

Impact Of Over-The-Top (Ott) Services On The Content Preferences And Viewing Choices Of Young Viewers In Telugu-Speaking States

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Abstract

The study's objectives are to discover, contrast, and analyse the factors that influence young viewers' choices between OTT channels and movie content. The study also looks into what motivates people to view films on OTT platforms in Telugu-Speaking States. Data was gathered using self-structured questionnaires in a quantitative research approach. Youthful watchers between the ages of 18 and 35 who lived in Telugu-speaking states, prominently Andhra Pradesh and Telangana, made up the review's interest group. A sample size of 165 people was obtained using a methodical sampling procedure. The study's conclusions focused on the demographic traits of young viewers, such as gender, age, education, and occupation. The statistics revealed that Netflix, Prime Video, Hot Star, and Jio Cinema are the most popular OTT services among youthful viewers in Telugu-Speaking States. The study also found a strong correlation between age, preferred material, and watching patterns and the preference for OTT content, supporting H1. In addition, H2 was reinforced by the findings that OTT channels are preferred over cinema material when convenience, cost-effectiveness, and content diversity are taken into account. The research can help OTT platforms, content producers and marketer's better target their products to young viewers in this region and satisfy their wants and expectations.

Key Words: Over-the-Top (OTT), traditional TV, cinema platforms, young viewers, Telugu-Speaking State.

1. INTRODUCTION

A computerized media administration that is given straightforwardly to crowds over the Web is known as OTT (Over-The-Top) media. OTT dodges the organizations that previously gone about as a regulator or wholesaler of this substance, including link, radio, and satellite TV slots. It has likewise been applied to cell phones without any transporters, who charge for all correspondences as information to forestall monopolistic contest. OTT likewise depicts another variety of contemporary telecom companies that, as customary satellite or digital television suppliers, offer live transmissions of straight specialty stations over open Web rather than a shut, restrictive organization utilizing set-top boxes and other exclusive hardware. The utilization of these OTT stages by youngsters is the subject of the review introduced in this paper. Deciding the OTT stages utilized, how much time spent on them, and their experience are all important for utilization examination. Cell phones (counting those running Android, iOS, and Windows), brilliant televisions (like Google television and LG Hardware's Station In addition to), set-top boxes (like Mac television, Nvidia Safeguard, Fire television, and Roku), gaming consoles (like the PlayStation 4, Wii U, and Xbox One), tablets, desktops, and laptops are equipped for playing OTT content (Park, et al, 2019).

OTT platforms' rising popularity and expanded usage are aided by a number of advantages, including;

- (i) Connectivity - OTT platforms are user-friendly. OTT platforms just need a few things in order to be accessed. Only a reliable internet connection and a computer or mobile device are needed.

- (ii) Cost-effective - OTT systems are more affordable than traditional TV connections. On OTT, you may access the same content for far less money than you would pay for a premium TV cable bundle.
- (iii) Convenience - OTT stages give you admittance to your favored media material at whatever point, any place, and as regularly you like. Additionally, OTT enables freedom from geographic location when taking into account the physical needs for cable TV based on location.
- (iv) Variety of material - Thousands of films and television programmes are available through VOD services. News, sports, youngster's modifying, and a lot more are likewise included. Clients might see and partake in most of content from other countries because of OTT.

1.1.Understanding OTT

The expression "over the top" (OTT) depicts video material that is conveyed over a high velocity Web association rather than a link or satellite supplier. The expression "rope shaper" is every now and again used to depict watchers who object to paying for heaps of content. OTT stages are the names of the substance providers. OTT stages that are many times utilized in India incorporate Netflix, Amazon Prime, Disney+Hotstar, HBO Now, Sonyliv, Zee5, Voot, Hulu, and ErosNow, among others.

1.2.Evaluation of OTT platforms

The Indian OTT landscape has witnessed significant developments over the years, with several key players entering the market and shaping its growth. Reliance Entertainment's BIGFlix, launched in 2008, can be considered as the first organized OTT platform in India. It paved the way for the emergence of other platforms in subsequent years. In 2010, Digivive introduced nexGTV, the first OTT mobile app in India. This app gained recognition for live streaming Indian Premier League games on smartphones in 2013 and 2014. Around 2013, DittoTV and Sonyliv were introduced, adding momentum to the OTT space Fitzgerald, S. (2019).

Eros International launched ErosNow in 2012, which quickly gained popularity among viewers. In January 2016, Netflix, the prestigious American web-based feature, entered the Indian market, laying out a Limited Liability Partnership (LLP) and charging content. The year 2016 saw the presentation of Amazon Prime Video, trailed by Amazon Prime Music in February 2018, presented by Amazon India. Star India delivered Hotstar in February 2015, with perfect timing for the 2015 Indian Head Association following quite a while of planning. Hotstar later introduced a membership tier for international content and expanded its offerings to include premium sports content in April 2016.

Voot, launched in March 2016, is another significant player in the Indian OTT sector and is operated by Viacom 18's digital divisions. Hoichoi, appeared in 2017, turned into the first committed provincial language OTT administration in Quite a while, offering unique Bengali movies, named programming from different dialects, and an assortment of 200 Bengali movies. Sun Television station's Sun NXT, sent off in June 2017, presented territorial OTT administrations in Telugu, Tamil, Malayalam, Bengali, and Kannada.

These developments demonstrate the dynamic growth of the OTT industry in India, with various platforms catering to diverse content preferences and regional languages (Mehta, et. al, 2019).

1.3.Factors driving OTT platform growth

→ Disintermediation is made conceivable by OTT since it dodges link, broadcast, satellite, and other stages that normally act as regulators or wholesalers. In the time of customary media, there was just a single course to arrive at buyers: through film merchants, theater administrators, TV stations, or various framework administrators (MSOs). Through a site or cell phone application, content makers can discuss straightforwardly with their crowd thanks to OTT. The accommodation of watching films and other amusement at one's helpful general setting is given by this. Through the accessible OTT applications, the OTT stages are rapidly open. Before informal communication applications like Facebook, informing applications like WhatsApp, and 17 internet business applications like Amazon and Flipkart, OTT applications are currently the most downloaded application class.

Somewhere in the range of 2017 and 2022, the Indian diversion and media area will encounter overall development of 46%, which will be represented by the streaming business sector (**Moochhala, 2018**).

- The expansion of web empowered cell phones; expanded Web and broadband infiltration, decreasing information costs, personalisation of content, and estimating are further key variables adding to the development of OTT stages. India has 451 million month to month dynamic Web clients toward the finish of 2019, and by 2023, arriving at 666.4 million, making it the country with the second-biggest web client population is normal
- The availability of gadgets that help online video seeing was pivotal for OTT stage use. In India, the cell phone is the most famous gadget for real time recordings. As indicated by Gevers' information from February 2019, around 144 million individuals spent a sum of 362 million hours on OTT stages.
- The accessibility of customized content is the following critical driver for the expanded prevalence of OTT stages. As per IHS Market research, 76% of respondents said that the accessibility of limited content and 74% said that the type of naming and captions of unfamiliar substance were the significant game changers.

1.4. Major streaming services in India

Like the cell phone market, nearby and unfamiliar purchasers are fighting it far outside of city limits OTT market (**Wayne, 2018**). In India, there are presently near 40 VoD suppliers; be that as it may, assuming that the ongoing pace of new participants proceeds, there will be 100 by 2023. Overall stages like Netflix and Amazon Prime have persistently extended their slice of the pie while local firms like Hotstar and Jio Film have strengthened their circumstance keeping watch. There are a few well known real time features in India, including:

1.4.1. Amazon Video

Amazon claims and runs the VoD administration known as Prime Video. 400 TV episodes and in excess of 2,000 movies are accessible on Prime Video in India. The expense of the membership is around Rs. 129 every month or Rs. 999 yearly. India is the biggest market for Prime Video on the planet with in excess of 10 million clients. The organization's most significant market beyond the US, as per Amazon pioneer and President Jeff Bezos, is India. Amazon pronounced in 2018 that they would spend Rs. 2,000 crores on unique substance creation (**Gupta, 2021**).

1.4.2. Hotstar

The best spot to watch films, everyday cleansers, live games and news channels is on Hotstar. Clients can enroll for nothing and access the material with interstitial adverts. While a Hotstar Premium membership costs Rs. 199 every month or Rs. 999 every year and gives promotion free admittance to premium unfamiliar movies and Television programs. The live spilling of cricket matches has been one of the vital draws for Hotstar, which had 400 million downloads in 2019. There were 300 million dynamic watchers on the site all through the 2019 Indian Premier League (IPL). A record 100 million individuals watched the India versus Pakistan game at the 2019 ICC World Cup, and 25.3 million individuals saw the India versus New Zealand elimination round.

1.4.3. Netflix

India invited Netflix in January 2016. The huge choice of unique movies and network shows they give is their USP. Netflix has made its biggest interest in India to date to create more unique substance since they at first needed numerous India-engaged or limited titles. Three particular membership choices with changing highlights are presented by Netflix. The section level Fundamental membership costs Rs. 500 yet doesn't take into account HD streaming. HD streaming is upheld with the Standard enrolment, which costs Rs. 650 every month. Up to four gadgets might stream all the while with the Superior participation, which upholds ultra-HD streaming and costs Rs. 800 every month. In contrast with its adversaries, Netflix is all significantly more costly. They likewise presented a minimal expense, portable just form of their administration that was accessible just in India. The arrangement, which costs Rs. 199, means to give Indian cell phone shoppers a particularly customized insight.

1.4.4. Jio TV and Jio Cinema

Dependence Jio's portable information administration incorporates various OTT applications like JioTV, JioCinema, and JioSaavn that take care of an assortment of client needs. The service's content

is mostly targeted at Indian consumers. Nearly twice as many live TV channels are available on JioTV than on its rivals' platforms combined. While the JioCinema offers access to over 10,000 films and TV episodes. To highlight a unique Disney marked segment on their landing page with material from Disney's movies and vivified series, Jio and Disney India have arranged a drawn out satisfied understanding. The 'First-Day-First-Show' procedure for Jio Fiber has proactively been declared, and it will send off in 2020. Jio customers will actually want to stream new movies in the comfort of their home on the day they are delivered (Basu, 2020).

1.5.States that speak Telugu

In the territories of Andhra Pradesh and Telangana, as well as the Yanam locale of Puducherry, Telugu is a local language. The close by Indian territories of Tamil Nadu, Karnataka, Maharashtra, Orissa, Chhattisgarh, parts of Jharkhand, and the Kharagpur area of West Bengal likewise have Telugu-talking populaces. The biggest Dravidian language relative is Telugu. It is the authority language of the territories of Andhra Pradesh and Telangana and is fundamentally spoken in southeast India. In excess of 75 million individuals communicated in Telugu toward the beginning of the twenty-first hundred years. The language's first written works appeared around 575 CE. The Telugu script is evolved from the Calukya dynasty's script from the sixth century and is connected to the Kannada script. The first piece of Telugu literature dates back to the 11th century and is NannayaBhatta's adaptation of the Hindu epic Mahabharata. Telugu has four unique geographical dialects as well as three social dialects based on caste, class, and education. The distinction between the spoken dialects and the formal, literary language is known as diglossia.

1.6.Significance of the study

Practically all ventures have been unfavorably affected by the Coronavirus scourge in different ways. During these times, the OTT stages have gone through changes and progressed to the following stage. The utilization of OTT stages has extended in all cases, not simply among youngsters. India is the biggest and quickest developing OTT market on the planet, as per the experts. Through these stages, it is easy to get amusement from around the world, which has expanded the acknowledgment of over-the-top administrations.

1.7.Scope of the study

This study centres on the degree of utilization that different OTT stages are right now encountering as well as the expected utilization later on. To give factual examination of the inclinations of different clients, this sounds accommodating, really. The review will likewise support deciding the suppositions and encounters of different OTT stage customers.

2. LITERATURE REVIEW

As indicated by a 2018 article named *The Ascent of OTT Players: Streaming Stages and the Danger to the Movies*, OTT players and streaming stages have accomplished another level, and somewhat, they represent a danger to the cinema. Despite the fact that dispersion cash keeps on being the primary kind of revenue for makers, a decrease in theater participation could fundamentally affect edges (Singh, 2020). Notwithstanding the cost of a membership, seeing a film online is significantly more reasonable than going to the film, and it requires less exertion and investment than watching an early show on TV with its swollen runtime and extended business interferences (Matrix, 2014). It was mentioned in one of the articles under *Reasons to Watch Movies at Home Rather Than in a Theatre* that many people would prefer to stay at home and watch online content rather than going to a nearby movie theatre (Gevers, 2019). Since everyone wants to save money, there are no spoilers or limits, but not all content is clear. There are some sequences that require careful attention because everything is connected. Additionally, a home theatre is possible. In order to avoid missing any Vitol scenes, we may also have control over it and pause, play, fast-forward, and rewind it as needed. According to a report by Manoj Mathew, OTT platforms and theatres would continue to travel down separate roads (Laghate, G. 2017). It is anticipated that films that have already been OTT-released won't be released in theatres. If films switch from theatres to OTT platforms, they won't be shown there anymore.

(Lee et al. 2018) OTT players will also be able to analyse data and give viewers insights into their viewing habits as a result of technological breakthroughs like machine learning and artificial intelligence. People may prefer OTT services to cable TV and multiplexes or not depending on other criteria like ease of use and social trends.

(Crandall, 2014) OTT became a contentious topic of discussion in a number of industries, including its effects on traditional services, the risk or opportunity it presents to investors in the sector, and the regulatory landscape. Content owners worry that OTT will increase the likelihood of duplication.

(Zboralska and Davis, 2017) The OTT industry in India is less regulated and monitored than its offline counterparts, such movies and television; there is content on OTT platforms that include extreme violence, nudity, and bad language.

(Revanth, and Eshwa 2022) Television and movie programming that is distributed over-the-top (OTT) uses the Internet as opposed to a cable or satellite provider. The goal of this study on consumer preferences for OTT platforms is to understand OTT competitor analyses and identify the elements that affect consumers' viewing decisions. The sampling procedure used to conduct descriptive research and convenience sampling is the research methodology. This study was carried out to determine whether people were familiar with the OTT platform before to the epidemic. The sample shows, according to the authors, that prior to Covid-19, OTT Services were known to 2/3 of the respondents. OTT platforms have a high rate of customer satisfaction. Customers are persuaded to watch OTT since they can get it from anywhere at any time.

(Tarafdar, 2021) Over The Top platforms, sometimes known as OTT platforms, are internet streaming media services that have been increasingly well-liked with the general public in recent years. One of the many OTT channels available to viewers in India is DISNEY + HOTSTAR, followed by NETFLIX, AMAZON PRIME VIDEO, and DISNEY. According to projections, \$5 billion in customers are anticipated for the Indian OTT sector by 2023.

According to **(TS & Sumathy, 2021)**, OTT video platforms are created to effortlessly contact clients with cutting-edge features and technology. Technology is advancing quickly, and OTT services are following suit. The COVID-19 epidemic has changed people's preferences for material. For access to vast amounts of top-notch content free of ads, many consumers have subscribed to OTT video platform services. OTT video platforms are a sensible option for customers in this circumstance. People can use OTT platforms to spend quality time with friends and family. Even remote workers have a flexible schedule and are permitted to use OTT services. The pleasure of consumers of OTT video platforms is influenced by a wide range of factors.

According to **(Sadana, and Sharma, 2021)**, there are five elements that determine customers' choices for entertainment: content and presentation behaviour, service costs, shifts driven by offers and incentives, convenience, and telecom. These factors' potency was confirmed by logistic regression, with content and viewing habits, service costs, and convenience emerging as the top three.

According to **(Gangwar, et al. 2020)**, OTT platforms have a very promising future. Video consumption will increase, and Internet and mobile penetration will continue to rise. It is difficult to convey that OTT outlets will replace traditional TV systems. For Indian consumers, the OTT media pricing structure is significantly higher. Since the Internet served as the main source of power for OTT platforms, several telecom operators required assistance to compete with the data plans. The cost of OTT platforms is still the same, but users pay a variety of prices depending on the medium. OTT channels are constantly looking for a solution to provide an engaging selection that isn't already available. The main issue is that every OTT medium, specifically OTT platforms and devices for more individualised and small OTT platforms, needs the financial capability to produce more video content for a new generation. OTT channels are tempting to the millennium since they offer video on demand and foreign material. Online streaming services have a new home in the media and entertainment. Everyone is aware of OTT platforms, and some people utilise them instead of cable broadcasts and DTH.

According to (Tran, et al. 2019), using intention with OTT apps is directly influenced by four factors: satisfaction, habit, emotional trust, and perceived utility. Additionally, it was discovered that perceived utility, enjoyment, social interactions, and intention to use were all mediated by satisfaction. Additionally, perceived utility and enjoyment have an indirect influence on usage intention. These findings have a number of ramifications, and numerous suggestions are offered.

Media play a crucial role in the superstructure of every society. It is important for the spread of information (Patel, 2017). An analysis of the effects of personal communications technology on India's public policy-making process Technology was without a doubt the primary factor behind people's life variety, particularly in the quickly evolving global media in the previous five years. According to Patel's 2015 article, "Social Media in the Indian Context: New Flavour of the Season," The nationwide lockdown situation caused a rapid increase in the percentage of online viewers. According to a poll by the smartphone marketing platform In Mobi, there has been a 46% increase in online content reading. Additionally, the primetime of OTT consumption moved from 10 pm to 7 pm to 12 am. (Financial Express, 2020)

Google Trends reports that starting March 1, 2020, searches for popular OTT sites like Netflix and Hotstar have increased. Similar to this, daily average users for Amazon Prime increased by an astounding 83 percent, indicating that since the lockdown, there has been an increasing demand for content consumption (CNBCTV18, April 16, 2020). Similar to this, a report entitled "Reboot to a New Normal" by Public is Groupe detailed elements such consumption patterns and media usage and stated that during the first month of Lockdown OTT, users' time spent increased by 34%. Social media plays a huge part in the media, and today the internet is accessible to the average person. (Patel, 2018) "IMPACT OF Advancements in Technical Aids in Communication Media in Achieving Social Reformation" Media consumption habits of users showed that a larger proportion of viewers tended to watch content at night and for two hours each day (Paramveer Singh, 2019). The most recent work was the focus of study that examined how viewing preferences and time during Lockdown changed significantly as more time was spent with the family. Additionally, Kantar Research said that the viewership was already expanding in 2019 and that Singh's research indicated that movie viewing habits were second in popularity behind web series.

2.2. Research Gap

The existing body of research sheds light on the influence that over-the-top (OTT) content platforms have had and how popular they have become in comparison to more conventional TV and movie platforms. In Telugu-speaking countries, there is a dearth of study that focuses on young people's viewing tastes and what drives them to watch television. Therefore, the purpose of this research is to fill up this gap by concentrating on the following objectives.

2.3. Research Objectives

1. To examine how popular Over-the-Top (OTT) content is among young viewers in Telugu-speaking countries compared to traditional TV and movie platforms.
2. To determine, contrast, and analyse the factors that put OTT channels and cinema material in competition with one another among young viewers in Telugu-Speaking States.
3. To investigate what motivates viewers in Telugu-speaking countries to watch films on OTT platforms.

2.4. Hypothesis

H1: There is a significant relationship between age, content preferences, and viewing habits of young viewers, and their preference for OTT content over traditional TV and cinema platforms in Telugu-Speaking States.

H2: There is a positive correlation between factors such as content variety, convenience, cost-effectiveness, and the preference for OTT channels over cinema content among young viewers in Telugu-Speaking States.

3. RESEARCH METHODOLOGY

3.1. Research Design

The evaluation used a precise technique. Any type of study that totally bases its conclusions on observable and quantifiable data is said to be conducting an experimental examination. This empirical evidence can be gathered using either objective or subjective statistics surveying techniques. However, only a quantitative approach was used in this review.

3.2. Research Approach

The goal of this investigation is to find out if and how Over-the-Top (OTT) Services have affected young viewers' preferences for content and viewing habits in Telugu-speaking countries. A quantitative methodology is used to guide the examination. Nevertheless, it was examined in a separate investigation. At the basis of quantitative techniques are precise estimations, factual, numerical, or mathematical analysis of information obtained through overviews, surveys, and various sorts of investigation, as well as the modification of already measurable information using computing tools. Quantitative analysis seeks to understand a peculiarity by gathering and examining a large amount of mathematical data.

3.3. Sample Population

The study's target demographic was youthful viewers in Telugu-speaking countries between the ages of 18 and 35. The expression "Telugu-Speaking States" alludes to the locales of India, particularly Andhra Pradesh and Telangana, where Telugu is the fundamental language utilized. A questionnaire was created that asked about viewing habits, content preferences, the reasons people choose OTT platforms, and the things that affected their choice to watch films on OTT platforms. We have selected Andhra Pradesh and Telangana for the study based on ratings provided by the simply Dial website. The names of the firms are shown below.

3.4. Sample of the Study

165 young viewers between the ages of 18 and 35 who resided in Telugu-Speaking States were selected as study participants using a systematic sampling technique. The sample was selected utilising:

Table 1: Sample Choice

Name of states	Sample
Andhra Pradesh	100
Telangana	65
Total	165

3.5. Sampling technique

For my study, I used a systematic sampling technique to select 165 young viewers between the ages of 18 and 35 who lived in Telugu-Speaking States. Random sampling procedures are a quantitative way to narrow in on the objective populace for their tests. Each individual or thing in the populace has an equivalent likelihood of being picked for the example utilizing this strategy. This can be accomplished by using methods like random number generators or lottery systems.

3.6. Variables of the Study

1. Age of viewers: Given that the study's focus is on young viewers, the viewers' age is a crucial factor to take into account. To determine the preferences and demand for OTT content among particular age cohorts, you can partition the sample into distinct age groups (for example, 18-24, 25-34, and 35 and over).
2. Viewing habits: This characteristic relates to young viewers' viewing habits and conduct. It may take into account things like how often people watch TV episodes or films, their favourite viewing tools (smartphones, tablets, and smart TVs), and how much time they spend on OTT platforms as opposed to conventional TV or theatres.

3. Platform preferences: Examining the preferred platforms for content consumption requires this variable. OTT services like Netflix, Amazon Prime Video, Hotstar, or regional-specific platforms may be included. It can also comprise conventional TV networks and movie theatres.
4. Content preferences: This factor is concerned with the kind of media that youthful viewers like. It may feature specialised topics like sports, drama, or fantasy, as well as genres like action, romance, and comedy. Understanding the audience's content preferences can shed light on why they choose OTT platforms over conventional TV or the theatre.
5. Accessibility and convenience: This variable investigates the elements affecting the ease and accessibility provided by OTT platforms. Accessibility, the availability of subtitles or other language options, the flexibility of watching content wherever you are, and the convenience of personalised recommendations are a few examples of what it might entail.
6. Cost considerations: This variable includes comparing the costs of OTT platforms to those of conventional TV or the movies. It may take into account things like subscription costs, movie ticket costs, extra fees for special features or content, and how affordable it is for regular viewers.
7. Social influence and recommendations: This variable focuses on how recommendations and social networks affect the selection of viewing platforms. It may take into account elements like referrals from friends and family, the power of social media influencers, and the importance of online reviews and ratings.

3.7. Data Collection

I used self-structured questionnaires to gather data for descriptive research studies. Prior to creating the study tool, researchers thoroughly reviewed the available literature on ongoing professional growth.

- 3.7.1. **Primary study:** The entire foundation of the study was primary data that personnel collected. There were three sections to the questionnaire, including: demographics of the workforce, including age, gender, level of education, occupation, and monthly income.
- 3.7.2. **Secondary data:** It is essential that secondary data are accessible. It is put together using periodicals, resource papers, workshops, conferences, annual reports of clothing organisations, literature reviews of scholarly articles, industry reports, case studies, and reference books.

3.8. Techniques used for data analysis

- 3.8.1. **Percentage:** - For simple comparisons, percentage computations were utilised.
- 3.8.2. **Frequency:** - Recurrence calculates the average number of incidents in each class. It provides a quick visual of the amount of unique perspectives included and the areas where the bulk of the data is concentrated. Additionally presented are the scattering's degree and development phase. The goal of the current investigation is to analyse subject appropriations between bunches by tracking the frequency of inquiries.
- 3.8.3. **Mean (m):** - the centre of a range of numbers. The total number of values divided by the sum of the values represents the centeredness metric. The term "mean," which is pronounced "x bar," refers to the average of given data.
- 3.8.4. **Standard Deviation (SD):** - The standard deviation (sigma,) measures how much variation or scattering there is from either the mean or the expected value. In the impossible occasion that the information focuses are firmly grouped around the mean, the standard deviation is low; in the improbable occasion that the standard deviation is high, the information focuses length a great many credits.
- 3.8.5. **Regression:** Relapse is a measurable strategy utilized in the fields of money, effective financial planning, and other disciplines that means to lay out the nature and level of the connection between's a solitary ward variable (frequently addressed by Y) and various other factors (once in a while alluded to as free factors).

4. DATA ANALYSIS AND INTREPRETATIONS

4.1. Demographic Characteristics

Table 2: profile of young viewers' demographics

	Sub group	Frequency	Percent
Gender	Male	99	60%
	Female	66	40%
Age	18-24	50	30%
	25-34	91	55%
	35	24	15%
Education	High school	99	60%
	Graduate	50	30%
	Post Graduate	16	10%
Occupation	Student	50	30%
	Employed	107	65%
	Unemployed	8	05%

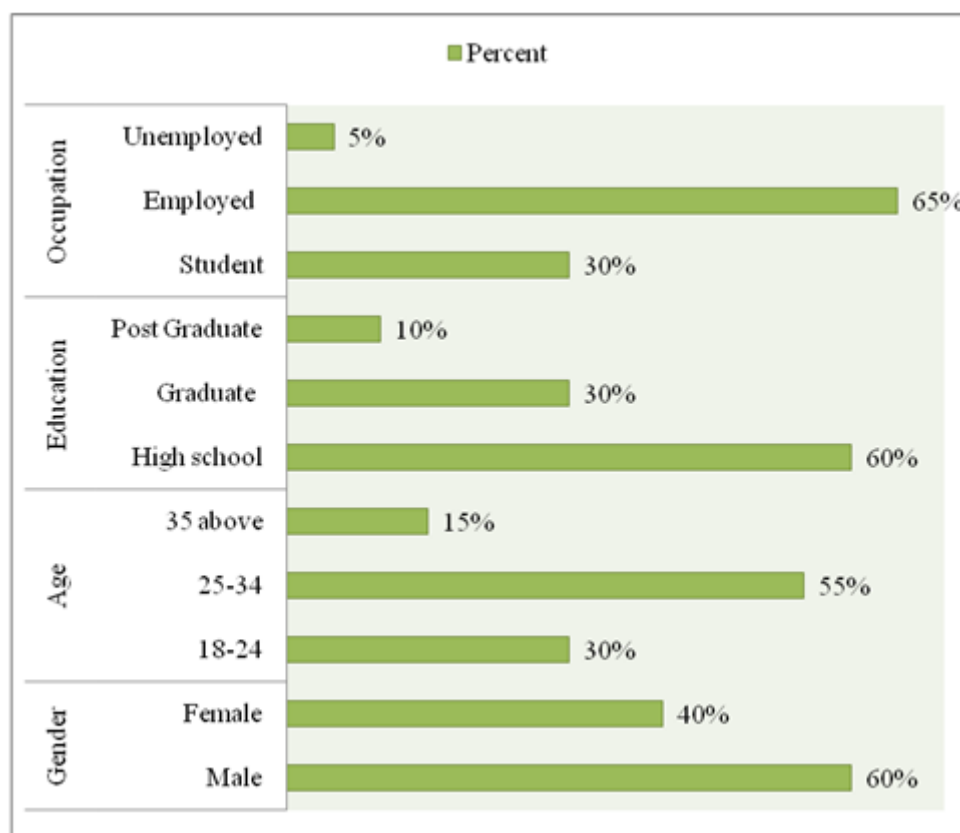
**Figure 1:** profile of young viewers' demographics

Table 2 displays the characteristics of young viewers. 60% of young viewers are men. 40% are female. According to data, young viewers span all age groups. 25 to 34-year-olds make up 55% of the population. 15% of viewers are over 35, and 30% of viewers are between the ages of 18 and 24. 60% of visitors under 25 have completed high school. 30 % have degrees. 10% of viewers with advanced education have attended graduate school. The young audience members work in a range of fields. In the audience, students make up 30%. Young viewers make about 65% of the audience. 5% are unemployed.

Table 3: details about the OTT (Over-The-Top) systems that viewers choose

	Frequency	Percent	Mean	S.D
Type of OTT platform				
Netflix	25	15%	3.33	0.859
Prime Video	58	35%	3.56	0.844
Hot Star	50	30%	3.15	0.632
Jio cinema	32	25%	4.12	0.745
Reason for Choosing OTT				
Convenience	50	30%		0.996
Wide selection of content	30	20%		1.023
Personalized recommendations	17	10%		1.023
Cost-effectiveness	60	40%		1.063

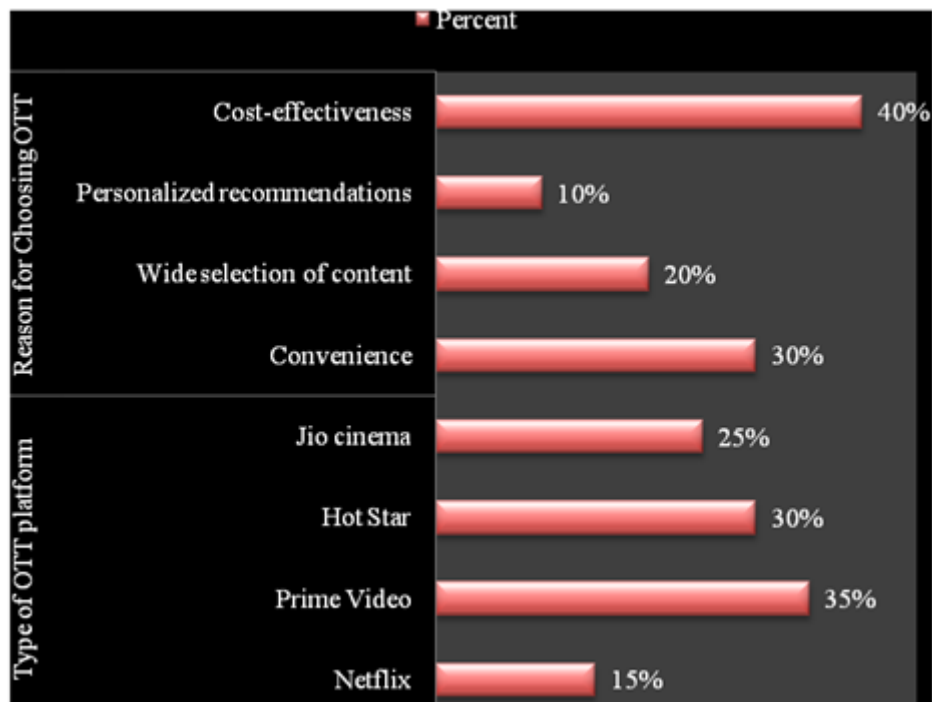


Figure 2: information about the OTT (Over-The-Top) platforms that viewers choose

Table 3 lists the top OTT platforms for viewers and explains why. Category frequencies and percentages are displayed in the table. According to the data, several OTT platforms are preferred by viewers. 25 spectators (15%) pick Netflix. With 58 watchers, or 35% of all viewers, Prime Video is next. 50 viewers, or 30%, are watching Hot Star. 32 viewers, or 25% of all watchers, come from Jio Cinema. The study explains why viewers favour particular OTT services. Convenience is the most significant consideration for 30% of viewers. Viewers appear to be motivated by the ease and flexibility of receiving content whenever they want. 20% of viewers base their decisions on the diversity of content. Variety in shows, movies, and genres affects platform preference. 10% of customers of OTT platforms look for customised guidance. Last but not least, 40% of viewers favour platforms with inexpensive membership fees or good value.

Hypothesis Testing

H1: In Telugu-Speaking States, there is a substantial correlation between young viewers' age, content preferences, and viewing behaviour, as well as their preference for OTT material over traditional TV and movie platforms.

Table 4: Regression on young viewers' age, content preferences, and viewing behaviour, as well as their preference for OTT material over traditional TV and movie platforms

Variable	Coefficient (β)	Standard Error	t-value	p-value
Intercept	1.235	0.098	12.602	0.000**
Age	0.032	0.012	2.674	0.009**
Content Preferences	0.243	0.056	4.342	0.000**
Viewing Habits	0.114	0.035	3.286	0.002**

Dependent Variable: Preference for OTT content over traditional TV and cinema platforms in Telugu-Speaking States

Significance Level: 0.05*

H1, which claims that there is a substantial correlation between young viewers' age, content preferences, and viewing patterns, and their choice for OTT material over traditional TV and cinema platforms in Telugu-Speaking claims, is the hypothesis being tested. The significance of each independent variable in respect to the dependent variable, which is the preference for OTT material, is evaluated using the coefficients (β) and standard errors supplied in the table.

The anticipated worth of the reliant variable when everything autonomous factors are zero is addressed by the catch coefficient. The intercept in this instance is 1.235, and the standard error is 0.098. According to the t-value of 12.602, the intercept differs considerably from zero. At a significance level of 0.05, the intercept is statistically significant with a p-value of 0.000 (indicated with a **). Moving on to the independent variables, the age coefficient has a standard error of 0.012 and is 0.032. Age and desire for OTT material appear to be statistically related, according to the t-value of 2.674. The relationship among age and craving for OTT content is critical at an importance limit of 0.05, as per the p-worth of 0.009**. The coefficients for preferred content and viewing patterns are 0.114 and 0.243, respectively. The preference for OTT content is significantly correlated with both variables, as shown by their respective t-values of 4.342 and 3.286 and p-values of 0.000** and 0.002**.

We can draw the conclusion that young viewers' preferences for OTT material over traditional TV and movie platforms in Telugu-Speaking States are significantly influenced by their age, content preferences, and viewing patterns. This suggests that in the context of OTT platforms in Telugu-speaking countries, these characteristics have a significant impact on determining the preferences and viewing habits of young viewers.

H2: The preference for OTT channels over cinema content among young viewers in Telugu-Speaking States is positively correlated with elements like content variety, convenience, and cost-effectiveness.

Table 5: Preference for OTT channels over cinema content among young viewers

Variable	Coefficient (β)	Standard Error	t-value	p-value
Intercept	0.753	0.112	6.726	0.000**
Content Variety	0.356	0.064	5.562	0.000**
Convenience	0.452	0.076	5.961	0.000**
Cost-effectiveness	0.271	0.051	5.333	0.000**

Dependent Variable: Preference for OTT content over traditional TV and cinema platforms in Telugu-Speaking States

Significance Level: 0.05*

The H2 hypothesis, which is being explored, claims that there is a positive relationship between elements like content diversity, ease of use, and cost-effectiveness and youthful viewers' preference for OTT channels over cinema entertainment in Telugu-Speaking States. The significance of each independent variable in respect to the dependent variable, which is the preference for OTT material, is evaluated using the coefficients (β) and standard errors supplied in the table. The anticipated worth of the reliant variable when everything free factors are zero is addressed by the catch coefficient. The intercept in this instance is 0.753, and the standard error is 0.112. According to the t-value of 6.726, the intercept deviates considerably from zero. At a significance level of 0.05, the intercept is statistically significant with a p-value of 0.000 (indicated with a **). The coefficient for content assortment among the free factors is 0.356, with a standard mistake of 0.064. The t-worth of 5.562 demonstrates that the inclination for OTT endlessly satisfied assortment are emphatically related genuinely. The relationship between happy variety and craving for OTT material is huge at an importance limit of 0.05, as indicated by the p-worth of 0.000**. Convenience and cost-effectiveness also have coefficients of 0.452 and 0.271, respectively. According to their respective t-values of 5.961 and 5.333 and p-values of 0.000**, both factors have a statistically significant positive connection with the preference for OTT material. We can draw the conclusion that the choice for OTT channels over cinema content among young viewers in Telugu-Speaking States is significantly positively correlated with content variety, convenience, and cost-effectiveness.

CONCLUSION

The study looked at how young Telugu-speaking consumers felt that OTT entertainment was preferable to TV and films. Demographic study, content preferences, viewing habits, and content diversity, convenience, and cost-effectiveness all produced a number of significant discoveries. First, Netflix, Prime Video, Hot Star, and Jio Cinema were the favourites of young Telugu-speaking viewers. The target market is moving to streaming websites. The research supported Hypothesis 1 (H1) by demonstrating a strong correlation between age, preferred content, viewing patterns, and OTT content over TV and films. The age, content preferences and viewing habits of young viewers affected their propensity for OTT. The second hypothesis (H2) revealed a positive relationship between OTT channel preference for movie content and content variety, convenience, and cost-effectiveness. Young audiences liked the variety, simplicity, and affordability of OTT services. These results have applications for OTT platforms, content producers, and marketers. Improved content, user experience, and marketing campaigns can result from an understanding of young viewers' interests, viewing preferences, and influencers. Because young viewers in Telugu-speaking states were the focus of this study, the findings might not be generalizable to other locations or age groups. Future research may use qualitative approaches and a larger demography to comprehend viewers' motivations and experiences.

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