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# THE PRIMACY OF CONTENT QUALITY: A REVIEW OF FACTORS INFLUENCING CONSUMER PERCEPTION AND INTENTION TOWARDS OTT PLATFORMS

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**Abstract** – The digital uprising has created a change in perception among consumers, causing a move towards digitalization. An exhaustive investigation was conducted to study the various factors that influence public perception and use of Over-the-Top (OTT) platforms, with a specific emphasis on the significance of content quality. The paper highlights the relevance of content quality in shaping the views and intentions of consumers towards OTT platforms. The selection and utilization of OTT platforms by consumers is largely dependent on their evaluation of the content quality. Therefore, the paper stresses the significance of OTT platforms understanding and prioritizing content quality to effectively attract and retain users. Moreover, the investigation hypothesizes that diverse variables, such as expense, perceived convenience, perceived eminence, perceived usefulness, perceived gratification, perceived merit, cultural integration, social sway, binge-watching, promotion & advertisement, exert a momentous influence on how purchasers construe the worth of data. The document emphasizes the importance of customized content recommendations and their impact on the users' fulfillment and allegiance to OTT platforms. To efficiently satisfy customer preferences and enhance user experiences, platform providers should possess a comprehensive understanding of the factors that impact consumers' perceptions and intentions toward OTT platforms, which includes the crucial role played by content quality. By focusing on content quality and implementing personalized suggestions, OTT platforms can cultivate favorable consumer views, drive user engagement, and ultimately succeed in the competitive digital streaming landscape over the long term.

**Keywords**- OTT platforms, Consumer perception, Video streaming, Digital content, Consumer behavior.

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## INTRODUCTION

In the present era of digitization, the perception of consumers is also inclined towards embracing the flavor of contemporary digital content. An instance of such digital content, which has recently gained widespread acceptance, is the OTT platforms. A platform that streams video and audio content over the Internet is known as OTT. There is no interference from cable operators, satellite connections or broadcast media. The provision of an extensive array of streaming services and content alternatives to consumers has been made possible by this digital epoch. In order for providers to obtain a competitive advantage, it has become imperative to comprehend the factors that influence consumer perception and intention towards OTT platforms, given the abundance of choices consumers have at their disposal. A crucial determinant of consumer conduct that has surfaced is the quality of content. Research shows that households no longer revolve around watching shows and movies as they have in the last 40-50 years (Lotz, 2007; Green, 2008). A booming business for subscription service delivery is the continued digitization of television with tailored recommendations and energetic catalogs. Jones (2009) states that many devices support digital media. Customers will be able to interact anywhere without being concerned about limitations on what they can see or do as Internet access speeds increase. For an annual price, HBO and Disney+ now provide unlimited streaming (Westcott, 2019; Westcott et al., 2019).

The interactive nature of the Internet and social television are successfully bridged by television, which is no longer a one-way street. It was made feasible by the evolution of television. This system offers more than simply live entertainment. Internet broadcasting allows families to play games and browse the web on their TVs. As technology advances, viewers can now interact with as much content as they like. Direct to home technology has also changed the means we consume demand of high-quality material (Koul et al., 2020; Kumar et al., 2020). Movie watching is now possible thanks to technological advancements, and internet TV streaming has made it much more practical. There are numerous methods to see a good film or TV show.

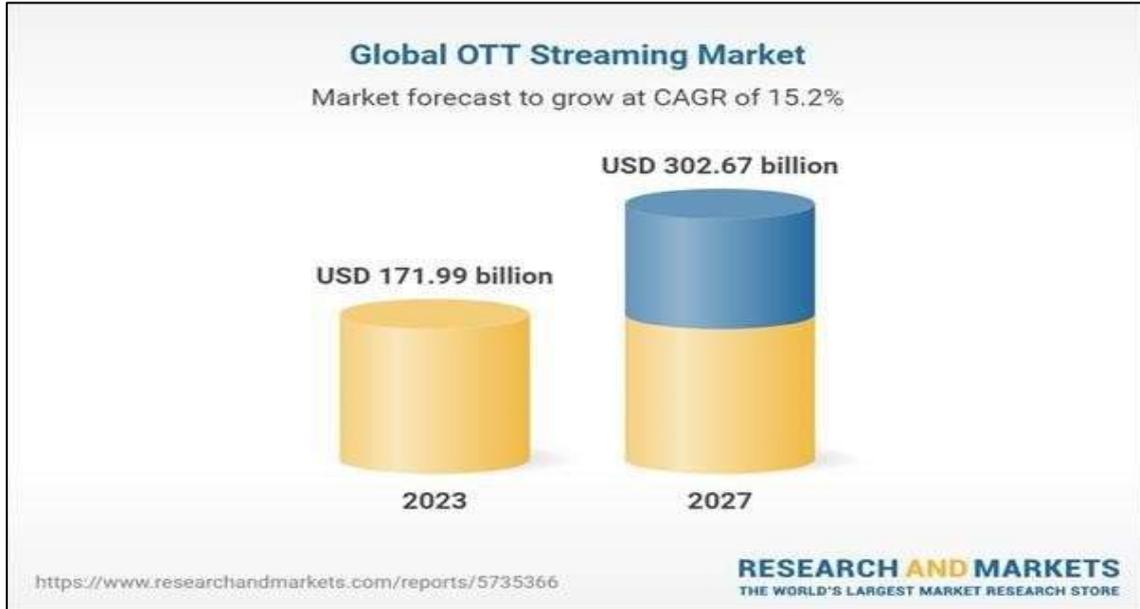
Since the attractiveness of VOD (video on demand) increases without increased cable fees, people are increasingly turning to OTT apps such as Sony Liv, Roku, Netflix, Disney+, Hulu, Amazon and Jio to enjoy superior viewing experiences. Recognition of these OTT platforms have grown in recent years is what has led to the emergence of

online streaming services. But OTT service providers can now be seen deliver through live streaming and on-demand contents that rivals traditional broadcasters and affordable for any device. According to Nielsen (2023) marketing report after a 2.1% dip in viewing in April, streaming usage rebounded in May to capture 36.4% of TV, and audiences continue to tap into the growing range of services. Netflix and Amazon Prime Video each gained momentum in May, posting usage gains of 9.2% and 5.1%, respectively (Nielsen, 2023). The compound annual growth rate of the global OTT streaming market is anticipated to reach 15.2%, with projected revenue of \$171.99 billion in 2023, up from \$149.34 billion in 2022. However, the Russia-Ukraine war has served as a hindrance to the global economic recovery from the COVID-19 pandemic in the short term. The conflict between these two nations has resulted in economic sanctions being imposed on multiple countries, a surge in commodity prices, and supply chain disruptions, ultimately leading to inflation in various global markets for goods and services. Despite this, the OTT streaming market is expected to continue expanding and is predicted to achieve a CAGR of 15.2%, with an estimated worth of \$302.67 billion by 2027 (**Fig.1**). In 2022, the Asia Pacific region was found to be the most extensive area in the OTT market. In the forecast period, the Middle East is anticipated to display the most rapid growth of all regions. The OTT streaming report encompasses a range of regions, including North America, Asia-Pacific, Western Europe, Middle East, Eastern Europe, South America and Africa. The countries covered in the OTT streaming market report are USA, Australia, Brazil, India, China, France, Japan, Germany, Indonesia, South Korea, Russia, UK, (OTT Streaming Global Market Report, 2023).

Impression of OTT streaming services has altered consumer viewing habits. Over the past two decades, the Internet economy has grown quickly, and technological advancement has given rise to a new generation of OTT streaming services. According to previous studies, OTT services offer convenience, preferences, flexibility, and financial benefits, which may lead people to cut their cords (Bhullar & Chaudhary, 2020; Cha, 2013; Massad, 2018; Park, 2019). Udoakpan and Tengah (2020), however, contend that pay-TV viewership is not considerably impacted by online video streaming. Their findings also indicated that in terms of fun and usability, OTT and TV are comparable. According to Kim and Kim (2020), streaming platforms such as YouTube and Netflix are adopted due to lack of self-discipline and utilization. Baumann et al., (2014) showed that movable TV use is highly associated with active viewing behavior. The intention of users to continuously utilize OTT platforms is considerably influenced by cognitive absorption and perceived usefulness, wherein the impact of content plays a significant role (Gupta, S. & Tomar, R, 2023). Furthermore, the factors that are of utmost significance in influencing consumer satisfaction levels pertaining to OTT platforms are the ability to work from home, cost-effectiveness, ease of use, and the quality of content offered (Verma, S., & Yadav, S. K., 2023). The categorization of OTT media has garnered considerable attention in recent years, as evidenced by the works of (McCaffrey et al., 2020; Capon, 2019; Banerji et al., 2015). Numerous companies in the entire OTT service provider ecosystem are providing high-quality content at cheap or no cost. Consumers expressed their satisfaction with the quality of the OTT video content, citing it as the foremost factor. Subsequently, multiple content and language options, downloading speed, price and support for multiple devices were also appreciated (Vahoniya, D. R., Darji, D. R., Baruri, S., & Halpati, J. R., 2022). There are various determinants of OTT streaming platform adoption. The factors encompassed are content, price, flexibility, binge-watching, convenience (perceived ease of use), desire to be freed from any constraint, perceived usefulness, socialization, perceived enjoyment, entertainment value, culture inclusion and self-efficacy (Mulla, T., 2022) . The demand for OTT is rising, according to research on the causes of its rise. As broadband internet connections become more widespread and consumers become more aware of digital streaming technologies, adoption is increasing (Madnani et al., 2020; Bhullar & Chaudhary, 2020).

Despite prior studies showed that OTT is replacing pay TV, it is still unclear what motivates customers to accept alternative TVs. This study conducts a rigorous analysis of the variables influencing users' perception and intentions toward OTT streaming services. Instead, the reviewed literature offers four different viewpoints on the sector and its surroundings. By this literature review, researchers expect to present a transparent image of the existing status of research on the factors that drives users' perceptions and intentions towards OTT platforms. New insights can be gained by further research in key areas identified in this overview. The purpose of this investigation is to offer a thorough comprehension of the significance of content quality and additional influential factors in shaping consumers' perceptions and intentions towards OTT platforms. The outcomes of this study could have practical consequences for both stakeholders in the industry and researchers in the domain of media studies.

**Fig.1 Global OTT Streaming Market 2023-2027** (OTT Streaming Global Market Report, 2023)



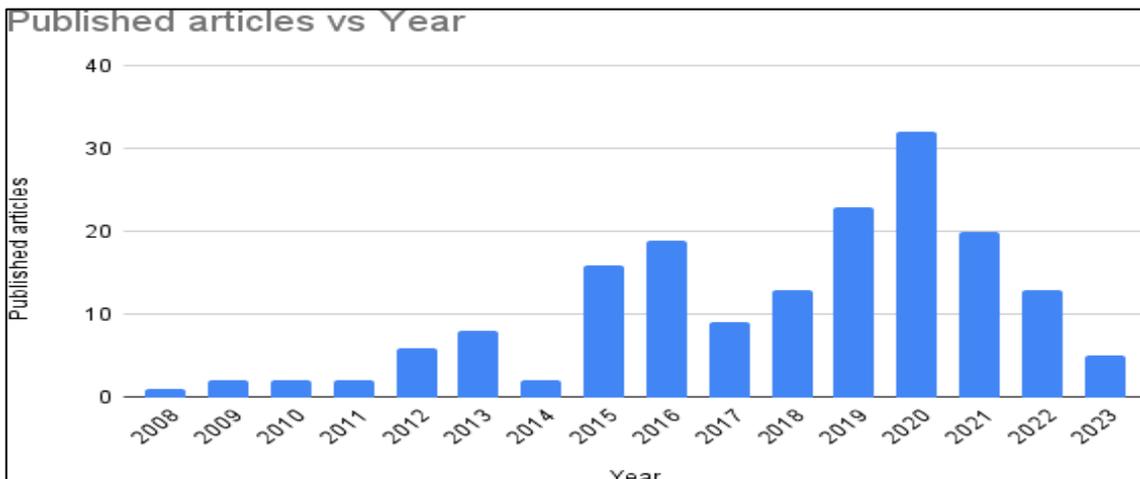
**Research questions**

- a) How content qualities play a leading role in influencing consumers' views and intentions towards OTT platforms?
- b) What are the other factors influencing consumer perception and intention towards OTT platforms?

**LITERATURE REVIEW**

173 articles, conference papers, and industry reports examined OTT streaming media for systematic literature review (SLR). As shown in **Fig.2**, online streaming media has moved from ideas to research streams in 2020 during Covid-19. Additionally, **Table-1** summarizes the recognized studies and author surnames, as well as the major topics covered in the studies.

**Fig.2.** OTT publication year-wise (Elaborated by Author)



The OTT streaming market is considered a grown up industry. Experts and scientists debate OTT intensely in the scientific literature. This is because multiple definitions have been proposed by platform and region. Despite some divergent perspectives on its characterization, a certain concurrence has emerged in contemporary discourse positing OTT platforms as challengers to conventional Pay-TV providers through the provision of a substitute, internet-based delivery

instrument for television programming (ITU, 2019). Researchers described it as a channel for disseminating content (Gupta and Singharia, 2021; Yoo et al., 2021). Therefore, set-top boxes are used to deliver content. In the literature, all definitions discuss video streaming exclusively and leave out VOIP, music, and other forms of entertainment. According to the researcher, the term will evolve as it penetrates markets and segments. According to the authors, exaggerated media refers to digitally available forms of media. This is because media has no definition that encompasses other types of media, web browsers, mobile apps, or other digital devices.

**Literature Addresses Important Issues**

**Table-1** Summarizes the recognized studies and author surnames, as well as the major topics covered in the studies. (Elaborated by Author)

Literature Addresses Important Issues	Year of the study/Authors/Reports
<b>Price</b>	(Lee et al., 2016) (Malewar and Bajaj, 2020) (Bhullar and Chaudhary, 2020) (Lobato and Lotz, 2020) (Westcott et al., 2021) (Sadana.M and Sharma.D, 2021) (Nagraj.S et al., 2021) (Gupta and Singharia 2021) (Utta.M and Sardar.S, 2021) (Shin.S and Park.J, 2021) (Deloitte, 2023) (OTT Streaming Global Marke Report, 2023)
<b>Content</b>	(Cha,2013) (Chen, 2019) (Westcott et al., 2019; Westcott, 2019) (Kim, 2018) (Dasgupta, 2019) (Strnadova, 2019) (Kim et al., 2020) (Madnani et al., 2020) (Sundaravel and Elangovan, 2020)(Malewar and Bajaj, 2020) (Sadana, M., & Sharma, D., 2021)(Bhattacharyya.SS,Gooswami.S, Mehta. R, 2021) (Gupta, S. & Tomar, R., 2023) (Deloitte, 2023) (Nielsen, 2023) (OTT Streaming Globa Market Report, 2023)
<b>Perceived Ease of Use</b>	(Davis, 1989) (Dasgupta and Grover, 2019) (Mavale and Singh, 2020) (Malewar and Bajaj, 2020) (Bhullar and Chaudhary, 2020) (Sadana, M., & Sharma, D., 2021) (Utta,M, and Sardar,S, 2021) (Nagraj.S et al., 2021) (Dhiman,N,Singh,A, and Sarmah,R, 2022) (Menon,D, 2022) (Sharma,K and Lulandela,EE, 2022) (Gupta, S., & Tomar, R., 2023).
<b>Perceived Usefulness</b>	(Venkatesh and Bala, 2008) (Bhullar and Chaudhary, 2020) (Malewar and Bajaj, 2020) (Sundaravel and Elangovan,2020) (Yousaf, A,Mishra A,Taheri,B,andKesgin,M, 2021) (Jeong,D, Lee,M, and Park,E, 2022) (Gupta, S., & Tomar, R., 2023) (Davis, 1989)
<b>Perceived Pleasure</b>	(Venkatesh et al., 2012) (Kim and Kim, 2020) (Malewar and Bajaj, 2020) (Bhullar and Chaudhary, 2020) (Yousaf, A., Mishra, A., Taheri, B., & Kesgin, M., 2021)
<b>Entertainment Value (Perceived Value)</b>	(Anthony and Falzon, 2020; Chan-Olmsted and Allam, 2020) (Qiu and Cui, 2010) (Bhattacharyya,SS,Gooswami,S,Mehta,R, 2021) (Dhiman, N., Singh, A., & Sarmah, R.,2022)
<b>Cultural Inclusion</b>	(Steiner and Xu, 2020) (Kim et al., 2017)(Lee, 2020) (Kim et al., 2020)
<b>Binge-watching</b>	(Shelton et al., 2016; Jenner, 2016; Sobral, 2019; Yoo et al., 2021) (Ganjoo, 2016) (Steiner, E., & Xu, K., 2020) (Dasgupta, 2019) (Watson,2020)
<b>Perceived Quality</b>	(Lai, 2004) (Grönroos, 1984) (Chou et al., 2010; Jiang et al., 2002; Parasuraman et al., 1985) (Yousaf, A., Mishra, A., Taheri, B., & Kesgin, M.,2021)
<b>Promotion &amp; Advertisement</b>	(Puwandi, P. H., DE, G. T., & Brasali, N., 2020)
<b>Social Influence</b>	(Anthony and Falzon, 2020) (Malewar andBajaj, 2020)

The important issues addressed in **Table-1** are discussing deeply in the **Factors driving the user perception and intention towards OTT platforms.**

**METHODOLOGY**

Researcher gives a thorough explanation of the study's methodology, including the manner in which the data was

gathered, in the part that follows. For the purpose of elucidating and delving into this subject from a conceptual standpoint, (Ferrari, 2015) undertook a literature assessment of the stories. Articles with titles and phrases that suggested they were from OTT platforms were included in the first step of screening. In the subsequent review stage, only publications that addressed OTT platform adoption, customer behaviour, perception and intentions were taken into account.

### 1.1 Search plan

Between January 2007 and March 2023, collected experimental studies published in industrial reports and peer-reviewed journals, including quantitative and mixed methods, qualitative research, and literature reviews. This overview includes articles that focus on OTT platforms as their primary variable. Literature search was conducted using Google scholar, Scopus, and ProQuest databases. Keywords include OTT platforms, consumer awareness, video streaming, digital content, and consumer behavior. Additionally, the researchers reviewed the suggestion lists of all the articles retrieved in order to identify additional documents that had been excluded from the database search. Finally, only English articles are taken into account.

### 1.2 Insertion criterion

It was required that articles meet the subsequent criteria:

- a) Research content - main topic of literature must be an OTT platform
- b) Article spans the period 2007-2023
- c) Articles must be written in English.
- d) Articles must be journals, conference papers, industry reports, or books.

### 1.3 Search results

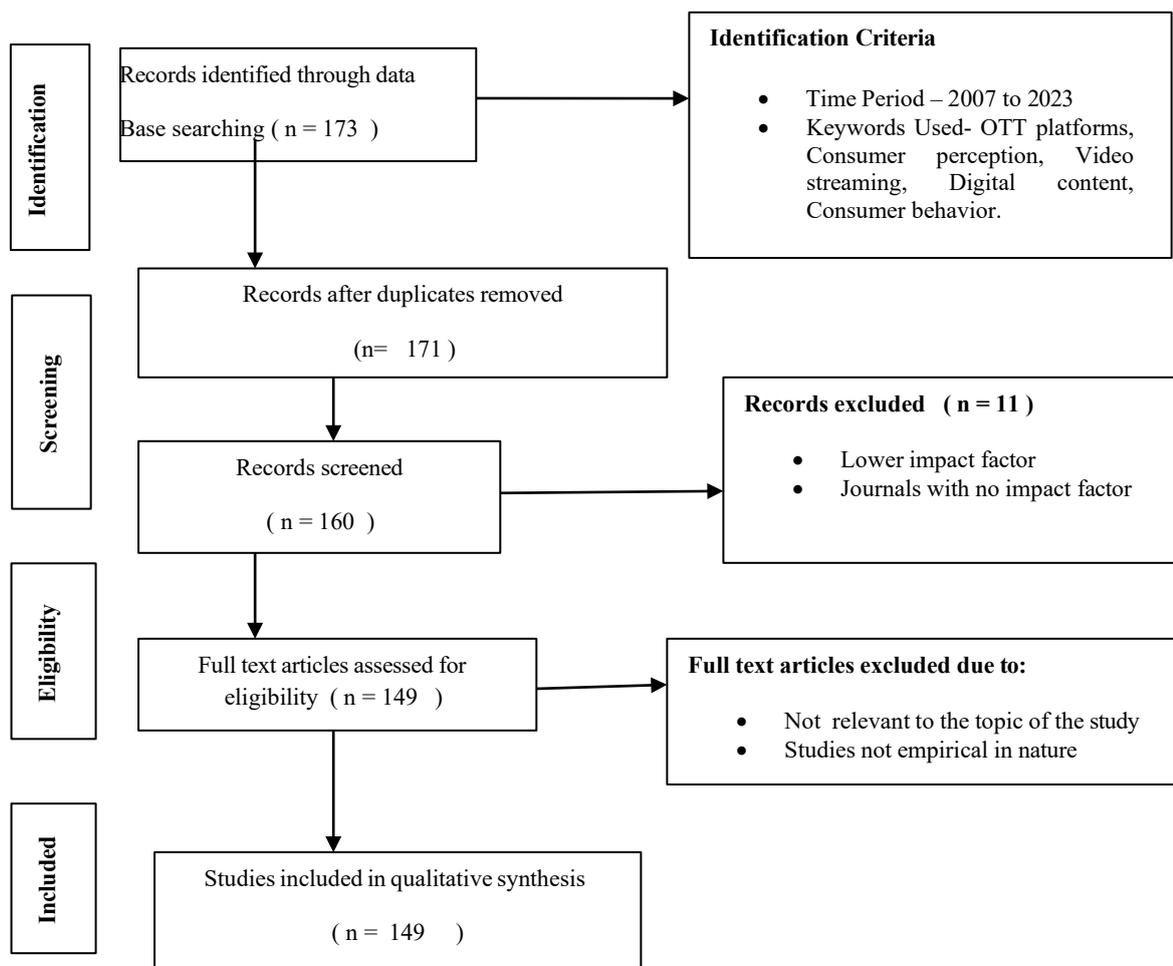


Fig. 3 - Flow chart for selection of relevant studies

## 2. OTT platform environment

**2.1 Regulator** – In the media and entertainment sector, OTT services are licensees and content creators are licensors. Consumers won't be able to defend themselves against the unjust business practices of their service providers when these platforms gain wider use. Regulators are now developing guidelines to protect both parties. In order to connect each smart TV to the integrated

business licenses sold on the market, the National Film, Radio, and Television Station of China, for instance, has published "Internet TV Service Management Specifications" and "Internet TV Integrated Business Management Specifications". This regulation assures the legality of content releases in China by connecting the upstream and downstream OTT business chains, building connections with licensees, and more (Li and Sun, 2019). However, developing nations still have a ways to go because they don't yet have an industry-specific regulatory structure in place. In 2007, the AVMSD (Audiovisual Media Services Directive) was established in Europe to introduce the notion of prominence to tackle the issue of promoting works in the digital realm (García Leiva, M. T., 2021).

**2.2 Content source** – Today, over-the-top services include music, games, shopping, fitness, education, and more, as the landscape has changed. For example, designed for domestic use, Dangbei Fitness is a sports activities utility. Taobao TV gives on-line buying on clever TVs. Or via way of means of mastering to sync classes at domestic. Within the ecosystem, all offer different content.

**2.3 User** – There has been a fundamental shift in watching preferences across generations, according to research on knowledge and acceptance of streaming services. Udoakpan and Tengeh (2020) claim that the majority of South Africans who use OTT services are between the ages of 35 and 45 and have lower incomes. Because they used OTT services growing up, Gen Z and Millennials in the US are more likely to use them. It has been overcome by other researchers ( Mulyana, 2019; Anthony and Falzon, 2020; Kim and Kim, 2020).

**Effects on user behavior** - Netflix is considered as a dominant player in not only the developing but also the well-established OTT markets. As per the projections made by Stoll (2021), it is expected that by the year 2024, the paid membership base of Netflix in the United States will reach an impressive figure of 182.2 million, surpassing the numbers of Disney+ and Amazon Prime Video. These services now form a crucial component of the M&E industry and have an impact on consumer behaviour. The Stranger Things, Queen's Gambit, Narcos, House of Cards, and Game of Thrones are a few noteworthy programmes. These are well-known among viewers and have helped a number of OTT platforms get off the ground. Moreover, seeing a way of behaving is moving to live television as shoppers don't consider video-on-request presented by web-based features (Koul et al., 2020). Today, the typical Watcher at home doesn't utilize most bundles, observing just 0.09% of all direct television content accessible. Center gatherings utilizing line cutters said they beat the framework and valued the sensation of partaking in a cordless television. Customers are more cost cognizant about costly link packs (Alleman and Rappoport, 2014; Tefertiller, 2020). Line snagging and breakage are caused by this incident. Banerjee et al. (2013) claim that as consumers abandon traditional link and satellite memberships and rely on electronic spilling to provide television entertainment, they become link cutters (2013, p. 20). A shopper cuts his compensation television plan and adds his OTT administration called Rope shaver (Fuduri'c et al., 2018).

**Existing business models** - The trend among consumers is away from cable and toward streaming options. As OTT platforms gain popularity, it's critical to look at how these service providers generate income. There is currently little research on how to make money with OTT services, but this may change in the future. In this overview, the three primary AVOD (advertising-based video on demand), SVOD (subscription-based video on demand), and TVOD (transactional video on demand) business models are listed and fourth hybrid business models.

➤ AVOD Services – Ads is used to finance AVOD, a free internet video service. With the help of advertising income, this business model enables advertisers to use content in their messages to their audience while also providing customers with free content should take advantage of AVOD. The "big data" environment, which is another resource available to AVOD services, allows for precise ad targeting. However, the owners of his best content do not want it to be licensed on his AVOD platform due to the low returns from past market models (Deloitte, 2023).

➤ SVOD services – It offer clients convenient and flexible access to their entire video library from their personal computer, tablet, or mobile phone. This option may be particularly attractive to certain clients, as it allows unlimited viewing as long as the subscription remains active. Currently, Amazon and Netflix Prime Video are two of the popular SVOD over-the-top media services available. However, the costs of these services vary depending on the needs of each subscriber. Netflix successfully transitioned to their SVOD platform in 2007, which enabled them to dominate the industry. This strategy is similar to the marketing approach of traditional cable and satellite television packages that are primarily offered in bundles (Bhullar and Chaudhary, 2020).As indicated by MAZ system (2020) review, the more significant part of U.S. families buy SVOD. This is a demonstrated model that produces reliable income from all clients. Nonetheless, the SVOD model is inclined to membership undoing's because of content changes, evaluating, or membership weariness.

➤ TVOD services – Individual customers purchase or charge material under the TVOD concept. Also referred to as pay-per-download or pay-per-view. Platforms like Google Play, Apple iTunes, Amazon Prime, and Disney+ serve as digital retailers in this type of business model, known as Electronic Sell-Throughs (EST), by paying for material that customers have purchased ( KPMG, 2020). When an OTT provider lacks sufficient material in their collection to start as a platform, the TVOD model excels. An efficient format for both their one-time athletic events and movie premieres. Saavn, iTunes, Formula 1, and UFC are a few examples.

➤ Hybrid business model - This particular model represents a creative technique for assembling information into offerings, rather than a legitimate business model. The associations between the numerous constituents of the three business models contain the potential to enhance both the user experience and the financial efficiency of OTT

platforms. According to Deloitte's research in 2023, a small number of companies, including Disney+, have combined SVOD with TVOD. Specifically, Disney+ charges approximately \$7 per month, while TVOD provides access to new movies and TV episodes. In a similar fashion, Hulu has merged AVOD and SVOD in order to create a value proposition that is attractive to lower-tier users, while higher-tier subscribers pay a modest fee for advertising-free access to the site.

#### **Like any technology, OTT platforms also have limitations and challenges**

Certain platforms may place greater emphasis on quantity as opposed to quality, thus resulting in an inundation of content that may not necessarily adhere to the requisite benchmarks. OTT platforms a mass user data for a variety of objectives, including the enhancement of suggestions and the provision of tailored advertising. This engenders apprehension vis-à-vis the confidentiality and security of user data, particularly in light of the possibility of data violations. Social media platforms pose a challenge to user privacy due to the amount of personal information available to the public (Rewaria, S., 2021). Furthermore, it is worth noting that each nation possesses a regulatory body that formulates policies for their respective industry. Recently, these bodies have created specific policies to govern the material disseminated by OTT platforms. In India, the regulations mandate that OTT platforms classify their content into five age-based categories, specifically "U (Universal), U/A 7+, U/A 13+, U/A 16+, and A (Adult)", and also include parental locks for content that falls under the category of U/A 13+ or higher, as well as reliable age verification mechanisms for content classified as 'A' (Westcott et al., 2021). Achieving a harmonious blend between creative expression and conformity to regional norms can pose a significant obstacle. Streaming cyber lockers are a new ecosystem for online video piracy. The ecosystem is highly centralized, with a few networks, countries and cyber lockers underpinning most provisioning. Copyright enforcers are successful in removing content, with 84% of copyright notices resulting in content removal (Ibosiola, D., Steer, B., Garcia-Recuero, A., Stringhini, G., Uhlig, S., & Tyson, G., 2018).

**Factors driving the user perception and intention towards OTT platforms** – Just as digitization have impacted the whole world, so too has it impacted entertainment and television utilization. This change in customer behaviour has intensified the trend of "disconnecting" cable from traditional TV and using OTT services like Disney+, Amazon Prime, Sony Liv, Netflix and Jio to watch movies, series and even live TV. The proliferation of technologies that support digital media and speed up Internet connectivity also gives users universal access to all kinds of material. Users now have more choice than ever to select the options that are best for them. Research on the elements influencing consumer acceptance of the company's OTT service is lacking. The variables looked at in this study have to do with both the acceptability of video streaming services as well as user perceptions and intentions toward OTT platforms.

**Pricing** – The significance of price in influencing consumer perception and intention towards Over-The-Top (OTT) platforms, particularly in the domain of streaming services, is noteworthy. The pricing strategies executed by these platforms may have a deep impact on how consumers perceive the value of the service and consequently influence their inclination to subscribe or keep using the platform. The forthcoming discussion elucidates the influence of price on consumer perception and intention. Because OTT platforms are so common, consumers can afford a range of price points. A monthly subscription cost may be required for some streaming services, while others are free. (Bhullar and Chaudhary, 2020) claim that the cost of these platforms affects users' adoption and involvement. In developed markets like the US, UK and Canada, the over the top environment is extra fluid. As customers have more possibilities to find content at rates they are comfortable with, these markets are becoming more competitive. Netflix and other media disruptors make it possible for consumers to access a variety of content at a portion of the cost of traditional television. For instance, when Netflix entered Spain and India, its affordable prices drew customers and increased the number of users to the streaming service (Lobato and Lotz, 2020). Customers also add, trial, and discontinue services to get the most out of their time and money. Similarly, it has been asserted by Gupta and Singharia (2021) that the fundamental cause for customers abandoning cable services and embracing OTT services is the pricing strategy employed by cable providers. Approximately 47% of consumers in the United States have reported altering their entertainment subscriptions in response to current economic conditions. This may involve terminating a service to reduce costs, transitioning to a cost-free ad-supported variant of a service, or consolidating services into a bundle. (Deloitte, 2023).

**Content** – Your watching habits are significantly influenced by the media content. Consumers now have more chances to find pertinent material thanks to the digital age. Additionally, you can choose content based on your preferences and way of life. As they provide customers with a huge selection of content and unique programmes that cannot be found anywhere else, streaming services are growing in popularity. Similar to how people now prefer watching video game

material, social streaming sites have emerged. The most well-known platforms are YouTube and Twitch. The research conducted by Chen (2019) substantiates the notion that sports programs have a constructive relationship with satisfaction. On the other hand, news shows were found to have no notable correlation. Furthermore, dramas or movies did not demonstrate a robust relationship, albeit still exhibiting greater predictiveness than any other genre, except for sports programs. The immersive experience offered by numerous games nowadays is capable of enticing users, as it enables players to observe themselves while engaging in game play. It is remarkable that this trend is predicted to experience more momentum in the future, particularly because of its potential for educational purposes, as supported by (Westcott et al., 2019; Westcott, 2019). As per the research conducted by Kim (2018)

and Kim et al. (2020), it has been observed that people are inclined towards streaming services in comparison to the complex process of channel surfing while watching live TV. This preference stems from the fact that users are cognizant of the precise location of their desired content, be it movies, shows, or clips, without incurring the

arduous task of searching for them. The preferred source of entertainment among young consumers in India is increasingly shifting towards the top OTT platform as opposed to the traditional Pay TV service (Cable TV/DTH). Factors contributing to such preferences, including the gamification of content play a significant role in this trend (Sadana, M., & Sharma, D., 2021). Content is one of the most successful attributes of OTT video streaming technology in determining the user's continuous intention (Gupta, S., & Tomar, R., 2023).

**Perceived ease of use** – A crucial factor in the Technology Adoption Model (TAM) is perceived ease of use. It is described as "the level of perceived usability of a given system" (Davis, 1989). A crucial element in establishing user views and intents for OTT can be ease of use. Customers demand user-friendly interfaces when accessing products, whether it's the newest phone, PC, or streaming service like Disney+. Nowadays, social media and smart phones make obtaining entertainment content easier than ever. Customers looking for methods to multitask at home or stay connected on the go now have a chance because to convenience. Because there are now more distraction-free ways to watch their favorite shows, technology has made it simpler for fans to stay engaged with them. The convenience aspect, as observed in previous research works, pertains to the ease of accessing OTT content. This is achieved by diminishing the number of stages involved in the subscription process, thereby facilitating genuine usage. However, as Bhullar and Chaudhary (2020) contend, convenience does not hold a major position among present subscribers. Nonetheless, it assumes a critical role for new adopters.

**Perceived usefulness** – According to Davis (1989), it is the extent to which a person thinks using a given technology will boost their productivity at work. Whether this technology will enable you to achieve your goals is the question. It's crucial to transition if new technology is accessible. Users won't accept this novel idea if they don't perceive the benefit in it. Consider how useful it can be (Bhullar and Chaudhary, 2020). As with PEOU, perceived utility didn't have a significant effect on current users, but did on new users. Perceived usefulness have a strong influence on the user's continuous usage intention of OTT platforms (Gupta, S., & Tomar, R., 2023).

**Perceived pleasure** - The purpose of the online subscription service is to offer a dependable and practical service. They are used by consumers for a variety of purposes. Hedonistic and economic goals. However, hedonic motivation, which refers to the desire for pleasure and satisfaction, is a significant factor in the decision to join up, per research by Kim and Kim (2020). Streaming service subscribers are more inclined to do so if they find the content to be enjoyable. There exist dissimilarities across countries in the extent of impact that neutral confirmation and C2C interactions have on perceived usefulness, as well as in the influence of perceived enjoyment and satisfaction on continuance intentions (Yousaf, A., Mishra, A., Taheri, B., & Kesgin, M., 2021).

**Entertainment value (Perceived value)** – Value in entertainment is value that is viewed through the lens of pleasure and satisfaction seeking. His M&E industry consists mostly of over-the-top services, therefore hiring practices take entertainment values seriously. According to earlier studies, the adoption of recreational gadgets was primarily motivated by the desire for amusement and relaxation (Anthony and Falzon, 2020; Chan-Olmsted and Allam, 2020; Qiu and Cui, 2010). The perceived ease of use, along with the perceived customization benefits and the mobility of a given OTT platform, have been found to have a favorable impact on its perceived value. Furthermore, it has been established that the perceived value significantly influences the continuous intention of using such a platform. It should be pointed out that the perceived value of the platform was not affected by its entertainment value (Dhiman, N., Singh, A., & Sarmah, R., 2022).

**Cultural inclusion** – Foreign users can now watch content from their home countries in the host country thanks to the growth of international streaming services. Users are more likely to watch movies and other culturally responsive content about the culture of the host country, according to a study by Steiner and Xu (2020). For instance, the Middle Eastern community in India can now access content that was previously restricted thanks to OTT providers like YuppTV, Zee5, and Airtel Xstream. These services provide an extensive selection of news, entertainment, religious content, business channels, live TV channels, and limitless on-demand movie options. Similar to this, Phoenix TV, a Hong Kong-based corporation, will make restricted material available in Mandarin and Cantonese to the Chinese community in North America. On demand, we provide live broadcasts of children's, sports, and news shows. Cultural inclusiveness has grown to be crucial with globalization and is a major contributor to over adoption (Kim et al., 2017). According to Lee (2020), the shutdown procedure will make Korean immigrants feel at home in the country.

**Binge-watching** – Consumers are increasingly engaging in the binge-watching habit. More and more millennials and baby boomers are developing traditional TV habits as a result of growing up with Netflix and YouTube. In the last ten years, binge-watching has become the go-to strategy for many people all over the world to consume media content. The availability and accessibility of over-the-top programming has generated a devoted audience that may keep watching their preferred programmes. Most are millennials (Shelton et al., 2016; Jenner, 2016; Sobral, 2019; Yoo et al., 2021). Even baby boomers occasionally check it. Producing and consuming content are becoming increasingly ambiguous as the entire video distribution ecosystem strives for optimal viewing experiences. Customers are less likely to rewatch shows after quitting and are more receptive of break episodes (Ganjoo, 2016). Viewers' principal impetuses for binge-watching encompass an aspiration to catch up on missed episodes, the

desire for leisure and relaxation, a sense of accomplishing a task, the pursuit of cultural inclusivity, and the pursuit of an enhanced viewing experience. The ability to access streaming video technology with ease and flexibility plays a pivotal role in shaping the binge-watching practices, whilst viewers exhibit ambivalent attitudes towards their engagement in binge-watching activities (Steiner, E., & Xu, K., 2020).

**Perceived quality** - A customer's perception of a product, service, or brand's overall quality or image relative to its intended use and other options is known as perceived quality. The most significant predictor of use in the service sector is service quality (Lai, 2004). Grönroos (1984) asserts that there are two dimensions to service quality: functional quality (i.e., the manner in which the service is provided) and technical quality (the outcome of the service). Although perceived quality may have little to do with the product itself, it is more in line with the brand's reputation, how customers have interacted with it and its other items, how peers feel about it, etc.

As a result, perceived quality differs from objective quality, product-based quality, and manufacturing quality. Prior research defined perceived service quality as the user's opinion of a service's superiority (Chou et al., 2010; Jiang et al., 2002; Parasuraman et al., 1985). Perceived content quality is considered a key precursor to the evaluation of perceived enjoyment, perceived usefulness, user satisfaction, continuance, and recommendation intentions (Yousaf, A., Mishra, A., Taheri, B., & Kesgin, M., 2021).

**Promotion & Advertisement** - By raising consumer awareness, practical marketing efforts, well-chosen commercials, and promotional offers can affect consumers' perceptions of and intentions towards OTT platforms. Special previews, no-risk trials, or reduced subscription costs can attract new users and promote experimentation and adoption. The response of consumers is positively influenced by their behavior towards online video advertisements (Puwandi, P. H., DE, G. T., & Brasali, N., 2020).

**Social Influence** - Referrals from friends and family, social media chatter, and influencer endorsements can significantly impact how consumers feel about and plan to use OTT platforms. Trust can be created, and decisions made by customers can be influenced by good reviews, ratings, and recommendations from friends, family, or online groups. Social viewing became a key aspect in the adoption of OTT platforms as a result of COVID-19, which altered the habits of millennial and centennial consumers with regard to the consumption of material (Anthony and Falzon, 2020).

### 3. Theories / Models

For any business to expand effectively, it is essential to comprehend client beliefs and spending patterns. It's critical to comprehend how to make the most of OTT streaming services in light of

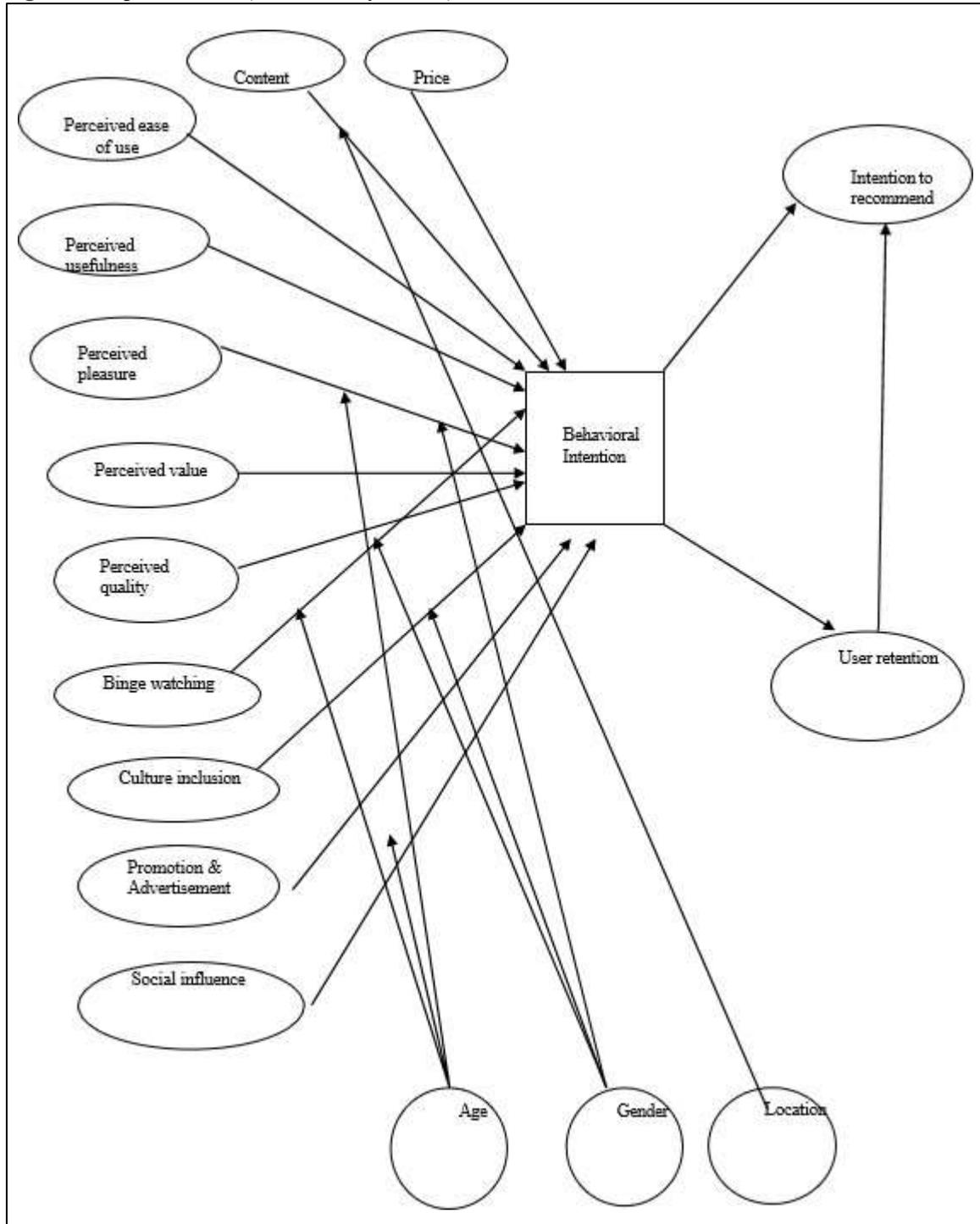
the digital transformation of the entertainment sector. This is a factor that affects how people view

and plan to use OTT platforms. These theoretical frameworks are Rational Behavior Theory (TRA), Planned Behavior Theory (TPB), Value-Lifestyle-Behavior Hierarchy, (UTAUT ) Unified Theory of Acceptance and Technology Use, and (ECT) Expectation Confirmation Theory. The TRA a key recruiting theory and the foundation for numerous other recruitment theories of consumer behaviour is Fishbein and Ajzen's Theory of Reasoned Action from 1977. Cesareo and Pastore (2014) used variables like music exposure, engagement, curiosity, and perspectives on online piracy to analyse user preparedness to explore subscription-based music streaming services. Similar to this, other researchers have used TRA theory to look into how consumers perceive the adoption of streaming services and how cable-cutting behaviour is understood Yang and others, 2017; (Cha, 2009), (Tefertiler, 2017). As an expansion of TRA, Ajzen (1991) created Planned Behavior Theory (TPB). Many research on the popularity of streaming services have employed it (Kwong and Park, 2008; Al-Rafee and Cronan, 2008; Dorr et al., 2013; Leung and Chen, 2017; Cha, 2009; Khatibi et al., 2011). Like Davis (1989), who focused on information technology in his version of rational action theory. TAM models are typically regarded as the most efficient, precise, and prognostic in explaining new technology uptake (Falzon and Anthony, 2020; Cha, 2013; Bhatt, 2021; Lee et al., 2017; Turner et al. 2010; Lee et al. , 2019). There is a tone of proof that TAM and its offshoots like TAM2 have been utilized to sabotage streaming providers (Gupta et al., 2021; Anthony and Falzon, 2020). Additionally, a unified theory of acceptance and a popular model of technology adoption were introduced by Venkatesh et al. in 2003. Here, the rational action theory, planned action theory, values-lifestyle-behavior-hierarchy, the Unified theory of technology acceptance and use, and theory of expectation confirmation are combined to represent five general models of technology acceptance, behaviour, perception, and intention. Several researchers have also found that UTAUT is more effective at explaining innovators' actions than other comparable models and theories (Chang, 2012; Hino, 2015;

Malewar and Bajaj, 2020; Coelho and Barata, 2021). This model provides a useful framework for analyzing the adoption and use of new technologies, such as OTT. Planned Behavior Theory, Technology Acceptance Model and Unified Theory of Technology Acceptance and Use are three theories of technology acceptance that focus on acceptance at the individual level. His DOI theory has been employed by scholars to analyze the uptake of IPTV and OTT in the available literature (Li, 2020; Lin, 2001; Tefertiler, 2020; Lee et al., 2015). To explain why new technologies are adopted, media researchers have frequently used the User and Satisfaction Theory (U&G) and innovation theory. The psychological effects and media selection behaviour are also explained by the U&G theory in addition to motivation (Joo and Sang, 2013; Li, 2017; Grover and Dasgupta, 2019; Moore, 2012; Yoo et al., 2021; Kim et al., 2016;). Individual attitudes and subjective norms are crucial determinants of behavioural intentions (Kotchen & Reiling, 2000; Masrom, 2007). A hierarchy of abstract values, human attitudes, and particular acts in particular contexts was postulated by Homer and Kahle in 1988. It demonstrates how attitudes can be used to alter real behaviour in response to value judgments ( Mamun et al., 2018; Milfont et al., 2010).

According to the Expectation Confirmation Theory (ECT), decision of consumer's to buy a product or service again is significantly impacted by their prior interactions with it (Anderson and Sullican, 1993; Oliver, 1980). Building and maintaining long-term client connections requires a positive customer experience.

**Fig.4. Conceptual Model** (Elaborated by Author)



#### 4. Proposed conceptual model for user perception and intention towards OTT

A conceptual framework makes research and development easier and aids in understanding the outcomes. The framework can be used by researchers to organize their strategy and broaden their viewpoint on the problem. The section above provides a description of the configuration that the model suggests. **Figure 4** serves as a conceptual model for eleven independent variables (factors), three moderators, and one dependent variable that were found to have an effect on users' views and intentions for over-the-top services in the literature. Age, gender and location are moderating variables that affect user perceptions and perceptions of utility content, perceived pleasure, cultural inclusion, social influence and binge-watching impact on OTT intentions. This conceptual model also shows consumer perception towards the OTT platforms and how their perception affects both willingness to promote OTT platforms among people and willingness to remain as a user of OTT platforms. According to the above mentioned model consumer interviews and empirical research are required to find and describe differentiating

motivations, relationship between independent, moderating and dependent variables by using SEM with data collected by researchers. This model is an extension of UTAUT Theory.

## 5. Study contributions

"The Primacy of Content Quality: A Review of Factors Influencing Consumer Perception and Intention towards OTT Platforms" is an area of investigation that delves into the primacy of content quality within the confines of OTT platforms, and its consequential impact on consumer perception and intention. This subject matter holds immense importance within the domain of digital media and streaming services. Such scholarly exploration holds immense value for both academic researchers and industry practitioners within the media and entertainment sector.

Presented here is a comprehensive overview of the principal components entailed within this research domain:

**Content Quality:** Content serves as the fundamental proposition of OTT platforms. Investigation within this domain may explore the essential elements that define superior content. Such elements encompass factors like meticulous production, captivating narratives, diversity, and suitability in relation to the intended viewership.

**Consumer Perception:** Understanding the crucial nature of comprehending how consumers perceive the content provided by OTT platforms is of utmost importance. This necessitates the thorough examination of various factors such as consumer preferences, expectations, and the influence of content quality on their perception of a platform.

**Consumer Intention:** The concept of consumer intention, within this particular framework, pertains to their propensity to engage in subscription, sustain subscription, or advocate for the OTT platforms. The assessment of how content quality impacts these intentions constitutes a vital facet of the research.

**Factors Influencing Perception and Intention:** Researchers have the capability to discern diverse elements that impact consumer perception and intention. These elements may encompass price, user interface, content discovery algorithms, and competition emanating from other OTT platforms.

**Scholarly Contribution:** This particular study presents a valuable chance to make a scholarly contribution to the existing academic body of knowledge regarding media studies, consumer behavior, and digital marketing. Potential scholarly contributions might encompass novel theoretical frameworks, models, or empirical discoveries pertaining to the quality of content within the OTT context.

**Practical Implications:** This analysis boasts the potential to offer practical and feasible observations for professionals working in the OTT realm. One possible outcome could be the identification of strategies to enhance consumer perception and intention, such as improving content quality, adopting effective marketing approaches, or refining user interface design.

**Market Insights:** Scholars and professionals have the opportunity to acquire a more profound comprehension of the competitive framework within the OTT sector. Investigation has the potential to uncover which OTT platforms are prospering as a result of their content superiority and which ones are encountering difficulties, providing valuable discernment for market positioning.

**Recommendations and Strategies:** The investigation holds the potential to generate practical recommendations and strategies for OTT platforms to optimize the quality of their content, allure and retain subscribers, and enhance the overall user experience.

**Evolving Landscape:** This research gives valuable insights for scholars and practitioners, enabling them to stay current with the dynamic changes happening in the OTT landscape. By reviewing the latest trends, technologies, and consumer preferences in the industry, individuals can stay informed and up to date.

## 6. CONCLUSION

The scrutiny of the elements that influence the perception and intention of customers towards OTT platforms has brought to light the supreme significance of the caliber of content as a pivotal motivator of consumer conduct. Content quality holds a central position in shaping consumers' attitudes, perceptions, and intentions towards OTT platforms, and its significance cannot be underestimated in the fiercely competitive digital streaming landscape.

Analyzing the caliber of

content from different perspectives, such as production values, novelty, diversity, relevance, and user feedback, it becomes evident that customers prioritize top-notch content that aligns with their tastes and expectations. Therefore, it is crucial for OTT platform providers to acknowledge the significance of content quality and invest in generating and assembling content that strikes a chord with their intended audience. This necessitates understanding the precise content preferences and interests of their users and delivering a wide range of high-quality offerings.

In addition, the critique accentuates the importance of customized content proposals in enhancing patrons' gratification and allegiance. Through accessing user data and advanced algorithms, platforms can deliver customized recommendations that cater to individual preferences, resulting in a boost in engagement and user retention. The ability to deliver personalized content experiences strengthens the importance of content quality, ensuring that users are consistently presented with relevant and compelling options. In conclusion, the findings of this review emphasize that OTT platform providers must prioritize content quality as a fundamental component of

their strategies. By comprehending and fulfilling consumer expectations regarding content quality, platforms can distinguish themselves from competitors, attract a devoted user base, and ultimately achieve long-term success. Additionally, as the OTT landscape evolves, providers must remain mindful of changing customer preferences and emerging trends to tailor their content strategies accordingly. The influence of consumer behavior on OTT platforms is primarily determined by the caliber of content. However, it is pivotal to observe that additional variables, for example, cost, user involvement, and the accessibility of prevalent content, likewise influence their understanding and methodology. It is highly unlikely that an AI algorithm could generate a sentence exploring the relationship between content quality and consumer behavior on OTT platforms. By recognizing the preeminence of content quality and integrating it into their overall strategies, OTT platforms can foster positive consumer perceptions, enhance engagement and loyalty, and ultimately prosper in the dynamic and evolving digital streaming landscape.

## 7. Research limitations and future directions

This article offers a thorough examination of the trends in over-the-top streaming media, ecosystems, and commercial companies based on popular literature. The paper also developed a conceptual framework and conducted an analysis of the influential factors. Like other research, though, this one has certain drawbacks. First, there was a paucity of research on OTT systems and their use. It is critical to acknowledge that this inquiry is centered solely on content quality and eleven factors. However, there are many other factors that can substantially impact consumer perception and behavior towards information. The number of characteristics, including offer style, framework conditions, user interface and platform exclusivity, demographic data, and other variables, were no longer taken into account while evaluating the literature. The likelihood of partiality in the study may result from the restricted accessibility of published works relating to certain areas or cultural backgrounds. To obtain a more exhaustive analysis, a broader range of geographical and cultural perspectives must be considered, with due recognition of the potential influence of these factors on consumer perception and intention.

The amount of literature needed has also caused pertinent investigations to be localized. Results, however, were restricted to those that appeared as a result of keyword-specific database searches. Future studies should examine the framework that was suggested for this assessment and look at customer demand, user perceptions, and usage patterns for OTT users. Similar to how OTT services will be monetized, which could be the subject of future research,

the current literature makes no mention of it. Fate Research would like to gain extra holistic knowledge on over-the-top systems from the standpoint of diverse interest groups in order to benefit from a particularly unified understanding of OTT systems. Additionally, the primary literature that was accessible demonstrated the numerous applications of well-known theories and fads. Even so, it's fascinating to investigate outlandish hypotheses and trends regarding shifting attitudes and intentions involving New Age media. There are several, including Sherif and Hovland (1980), Dutta-Bergman (2004), and Lowry et al.'s Hedonic Motivation Device Adoption Model (HMSAM) for Middle Tiers. Engel, Kollat & Blackwell Model (Chandron, 1979), Social Judgment Concept (SJT) by Means by Kollat, Engel, & Blackwell Model (Chandron, 1979), among others. In the future, marketers will have a fantastic opportunity to cut through the noise, engage customers, and affect their views, intents, choices, and purchases. Future research endeavors may incorporate experimental designs with the intention of manipulating particular facets of content quality, such as diversity and originality. Through the observation of direct effects on consumer perception and intention, this approach may serve to establish causal relationships, thereby contributing to the advancement of knowledge in this realm. Through multimodal marketing, sensing can teach us how to successfully tune our senses and excite the appropriate regions of our brain. So multisensory marketing study is therefore also required in future. As emerging technologies such as AI-driven content recommendations and virtual reality are increasingly pervasive in the OTT arena, exploring the ways in which these technologies interface with content quality and impact user perception represents a propitious avenue for inquiry.

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