

Media Consumption in the Digital Age: A Study on the Cultural Reception of Over-the-top (OTT) Video Streaming Platforms in India

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Abstract

The dissemination of over-the-top (OTT) video streaming platforms is gradually replacing traditional television in India. With the aid of cheap mobile data, increased smartphone usage, and new technological advancements, the Indian OTT market is enforcing a digitalization that integrates information, communication, and entertainment to engender a new mode of media discourse. This spontaneous digital change has reshaped the cultural reception of media consumption where user interactions and gratifications play a significant role in the process of adapting to a new streaming environment. Based on the Uses and Gratification (U&G) framework, this paper investigates how OTT platforms offer a set of cultural motives for users to explore gratifications that collectively encourage them to achieve a point of cultural reorientation. By following an empirical approach using semi-structured interviews, this study found that active users when exposed to diverse OTT content often assimilate cultural elements normally unfamiliar to them, followed by developing new cultural practices or reorganizing existing habits to have new experiences.

Keywords: OTT, cultural reception, Uses and Gratifications Theory, cultural motives, new media

Digitalization of everyday life has become a recognizable phenomenon as technological developments and new media forms are exponentially transforming the social and cultural coordinates of populations all over

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the world. Entertainment platforms are expanding to integrate more heterogeneous, complex, and interdisciplinary elements to create more content. Studies show that global over-the-top (OTT) media services are highly competitive in limited regional markets and are affecting the technological, economic, and cultural effects of broadcasting and content production (Chen, 2019; Ramasoota & Kitikamdhorn, 2021). The popularization of OTT video streaming platforms exemplifies this specific phenomenon of concocting information, communication, and entertainment to engender a new cultural mode of interactivity; which emerged to encapsulate the change in both universal and local structures of culture, society, and the individual.

The emergence of OTT platforms not only conceptualized the possibility of a newly 'connected user' who has 24/7 access across multiple devices and media contents, but also initiated a behavioral shift of viewers from traditional cable television to OTT media through a process known as 'video cord cutting' (Fuduric, Malthouse, & Viswanathan, 2018). Although this is relatively a slow process in countries like India where television is still controlling media consumption, recent studies found that Indian users have more reasons to subscribe to over-the-top services than reasons to resist using them (Nagaraj, Singh, & Yasa, 2021). India, currently the second-largest smartphone market in the world, has cheap and affordable internet access. This enhanced the burgeoning of the low-cost, subscription-based OTT platforms, which are replacing the complex, linear, and vertically integrated television distribution industry of the country.

As the role of traditional television viewing is being replaced by OTT platforms in the country, the contents of these platforms and their impact on culture are also widely debated, criticized, and challenged (Ahmed, 2017; Chatterjee & Pal, 2020; Fitzgerald, 2019; Jin, 2017; Khanna, 2017; Raikar, 2017). Regarding the self-regulating nature of content creation and distribution, there is growing anxiety concerning the structure, content, and impact of OTT on society. Previous studies observed the digitalization of culture as a significant effect of media use

(Abeelee, 2014; Mihelj et al., 2019) which indicates how new media interferes with existing cultural practices of society (Pathak-Shelat & DeShano, 2013). Combined with globalization and technological expansion, media delivery is marketized by external forces (Chalaby & Plunkett, 2020), thus compromising the pre-existing structural configurations of cultural modes. This article argues that OTT platforms have a strong and dramatic influence on altering cultural codifications of geographical areas that show less resilience to cultural changes.

This article is based on a contextual study about the cultural reception of OTT streaming services in South India. The city of Bangalore, often referred to as the 'cultural capital of India' for its distinct cultural dynamics (Srinivas, 2013), is selected for sampling. In this context, this study makes a qualitative approach using interviews with open-ended questions (Lotz, 2000) to analyze the reception of OTT platforms, and the Uses and Gratifications (U&G) theory to predict specific cultural motives. U&G Theory assumes the position of an active user in consuming media, therefore constantly challenges the longevity of existing media forms. For example, consumer priorities for real-time broadcasting have challenged traditional cable TV to adopt new strategies to cope with the market (Shin, Park, & Lee 2016). This paper found that OTT platforms are engendering new reasons for using them (Steiner & Xu, 2018), thereby gratifying new motivations. These new motivations have affected the everyday cultural existence of users, resulting in the adoption of new habits and practices that reconfigure the coordinates of the existing culture.

Culture and OTT Use in India

The cultural landscape of India is shaped by a long history of collective changes that continues to be affecting the mode of cultural operation involved with its population. Therefore, culture is a continuously changing and emerging category that depends upon the exposure of new changes with which people interact to form new habits. These changes become the characteristics or signifying practices of a particular group of people, defined by everything from language, religion, cuisine,

social habits, music, and arts. New perceptions of popular culture encompass the subjectivity of the participants and the preferences of the individual in a collective manner (Storey, 2009), and modern media studies tend to focus on 'adding cultural values on an individual level' (Sheldon et al., 2017). As a consequence, new information fusion methods propose that OTT services overlap with other telecommunication services (Seo, Lee, & Kim 2020) and suggest that such investments are required to meet a more personalized digital life of users (Chen, 2019).

Since over-the-top services are defined as 'digital services deployed on the already existing physical network infrastructure' (Kramer & Wohlfarth, 2018), the arrival of OTT platforms in India was a sign of threat to an already established television culture. For instance, platforms like Hotstar, Amazon Prime, and Netflix have increased their viewership by allowing easy and early access to popular reality shows via mobile phones (Natarajan, Jayapal, & Gangadharan, 2021). The expansion of the OTT industry created a 'content overflow' that underscored the need to define a new media discourse (Cunningham, 2012; Hallinan & Striphas, 2016) where platforms like YouTube became a technical and cultural intermediary between television and audience (Kumar, 2016; Lobato, 2016). Their proliferation was elevated by the availability of a large market of diversified cultural fabric in which more original contents are produced and distributed in a localized manner. One report found that in India, with 22 official languages and more than 450 dialects, 45 percent of the users consume regional language content (MICA, 2018). This is also reflective of a complementary relationship between OTT services and traditional television broadcasting where OTT platforms are inclined to produce content preferred by users rather than mere cord-cutting (Kim, Lee, Lee, & Kim 2021).

According to Cunningham and Craig (2016), India is emerging as one of the largest non-Western online spaces in the world, indicating that global OTT platforms facilitate, rather than control cultural participation. After India embraced globalization in the 90s, this form of

glocalization began to appear as a 'cultural anxiety' for social, political, and religious commentators (Butcher, 2003). Their accusations were centered on the observation that the 'invasion' of Westernized media forms corrupted the 'Indian way of life'. Similar to the arrival of satellite television, the fear of cultural invasion was magnified by anxieties surrounding consumerism and religion (Bodle, 2010; Jin, 2015; Ninan, 1995; Punathambekar & Mohan, 2019; Smith, 2015).

This deliberately-enforced transmutation of the Indian television landscape by the sudden sprout of online streaming platforms has reconfigured the fragile cultural fabric of Indian society. These platforms did not just increase the 'screen time' of the audience but carefully amplified their 'cultural galaxy'. The audiences were opened to new content, style, and presentation which, often conflicted with their perceived ideology, and pushed them into confusion, coercion, and confrontation. However, it is quite difficult to measure the impact of mass media on people as different people consume media differently, and the way they perceive the content is an intangible process for a laconic conclusion. This leads to the expansion of new theories that focus on the users and their specific motivations.

Uses and Gratifications Theory

Studies conducted in the 1980s and 1990s concluded that viewers interpret television programs according to their social, cultural, economic, and individual life experiences (Fiske, 1987; Kottak, 2012; Roach, 1997). Summarizing the mass media effect in a technologically expanding era, therefore, demands the need to centralize the consumer in an active position where selectivity and convenience are of supreme importance. This conceptualization of the independent user is the driving force of the modern digital consumer culture where telecommunication service providers and OTT platforms fight for customer ownership (Dairo & Szűcs, 2021; Dey, Yen, & Samuel, 2020). Uses and Gratifications Theory (U&G), instead of treating its audience as passive consumers, argues that people use media for their own needs

and get satisfied when their needs are fulfilled, allowing them access to more possibilities to use media.

Theories that focus on consumption value/customer value have found unique factors like fandom and social viewing are deciding online media viewing behavior (Yoon, Kim, & Kankanhalli, 2021). Jang, Baek, and Kim (2021) also found that movies with fandom or part of a shared imaginary entertainment environment are more accepted in the video-on-demand market. However, the cultural effect of such factors needs to be elaborated to understand the degree to which they become established as collective effects. Here, U&G models are useful in understanding the 'mediated communication situations' by studying 'psychological needs, motives, communication channels, communication content, and psychological gratifications within a cross-cultural context' (Lin, 1996, p. 574). The media culture is therefore defined by different scales of motivations for using particular media platforms (Sheldon, 2012; Sheldon & Bryant, 2016; Timmermans & Caluwé, 2017).

New advancements in U&G research deal with new media technologies in an evolving psychological, sociological, and cultural context to answer why people prefer one medium over the other to gratify their needs (Ruggiero, 2000). New media often blends technology with culture to execute new styles of behavior (Sheldon et al., 2019) where new motives like 'interactivity' are key to future research (Leiner & Quiring, 2008; Ruggiero, 2000) that predicts streaming television viewing (Tefertiller & Sheehan, 2020). A combination of different attributes of these platforms has integrated diverse business models for the user (Park, 2019) and practices like 'binge-watching' have emerged as a cultural behavior (Steiner & Xu, 2018).

Since online streaming platforms are transforming the television landscape by the way users select, view, interpret and decode the content (Raikar, 2017; Seetharam, 2017; Wayne, 2018), U&G can predict how OTT contents are locally produced and are in tune with local popular interest to cope with exploding market challenges. This is

more crucial in the Indian context which, after the popularization of the internet and mobile phones, has transformed from television to OTT platforms to carve a new niche in the media landscape. Hence, to understand the relationship between mass media and society, the focus needs to be on the reception of these new media forms, and how it varies with a particular social and cultural fabric.

Method of Data Collection and Analysis

The objective of this study is to investigate how technology-assisted new media forms interact with culture and bring changes to society. Since culture is a discursive category with more descriptive connotations, we chose a qualitative method, where semi-structured interviews with open-ended questions were used as the mode of data collection. Typically, gratification motives of television viewing or emerging new media are tapped by quantitative analysis using surveys. We decide to deviate from this practice because of two reasons: (a) Most of the past studies on usage motives of OTT are based on existing literature. For example, the study of Tefertiller and Sheehan (2020) is based on Rubin's (1983) scale, Camilleri and Falzon (2020) was based on the scale developed by Tefertiller (2018), and Chen (2019) is based on the scale of Rubin (1983) and Ferguson and Perse (2000). However, this kind of survey method is criticized as participants often need to respond to questions that have been used in prior research (Massey, 1995), and this fails to consider gratifications emerging from new media (Steiner & Xu, 2018). (b) Although quantitative studies have used factor analysis methods to extract the emerging gratifications from OTT, the nuances of new gratifications from the media (Sundar & Limperos, 2015) remain undiscovered. We believe that qualitative method can overcome these limitations. Also, semi-structured interviews are helpful in maintaining a natural flow of conversation that is essential in the production of new themes, understanding lived experiences, and endorsing subjective viewpoints of individuals (Choak, 2012; Flick, 2009; Rubin & Rubin, 2005). This approach was adopted as it was rationalized as useful in giving more freedom to the respondents to actively express their

motives and experiences in using OTT platforms. To pursue the objective of the study, we articulated the following research questions:

- RQ1:** What are the cultural motives for using OTT platforms?
- RQ2:** Does culture interfere with the production and consumption of OTT content?
- RQ3:** How does OTT viewing affect the lifestyle and existing culture of users?
- RQ4:** How does the cultural impact result in a cultural change?

This research is based on the data collected from the interviews conducted with participants from the South Indian city of Bangalore between 2020 March and July. There was a total of 38 participants which consisted of 22 women and 16 men. To use purposive sampling, the socio-economic status of the participants was considered, and it was operationalized into categories of age, educational qualification, occupation, and monthly income to ensure a varying range of representations of participants. All the interviews were conducted through online mode as in-person interactions were restricted by the COVID-19 pandemic. The interviews were in a time frame of approximately 60 to 90 minutes.

The questions of the interview were divided into two parts and asked in a definite order proceeding from general to more specific issues. The first part contains 14 questions that intend to examine the interviewee's cultural motives for using OTT, which were found by analyzing the user's preferences over various OTT platforms, program preferences, viewing habits, etc. This also explores more about cultural motives; such as whether they are natural or forced and which direction they are projected. The second part of the questionnaire addressed how using OTT platforms affect the everyday lifestyle of individuals. The interviewees were asked a set of 22 questions to study the possible lifestyle changes to understand the cultural impact of OTT use.

Data were collected and recorded using memos to find patterns of motivations, behaviors, and themes associated with OTT use in India. The analysis was based on the grounded theory approach and the data were coded, closely reviewed, and theorized (Charmaz, 2014; Corbin & Strauss, 2008). The data were subjected to a thematic analysis as it is an important process of identifying recurring responses, themes, and trends associated with the research questions (Braun & Clarke, 2006). As the next step, the latent analysis is employed to the level of interpretations that foreground the U&G theory. Further theoretical assumptions are made from developing and categorizing the specifications of user interactions with OTT to attain general conclusions regarding the cultural repercussions of OTT use in India.

Findings and Discussion

Cultural motives for OTT use

After analyzing the data, it was found that Indian users prefer OTT platforms for a number of reasons that significantly affect their cultural life. This paper identified the following cultural motives as strong influences for OTT use: a sense of mobility, community inclusion, desire for exotic content, imitation of external culture, and violation of taboos.

The interviewees iterated that OTT platforms have given them a sense of freedom and choice which allowed them to experience a new form of mobility. They suggested the convenience of OTT platforms as opposed to traditional methods of broadcasting which lack a 'user-friendly' approach. OTT video streaming is focused on the consumer desire to ensure a more satisfactory experience like ad-free viewing (Shon, Shin, Hwang, & Lee, 2021). This centralization of the user as an active agent is a virtual displacement as interviewees opined that OTT has replaced television, radio, and newspaper. Instead, platforms like YouTube are preferred, suggesting its easy use and free availability of massive content of information as motives. Six interviewees revealed that this new 'boundless' and 'fluid' nature of OTT platforms gave them 'anxiety' as they are lost in a 'vast sea of content'. This virtual mobility is cultural mobility as users literally experience their 'movement' within different

forms of content and information. Their convenience of use is maximized by modes of 'anonymity' and 'free access'.

Users acknowledged that OTT platforms have created a 'community feeling'. According to them, people watch multiple contents because they were recommended to them by friends or family. 'Exploring new content', 'familiarizing with famous shows', 'updating with new trends', and 'peer pressure' emerged as reasons that wield community inclusion. An interviewee stated that not watching '*Game of Thrones*' or '*Friends*' made her feel alienated from peer discussions. But once she has watched it, she was included in new 'groups' that are exclusively dedicated to conversations exploring new dimensions of the show. Besides this, there are instances cited by interviewees where multiple users; usually family members or friends, use a single account for access. Those who paid for using a particular OTT are willing to share it with others whom they consider kin. Interestingly, recent research reports also stated that Indians lead amongst 70 million global OTT account sharers (Bhattacharya, 2018; Indian Television, 2020).

As OTTs have proliferated in content production and expanded their space across regional landscapes of India, new users are exposed to new content which often gives them the opportunity to explore more exotic content. Viewers responded that they always have an affinity to watch the 'new releases'. Platforms like Netflix, Amazon Prime, and Hotstar have massive content, which they 'recommend' to users. Kwon, Park, and Son (2021) argue that recommendation agent artifacts like thumbnail images and recommendation lists are related to search experience variables such as perceived diagnostically and perceived serendipity. Accidental as well as the deliberate discovery of new content satisfy users and enforces them to continuous use. Interview responses indicated that users often fail to resist the curiosity to look for external elements of culture in the form of web series or movies. They specifically stated that elements of sexual activity, violence, and vulgar comedy are subjects of curiosity for the Indian users as their home media are deprived of it since they are subjected to cultural,

moral, and political censorship. This leads to new cultural motivations like imitation and violation.

Users revealed that the imitation of external cultural elements includes imitating food habits, clothing styles, language use, new temperaments, and perceptions. Some interviewees reported that after exposing to OTT platforms, they have significantly improved the way they see the world. Some said that they have become more 'liberal' in their approach to certain topics such as religion and sexuality. This act of imitation has consequences such as more people being able to violate existing cultural taboos. Interviewees responded that they are 'less guilty' and 'freer' when it comes to making opinions about discourses related to homosexuality, gender equality, and extramarital affairs. Many of the OTT contents have depictions of extreme violence, nudity, and sexual activity that raised concerns to regulate their content. For example, web series like *Sacred Games*, *Laila*, *Ghoul*, *Godman*, and *The Patriot Act* were criticized by the Hindu right-wing organizations as they were perceived as "Anti-Hindu" and posing a serious threat to Indian Culture (The Print, 2019). Therefore, OTT platforms have become a safe space for both creators and users to explore media without barriers. These platforms have also helped to depict topics that are taboo in mainstream society. For example, EOR TV, an OTT platform launched exclusive original content focusing on the LGBTQ community (Farooqui, 2020).

OTT platforms use the religious, political, and social dimensions of the cultural quality of the Indian population to create original content. Since we have seen motives like mobility, inclusion, desire, imitation, and violation are cultural, OTT viewing is also a cultural activity, thereby indicating a significant impact on the daily activities and preferences of the users. It suggests that the users have to change many of their previous activities to accommodate the new motivations for using OTT platforms. Further study is intended to explore how these new changes and gratifications boost new habits and result in a new cultural restructuring of the individuals.

OTT use and cultural change

As a result of the cultural motivations for OTT use, further analysis of the data indicated a strong impact of cultural change on perceptions, behavior, and lifestyle of users. Many of the responses revealed that OTT platforms have reduced social interactivity. For example, binge-watching favorite shows forced them to limit themselves within the space of their rooms, thus, interaction with family members and friends is reduced to a great extent. Some people said that they have skipped social gatherings and family functions to watch their favorite shows. Their work life was also affected, oftentimes postponing work to finishing a TV series. Students showed a great trend of missing school, refusing to do homework, and postponing their assignments as part of consuming OTT content; suggesting a new mode of media interactivity that instigates active procrastination (Filemoni, 2017).

Binge-watching has emerged to pose a risk to personal life and habits such as sleep, exercise, and healthy eating (Exelmans & Bulck, 2017; Vaterlaus et al., 2019). A number of candidates revealed disparities in eating habits and sleeping cycle; one user frequently postponed eating meals while watching TV shows or movies. As indicated by one interviewee, the continuous Netflix use has transformed him from a 'morning person' to a 'night owl'. He suggested that the 'one more episode' rule has forced him to sleep very late. The convenience of using OTT platforms can also influence users to explore different modes of purchasing such as online shopping (Ho & Rajadurai, 2020). A majority of the interviewees specifically preferred to have an Amazon Prime membership as it can be used for both OTT viewing and online shopping. This resulted in new habits replacing old ones, such as developing a habit of ordering food online instead of cooking. This hybridization of user motivations integrates cultural activities like shopping and media consumption to cater to multiple gratifications at once.

The increase in OTT use also affected other media use of individuals. For instance, the dissemination of numerous OTT platforms has taken over film theaters during the Covid-19 lockdown in India (ETGovernment,

2020). Interviewees emphasized the convenience of OTT platforms over traditional theater releases. They argued the easy availability of quality content, saving time and effort, the convenience of 'pause and resume', more concentration, and avoiding other 'nuisances' and distractions as reasons for preferring OTT to cinema halls. Another major change was a decrease in the frequent use and checking of social media apps; as one participant responded: 'after OTT subscription, I feel that I spend considerably less time on social media platforms like Facebook, Instagram, and WhatsApp'. There was also a reduction in the consumption of news and news-related programs.

Responses showed that exposure to OTT platforms has affected the users to have new imaginations and fantasies about the content they consumed. This is partly because of a new environment created by OTTs where the inflow of overseas content takes over the production of domestic content (Shon, Lee, & Kim, 2021). Interviewees expressed the desire for exotic content and an affinity for imitating and practicing foreign lifestyles. Many responses indicated an active urge to transgress existing cultural taboos to normalize new external values they inherited from using OTTs. There are many shows on OTT platforms with a storyline that has premarital, extramarital, and homosexual affairs; themes unfamiliar to standardized Indian culture (BollyTVadda, 2017; India Today, 2016; Top Lead India, 2019). For example, the OTT platform ALTBalaji has same-sex love series like *Boygiri* (2017), *Class of 2017* (2017), *Gandi Baat* (2018), and *Romil & Juagal* (2017). After watching them, some interviewees realized the universality of such acts and even questioned their presentation as immorality in the Indian culture. This is also reflected in society as some reports suggest that there is an increase of infidelity in Bangalore (Menon, 2020). Also, these cultural shifts became officially evident when the supreme court of India recently decriminalized extramarital affairs and homosexuality in India. The depictions of explicit sexual imagery in many shows were a new exploration for the traditional users. Users suggested that this provided new information about areas that were least explored in the traditional media forms in India. OTT exposure to foreign/transnational shows

helped to learn and accept new lifestyles; this includes imitating the mannerisms and aesthetics of OTT characters, using famous quotes/lines from OTT shows in real life, and purchasing products /apparel seen in OTT shows.

When users are exposed to new media and technology, their preferences change according to what uses they were catered by the media and how they were pursued to achieve new gratifications from it (Sundar & Limperos, 2013). Lifestyle plays an important role in adopting OTT (Li, 2017) and new motives and gratifications result in a change in lifestyle among a group of users who either adopt new norms or rearrange existing patterns of culture (Cashmore, 1994). This also indicates that the cultural changes must maintain the previously observed connection between the product's quality of service and the user's quality of experience (Ahmad, Floris, & Atzori, 2016; Li et al., 2018). Interviewees stated that using OTTs has helped them to transgress the barriers of language and culture. OTTs help users to turn on subtitles or switch between different audio versions to understand more foreign and local content. Many users felt that OTT platforms are creating more local content to increase viewership. Such cultural impacts indicate that the involvement of OTT platforms in India is active and continues to reinterpret cultural norms, and therefore reconfigures the local cultural paradigms with external norms.

Conclusion

The cultural changes brought by the new medium of OTT indicate that there is a significant correlation between the process of consuming content from OTTs and the shaping of new cultural norms. These changes suggest a systematic reduction or increase in certain personal and social activities of users that continually affect future endeavors of the individual, either by reinforcing new motives or withdrawing old motives for media use.

This analysis found that new cultural motives like a sense of mobility, community inclusion, desire for exotic content, imitation of external

culture, and violation of taboos have influenced Indian users to choose OTT platforms over traditional satellite television. This brought relative changes in lifestyle and a cultural shift in attitude which are broadly reflected in the personal, interactive, and social modalities of users. Extensive use of OTT platforms affects daily routine, work schedule, physical health, and social media use; forcing users to develop new habits to cope with phenomena like 'binge-watching'. As a result, traditional social interactions are replaced by a new form of virtual interactivity and communication.

A scale of culture is persistently present in media consumption as new media exposure results in comparisons with different cultural modes and activities. An important aspect of this cultural comparison is the reciprocity of its operation. This study revealed that such comparisons made by users often persuade them to have motivations for obtaining information about new cultural practices existing outside their observation. The curiosity for information led them to consolidate new knowledge that they used to imitate and integrate into their own lives and sometimes helped them to overcome existing cultural barriers and taboos. Since these platforms do not fall under any umbrella of content regulation, these shows explicitly portrayed sexual content. The main reason behind this popularity is the possibility of OTT platforms providing personalized content to its consumers which the viewers can anonymously stream on their mobile phones rather than showcasing on a big screen. This indicates that OTT platforms, by their technological advantage over traditional television, are successful in altering the existing cultural milieu.

The result of this study shows that, besides the content of the programs, OTT as a medium has an impact on its viewers. Unregulated, liberal, glocalised, and micro-targeted cacophony of moving imageries emulating from OTT platforms have redefined many of the traditional parameters of Indian culture and cleaved new gestures, behaviors, and lifestyles by intruding into the 'techno-cultural vacuum' left by the traditional television. Contents of the OTT platforms; original contents

in particular, influenced the viewers by altering their language and changing their attitude towards many of the so-called taboos. Unlike conventional cable or satellite television which 'filtered content', OTT platforms bring unregulated syncretic images which cross traditionally demarcated boundaries of 'Indianness' by constantly synthesizing the meaning of culture.

This study has several limitations that demand more future research. Firstly, although in-depth interviews have many advantages, there are limitations as well. This study considered limited participants and hence we acknowledge that they may not be sufficiently diverse to extrapolate this finding to another cultural setting. Secondly, it focuses on the cultural implications of OTT use in the Indian context and suffers from the lack of a more generalized theoretical framing. It does not explain how the complex regional cultural elements of India are interfering with media use, instead, it used relatively small samples from a limited section of society. The behavioral changes identified in this paper are therefore specific and subjective to a particular population. More research on this topic might reveal new motivations for using OTT content, and large-scale studies on different cultures will be effective in conjoining multiple perspectives and unique cultural changes.

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