT platform. We observe that Peoples are more cost oriented and the satisfied with the services provided by the OTT platforms.

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