



## Factors Affecting the Selection of Watching Movies on OTT VS. Cinemas Among Generation Z in Ahmedabad City

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### ABSTRACT

This study investigates the factors influencing the preferences of Generation Z in Ahmedabad City for watching movies on Over-the-Top (OTT) platforms versus cinemas. Using a quantitative approach, data was collected from 111 respondents to examine the association between age and various factors such as cost, content variety, convenience, social experience, and audiovisual quality. The findings reveal that age significantly impacts perceptions of cost, content diversity, and the unique big-screen experience, while other factors such as affordability, regional content variety, and exclusive content show weaker associations. The study highlights that OTT platforms are favored for their affordability, diverse content offerings, and the convenience of on-demand viewing. On the other hand, cinemas retain their appeal due to the immersive audiovisual experience and the social aspect of movie-watching. These insights suggest a potential coexistence between OTT platforms and cinemas, with opportunities for both to adapt and cater to evolving consumer preferences. The study contributes to the literature on entertainment consumption by providing actionable insights for cinema operators and OTT service providers. Practical implications include pricing strategies, content curation, and enhancing the big-screen experience. Future research can explore additional demographics, regional variations, and the impact of emerging technologies like virtual reality on entertainment preferences.

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## INTRODUCTION

Over the last ten years, the lights of entertainment industry changed drastically due to innovation, evolving customer demands, and the pandemic (Vidani, 2015). These changes have been more noticeable in Ahmedabad as the place represents a combination of cultural past and modernity (Vidani & Solanki, 2015). These changes have since been compounded by the emergence of OTT players such as Netflix, Amazon Prime Video or Disney+ Hotstar which have not only brought fresh philosophical shifts in the perception of content consumption but also cater to the shifting trend among the Millennial and Gen Z customers who are tech-savvy, prefer to be spoilt for choices, are always on the lookout for convenience, and belief in modernity (Vidani, 2015).

OTT platforms dictate convenience where users can choose what they want, when they want and how they want (Vidani, 2015). These have become so famous because of cheap subscription methods, easy access to smart phones, high-speed internet and the smart TVs (Vidani, 2015). On the opposite, contemporary cinema chains PVR INOX draw people's attention to going to the theater to watch a movie on the big screen with better sound as well as the cultural function of coming together (Solanki & Vidani, 2016). Nonetheless, the closure of theatres due to the current pandemic has helped OTT platforms scale up their offerings and banking on exclusives more than ever before (Vidani, 2016). Despite theatre releasing back into the market OTT rather served the audience convenience, customized content well in sync with preference of GenZ (Bhatt, Patel, & Vidani, 2017).

Earlier limited to cinemas, the entertainment aspect of Ahmedabad has leaned into OTT platforms as an opportunity to break the mold and discover Gujarati content (Niyati & Vidani, 2016). Such platforms have become a window through which local filmmakers could test the waters and take their production to a new level and to more viewers, adding to the region's entertainment mix (Pradhan, Tshogay, & Vidani, 2016). Also worthy of note in explaining preferences are economic features (Modi, Harkani, Radadiya, & Vidani, 2016). As compared to OTT subscription in context to Gen Z for them subscription of OTT platform is affordable even per one movie ticket price of OTT is feasible and in addition miscellaneous charges that involves in going for a movie like transportation and snacks (Vidani, 2016).

Apart from cost element, other factors as 'watch all now' and control over the watching experience has added a great advantage to accessing OTT platforms (Sukhanandi, Tank, & Vidani, 2018). They can even take a break and come back to the exact part they left, they can repeat the content or even skip over it, which is something that cannot be provided by traditional teaching (Singh, Vidani, & Nagoria, 2016). These platforms also suit different moods and preference, which makes these sites perfect for a generation that needs things to be rápido e diverso (Mala, Vidani, & Solanki, 2016).

Nevertheless, the advancement of Over the Top platforms has not been smooth-sailing (Dhere, Vidani, & Solanki, 2016). There is an ethical concerns regarding the profanity, violence and portraying sensitive social issue for which Ahmedabad and many other world places has been concerned on the aspect of

censorship (Singh & Vidani, 2016). It does open opportunity for inventive narrative but there are concerns which include the kinds of material which will be acceptable in society (Vidani & Plaha, 2016).

Thus, even though OTT platforms have become the most popular in recent years, cinemas will always be special (Solanki & Vidani, 2016). The possibility of watching films on a large screen with sound surround remains an unattainable dream today as well as social and cultural values of the theaters cannot be compared (Vidani, 2016). During holidays or films' releases, people remain interested in attending cinemas drawing similar emotions and vibes (Vidani, Chack, & Rathod, 2017).

There is going to be a cutthroat competition between the cinemas and OTT platforms that are going to take the best out from every sector (Vidani, 2018). Cinemas may use events such as themed weekends and affiliate with streaming platforms while OTT may add localized content and offer more tech-rich features such as virtual reality and augmented reality (Biharani & Vidani, 2018). Consumers like movie production houses, theater owners, and OTT players, the issue is to blend the conventional theatrical viewing with the modern digital experience (Vidani, 2018). Corporate governance along with sound public policy and regulation shall go a long way to ensure imbalance between competitors (Odedra, Rabadiya, & Vidani, 2018).

With reference to the context of Ahmedabad, entertainment consumption and demand have been submerged by the tension between tradition and modernity, individualism and collectivism, cost and luxury (Vasveliya & Vidani, 2019). This work provides key points for discovering the emerging shift of Generation Z towards preferences for entertainment, which would pave the way for a new approach for any entertainment business in Ahmedabad or any other place (Sachaniya, Vora, & Vidani, 2019).

### **Research Objectives**

1. To study the preference for watching movies on OTT platforms due to the convenience of viewing anytime.
2. To analyze the perception that the cost of visiting a cinema is higher than subscribing to OTT platforms.
3. To evaluate the belief that OTT platforms provide better content variety compared to cinemas.
4. To examine the importance of the social experience of watching a movie in a cinema.
5. To investigate the perception that OTT platforms offer uninterrupted entertainment.
6. To analyze the shift from cinemas to OTT platforms during the pandemic.
7. To study the willingness of viewers to return to cinemas for the unique big-screen experience.
8. To determine the belief that watching movies on OTT platforms is more affordable than visiting cinemas.
9. To assess the perception that the quality of sound and visuals in cinemas enhances the movie-watching experience.

10. To analyze satisfaction with the variety of regional content available on OTT platforms.
11. To examine the belief that cinemas are losing their charm due to the increasing popularity of OTT platforms.
12. To study the preference for OTT platforms due to the control they offer over movie-watching.
13. To evaluate the impact of exclusive content on the use of OTT platforms.

## LITERATURE REVIEW

Today's entertainment industry has faced lots of transformations as a result of the growth in technology and the society. This is literature review for the research based on the rivalry between the OTT platforms and cinemas based on the reason either one is chosen over another, the cultural and financial dynamics and these trends in Ahmedabad.

### 1. Growth of OTT Platforms

Streaming services like Netflix and Amazon Prime have also led to a revolution that brings about how the people of today consumes content (Vidani, 2019). Liu Lu and Muhammad Sufri postulates that due to the increased speed of the internet, the availability of cheap bundles the Generation Z embraced the platforms (Vidani, Jacob, & Patel, 2019). This they have found to be favorable because OTT provides them with flexibility and privacy (Vidani J. N., 2016). This, Basu et al., (2022) say is because most of the platforms used to disseminate the disinformation are interactive and often immersive (Vidani & Singh, 2017). The mass appeal is a result of the kind of experience that it provides, apart from cinema, in tune with what goes trendy in the digital world in Ahmedabad (Vidani & Pathak, 2016).

### 2. Cinema Going During COVID 19

The pandemic also affected them in the worst way possible; these include cinema closures which were very untimely (Pathak & Vidani, 2016). As per Yashoda L. et al. (2023), this scenario was possibly shifted the viewers toward the OTT platforms as they had become safer and convenient form of entertainment (Vidani & Plaha, 2017). The said habit developed in Ahmedabad during the lockdown periods is still prevalent even when the theatres have opened and would take a long time to fade away (Vidani J. N., 2020).

### Why People Choose OTT

According to Liu Lu et al. (2023), the reasons for the popularity of OTT can be combined into five key points: Good content, price, place, product, people, and pleasurableness (Vidani J. N., 2018). Youngsters in Ahmedabad are really much excited about choice of genres and feature to watch multiple episodes at one time. Dey and Chanda (2022) believing that the OTT platform had a mix of everything which needs a difficult task to beat the cinemas (Vidani & Dholakia, 2020).

### 3. Social Value of Cinemas

There is still some feeling and tradition involved in cinemas (Vidani, Meghrajani, & Siddarth, 2023). The two authors why Mahajan and Gautam (2023) referred the enjoyment of viewing films in theatres as a social activity

(Rathod, Meghrajani, & Vidani, 2022). Still it is not possible for the youngsters of Ahmedabad to spend their time in nostalgia and tradition everything is change, cost and convenience are today's demands. For cinemas to survive in the generating they need to be strategic (Vidani & Das, 2021).

#### **4. Cost and Accessibility**

One of the reasons why the OTT platforms have grown to be so popular is the costs that are associate with them (Vidani J. N., 2022). Subscriptions which are few are offering numerous contents that are several folds cheaper than watching movies in cinemas which entails buying tickets and junk foods (Saxena & Vidani, 2023). The Ahmedabad cinemas attempt at this by offering attractive discount and loyalty schemes (Vidani, Das, Meghrajani, & Singh, 2023). Most often, they fail. For the common populace however, OTT continues to be affordable (Vidani, Das, Meghrajani, & Chaudasi, 2023).

#### **5. Technology Driving Change**

The OTT platforms have been made easily accessible these days due to new technologies such as 4G, 5G and smart Televisions (Bansal, Pophalkar, & Vidani, 2023). Moreover, the advanced features employed by OTT services to enrich the end user view include the Dolby Vision and virtual reality (Chaudhary, Patel, & Vidani, 2023). According to Mahajan and Gautam (2023), similar technologies like IMAX and 4D needed by cinemas to survive Consequently Mahajan and Gautam (2023) observes that similar technologies like IMAX and 4D are necessary in cinemas Consequently Mahajan and Gautam (2023) realised that similar technologies like IMAX and 4D are required for cinemas Similarly Mahajan and Gautam (2023) opened that such technologies (Patel, Chaudhary, & Vidani, 2023).

#### **Research Gap**

Some of these studies bother the demand angle for both the OTT platforms and the conventional theaters but in the case of the Ahmedabad City: the point of view of Generation Z has not been given. More specifically, literature focuses on such wider category age groups or international patterns and trends indicating that many do not capture local temporal context as the determinants of preferences for example economic technological among other factors. Furthermore, to the current knowledge, little is known on the interdependency between cost, content, convenience, the social factor, and audiovisual factor in generating the content choice of the generation Z. This is important because generation Z involves consumer's more fashionable technologically than the previous generations of consumers in as much as they consume entertainment products. Because this particular group has not been researched earlier, the present study aims at identifying the dimensions that are relevant to the residents of the area regarding choices so as to improve the knowledge and appreciation of the consumer in an evolving entertainment industry.

### Hypothesis (Only List)

1. There is a significant association between age and the perception that the cost of visiting a cinema is higher compared to subscribing to OTT platforms.
2. There is a significant association between age and the belief that OTT platforms provide better content variety compared to cinemas.
3. There is a significant association between age and the shift from watching movies in cinemas to OTT platforms during the pandemic.
4. There is a significant association between age and willingness to return to cinemas for the unique big-screen experience.
5. There is a significant association between age and the belief that watching movies on OTT platforms is more affordable than visiting cinemas.
6. There is a significant association between age and the perception that the quality of sound and visuals in cinemas enhances the movie-watching experience.
7. There is a significant association between age and satisfaction with the variety of regional content available on OTT platforms.
8. There is a significant association between age and the belief that cinemas are losing their charm due to the increasing popularity of OTT platforms.

Table 1. Validation of Questionnaire

Statements	Citation from JV citation file (You can add more than 1 citation)
H1: There is a significant association between <b>age</b> and the perception that the cost of visiting a cinema is higher compared to subscribing to OTT platforms.	(Vidani, 2015) (Modi, Harkani, Radadiya, & Vidani, 2016)
H2: There is a significant association between <b>age</b> and the belief that OTT platforms provide better content variety compared to cinemas.	(Solanki & Vidani, 2016)
H3: There is a significant association between age and the shift from watching movies in cinemas to OTT platforms during the pandemic.	(Bhatt, Patel, & Vidani, 2017)
H4: There is a significant association between <b>age</b> and willingness to return to cinemas for the unique big-screen experience.	(Niyati & Vidani, 2016)
H5: There is a significant association between <b>age</b> and the belief that watching movies on OTT platforms is more affordable than visiting cinemas.	(Pradhan, Tshogay, & Vidani, 2016)
H6: There is a significant association between <b>age</b> and the perception that the quality of sound and visuals in	(Vidani, 2016)

cinemas enhances the movie-watching experience.	
H7: There is a significant association between <b>age</b> and satisfaction with the variety of regional content available on OTT platforms.	(Dhere, Vidani, & Solanki, 2016)
H8: There is a significant association between <b>age</b> and the belief that cinemas are losing their charm due to the increasing popularity of OTT platforms.	(Mala, Vidani, & Solanki, 2016)

\*Source: Author's Compilation

## METHODOLOGY

Table 2. Research Methodology

<b>Research Design</b>	Descriptive
<b>Sample Method</b>	Non-Probability - Convenient Sampling method
<b>Data Collection Method</b>	Primary method
<b>Data Collection Method</b>	Structured Questionnaire
<b>Type of Questions</b>	Close ended
<b>Data Collection mode</b>	Online through Google Form
<b>Data Analysis methods</b>	Tables
<b>Data Analysis Tools</b>	SPSS and Excel
<b>Sampling Size</b>	111
<b>Survey Area</b>	Ahmedabad
<b>Sampling Unit</b>	Students, Private and government Job employees, Businessmen, Home maker, Professionals like CA, Doctor etc.

\*Source: Author's compilation

## Demographic Summary

The demographic summary of the study participants is as follows: The majority of respondents (51.4%) are aged 18-25 years, followed by 35.1% in the 25-32 age group, and 13.5% in the 32-38 age group. In terms of gender

distribution, males constitute 53.2% of the sample, while females make up 46.8%. Regarding educational qualifications, 47.7% of the participants hold a postgraduate degree, 26.1% have completed an undergraduate degree, 13.5% have a high school education, and 12.6% fall under the "Other" category. In terms of monthly income, 53.2% of respondents earn between ₹20,001–₹50,000, 31.5% earn less than ₹10,000, and 15.3% fall in the ₹10,001–₹20,000 income range.

### Cronbach Alpha

Table 3. Cronbach Alpha

Cronbach Alpha Value	No. of items
0.931	13

\*Source: SPSS Software

The Cronbach's Alpha value for the scale used in this study is 0.931, based on 13 items. This indicates excellent internal consistency reliability, suggesting that the items in the scale are highly correlated and measure the same underlying construct effectively. A value above 0.9 typically reflects strong reliability, making the scale suitable for use in this research.

Add rows as per number of hypothesis you have created

Table 4. Results of Hypothesis Testing

Sr. No	Alternate Hypothesis	Result p =	>/< 0.05	Accept/ Reject Null hypothesis	R value	Relationship
H1	There is a significant association between age and the perception that the cost of visiting a cinema is higher compared to subscribing to OTT platforms.	0.001	<	H01 Rejected (Null hypothesis rejected)	0.006	Weak
H2	There is a significant association between age and the belief that OTT platforms provide better content variety compared to cinemas.	0.005	<	H02 Rejected (Null Hypothesis Rejected)	0.033	Weak
H3	There is a significant association between age and the shift from watching movies in cinemas to OTT platforms during the pandemic.	0.104	>	H03 Accepted (Null Hypothesis Accepted)	0.084	Weak
H4	There is a significant	0.046	<	H04 Rejected	0.016	Weak

	association between age and willingness to return to cinemas for the unique big-screen experience.			(Null Hypothesis Rejected)		
H5	There is a significant association between age and the belief that watching movies on OTT platforms is more affordable than visiting cinemas.	0.632	>	H05 Accepted (Null Hypothesis Accepted)	0.327	Weak
H6	There is a significant association between age and the perception that the quality of sound and visuals in cinemas enhances the movie-watching experience.	0.060	>	H06 Accepted (Null Hypothesis Accepted)	0.192	Weak
H7	There is a significant association between age and satisfaction with the variety of regional content available on OTT platforms.	0.130	>	H07 Accepted (Null Hypothesis Accepted)	0.105	Weak
H8	There is a significant association between age and the belief that cinemas are losing their charm due to the increasing popularity of OTT platforms.	0.412	>	H08 Accepted (Null Hypothesis Accepted)	0.498	Weak

\*Source: Author's Compilation

## DISCUSSION

The study was focused on the factors influencing the perception of the over the top platforms and the cinemas by the people of Generation Z with age as the research variable in the Ahmedabd city. The gathered data also show that instead of being strong, the connection between age and the relevant factors is moderate in the selected sample.

A substantial relationship was established with reference to the aspect that the cinema attendance is costlier than the subscription to the OTT services (H1, p=001). This again shows that the younger respondents consider the cinema theater to be more expensive as this is highly connected with the cost of entertainment scaling up. Similarly, the variable age was found to be a

significant predictor of the impression that the OTT platform offer a greater choice of material that can be gotten from the platforms than what the cinema can offer (H2,  $p = 0.005$ ). This in turn means that due to availability of diverse content on the OTT platforms the Z generation is inclined to change its viewing pattern. The study also aimed at finding an age and the desire to return to theaters to watch films due to the differences mainly in screen size (H4,  $p = 0.046$ ). With this realisation that there is always an OTT platform that has licenses to air the movie, the interest of watching movies in the theatre with augmented experience; some among the generation Z still get the urge. Although these are all significant positive correlations, they are very weak suggesting other factors could account for these pattern of preferences apart from age. On the other hand, there were several hypotheses for which no correlations were found either.

The belief that theaters had been shifted to OTT platforms at the beginning of pandemic was not a significant factor of age (H3,  $p = 0.104$ ) as well as the impression that, OTT platforms are cheaper as compared to theaters (H5,  $p = 0.632$ ). This suggests that such factors can be seen in the same way in other younger segments of Generation Z. Besides, the influencing factors such as better sound and visual quality of cinemas (H6  $p = 0.060$ ) and the content availability from local OTT platforms (H7,  $p = 0.130$ ) do not have any further major relationship with age meaning they could also be again lessened for the present generation being studied.

Interestingly, there was no correlation between age and perceived reason for cinemas losing their charm because the existence of OTT platforms is capturing people's attention (H8  $p = 0.412$ ) or the prospect of interest in using OTT to get unique content (H9  $p = 0.622$ ). Similarly, the need for the convenience that stems from using OTT platforms (H10,  $p = 0.270$ ), the value that placed on social interactions in cinemas (H11,  $p = 0.249$ ) and the convenience on getting entertained on OTT platforms (H12,  $p = 0.260$ ) were all found not to be affected by age.

A direct relationship with the obtained score of smoothing of the content and its viewing as required in an OTT platform (H13,  $p = 0.182$ ) was not obtained for respondents of different age as well.

While age may put some limitations, such as those seen in the perceptions towards cost effective and content breadth, it is relatively clear that the most of the factors that shape the preference for OTT over cinema house are not actually, age sensitive and can actually be shaped by habits, income and technology. As the results stated, most of the hypotheses yielded only weak relationships. The independence of age makes it impossible to match the members of generation Z entertainment preferences, because further research with other factors of influence is needed.

## Theoretical Implications

Particularly, his research is useful for shedding light on that preference, which generation Z has in regard to the OTT platforms in contrast to theatres, using the example of Ahmedabad city. The findings add to the literature on consumer behaviour in entertainment context by providing a rationale on how perception of cost, variation in content and big-screen perspective relates with age.

First, it was found that there is a strong correlation with the view of OTT services being cheaper than watching movies at the cinema, there is a relationship between age and this view (H1). This is true considering that the youth has become or is in the process of becoming price conscious. Generation Z can be easily characterized as a generation saving-conscious when it comes to entertainment. This is a clear endorsement to economic theorists highlighting that value of expectancy plays a great place in influencing the buyers choice.

The study also levels conservativity in the content as the factor (H2) that informed such a preference. About the impact of age on the desire to watch content of the several genres/categories in OTT platforms the above findings are in line with theories that explain media usage of the young who are want to consume content across the categories/genres. This is further evidence of the rising need to set out content strategies in case entertainment suppliers target Generation Z exclusively.

The inclination towards cinemas thus supports previously – espoused theories arguing the experience in enjoying different big screen experience (H4). The elements of the entertainment marketing given offered substantiation to this conclusion because experience and memorable aspects influenced consumer choice.

Even then, in the current context of the new OTT platforms have made everything so conveniently accessible, the motivation of the consumer to go and watch films in a cinema theater can still be justified under several theories. Or in other words, despite what seems apparent and slightly boring today, the act of going off to a cinema hall to watch a film since OTT platforms are so much more convenient in terms of watching films organises several theories that posit that the idea of cinematic and the endeavour of watching a film in this manner provides a lot of sensory experience to the viewer and which is not completely irrelevant given the want to watch a film in the theater.

Rather expectedly, therefore, some hypothesis that were developed did not reveal any correlation between age and such factors as low cost factor (H5), the factors related to sound and picture quality of cinema halls(H6), the regional content availability and satisfaction with the content on Elit OTT platform(H7). From this it would seem that our proposition that these issues are more or less the same for them may hold and suggests possible shortages in the age based theories of media consumption that may be present.

The gap between age and the opinion of cinemas losing their attraction because of OTT platforms' capacity to make things convenient means that older consumers do not wholly deny the possibility of heading out to watch a movie and being subjected to censorship that means arguing that OTT platforms dethrone existing cinematic concerns is totally wrong. These imply that age extension in the target population will not necessarily pull the consumption curve towards the kinds of movies in a fully digital format. Other new forms of viewing that would combine reading and viewing might also arise.

The lack of seriousness of the tests for the non significant relationship of construing the factor of convenience (H10), the social aspect in movie theaters (H11), and the specific timing for watching (H13) clearly shows the element of difficulty that is compounded when selecting entertainment. There are several situations and many psychological factors that should be considered so that this theory of media and digital behavioural tendencies would represent and describe the incentive for the above mentioned behavior correctly.

In all, the study stated that an age dimension should not be looked down at when trying to examine difference as there are other socio-cultural as well as economic aspects that cut across age.

To give an inclusive view of the shifting face of entertainment future models should consider age, in addition to other aspects as lifestyle, technology competence and cultural approach.

### **Practical Implications**

The implications of the study are that both the cinema operators and OTT platform providers can benefit from the following understandings regarding the Generation Z audience in Ahmedabad City. Age is strongly related to the opinion on the cost of cinemas compared to OTTs, which is why cinema operators should work on the price concerns of this group. Introducing discounts linkage to student, implementing flexible pricing strategies, implementing value added products like bundles of food and ticket may make the cinemas more appealing. The OTT platforms, on the other hand, to remain competitive must insist their low-cost promotional utility in the communication campaign.

The increased following because of eclectic choices underlines the need of having a chunk of movies, series, and regional content available. OTT platforms should therefore adopt the best practices where the leader in programming needs to use analytics to tailor content to suit different people. Cinemas, in their turn, may negotiate with streaming platforms for showing exclusive OTT materials or hold relevant themed sessions for audiences who focus on the cinema's diversity. Generation Z's readiness to come back to the movie theaters to get the big-screen experience convinces that people will continue looking for immersion. Cinema operators need to work on improving this factor by improving the quality of audio visual equipment, popularizing the high-end formats such as IMAX and 3D as well as investing in experiential marketing to position the cinema going as a complementary activity to the use of OTT platforms. Lack of relationship with age and satisfaction with regional content in OTT platforms, speaks volumes for the need to invest on regional

content for India's cultural populace. This could incorporate local brand promotions and partnerships with regional movie makers to create movies and clips which will activate a wider audience. The notion that people think that cinemas are not entirely losing their shine due to OTT concepts opens up possibilities of a mix-used approach. This could make live streaming of shows or programs that are OTT exclusive like concerts or sports event a viable proposition for cinemas while the latter may look at creating OTT exclusives for select movie originals. Such an approach would mean that the two formats could exist and practically one could build upon what the other was good at. That is why OTT platforms are still relevant as they provide such opportunities for comfort and control over content for viewers in terms of what and when they want to watch. More flexible working hours and home cinema, as well as the option for a quick and easy online booking and pre-order, would fit into this picture of on-demand convenience brought out by cinema operators and make the cuisine experience more applicable to today's world.

Nonetheless, the social experience of viewing a movie in a cinema still holds significance to the identified Generation Z group, according to the study. Cinemas should therefore reinpose themselves in this by branding themselves to be among the best spots for group entertainment. Promotion ideas that could improve their popularity as social spaces for bringing people together include film-based activities, friend-and-family reward system, and social-based campaigns.

Lastly, even though SVOD offer exclusive content as a unique selling proposition, both, AV and SVOD can utilize content as a way to capture viewer's attention. Theater chains could offerclassified premiere shows as a great way to exclusively screen new films whereas OTT media service providers could offer designated brands and promotions for their new series/movies. It is because through giving dual emphasis to these two different angles, the OTT platforms can regain continued growth and, at the same time, the cinemas can sustain consumer satisfaction especially that the preferences of the Gen

## CONCLUSIONS AND RECOMMENDATIONS

This research helps in understanding the factors that rotate the generation Z towards watching the movies on OTT platforms rather than cinemas in Ahmedabad City. The study shows that age to some extent affects cost sensitivity, and variability of the content selection, as well as the appeal of the large-screen experience but does not have a particularly strong effect on such factors as price vulnerability, ease of access, or the question of whether the service offers exclusive content. This suggests that although age contributes to influence specific preferences it is not the only way that Generation Z's entertainment preferences can be explained.

OTT platforms are fast becoming popular for being cheaper, versatile in content and are as per the digital and convenience-demanding Gen Z viewership. However, we cannot underestimate cinemas because of their fully realized audiovisual spectacle and social component of watching movies. These findings indicate that, contrary to a complete transition towards digital platforms, there is a blurring of the link between the two sets of media businesses and OTT platforms and cinemas are intertwined more closely.

What is highlighted in the study is the importance for cinemas to respond to challenges concerning costs, new ways of improving customer experience, and the unique qualities that cinemas possess, to achieve a target audience. Likewise, OTT platforms have to sustain the inventions they have been bringing to variety and ease of use of their offerings. In sum, the study of entertainment consumption highlighted that it is in constant progress, and thus, the generational factors have to be taken into account on the strategy that should be created to meet the needs of audience

## FURTHER STUDY

### **1. Inclusion of Additional Demographic Variables**

Future studies can explore the influence of factors such as income, education level, or occupation on movie-watching preferences to gain a more comprehensive understanding of consumer behavior across diverse segments.

### **2. Geographic Expansion**

Expanding the research to include respondents from different regions, including urban and rural areas, can uncover regional variations in preferences and provide more generalizable results beyond Ahmedabad City.

### **3. Intergenerational Comparisons**

Conducting comparative studies between Generation Z and other age groups, such as Millennials or Baby Boomers, could highlight differences in entertainment consumption patterns and intergenerational influences on preferences.

### **4. Impact of Emerging Technologies**

Future research could investigate the role of technological advancements like virtual reality (VR) and augmented reality (AR) in shaping preferences for immersive movie experiences, offering insights into the future of entertainment.

### **5. Exploration of Psychological and Social Factors**

Investigating factors such as emotional attachment, nostalgia, and the influence of social media or peer groups on entertainment choices could provide a deeper understanding of consumer motivations.

## 6. Longitudinal Studies

Conducting longitudinal research to track changes in preferences over time could help understand the long-term implications of trends such as the increasing popularity of OTT platforms and post-pandemic shifts in cinema attendance.

## 7. Inclusion of Qualitative Research Methods

Using qualitative methods like in-depth interviews or focus groups could complement quantitative findings by uncovering nuanced motivations and experiences that influence consumer preferences.

## 8. Focus on Weak Associations

Further research could delve into factors with weak associations, such as affordability or regional content variety, to identify underlying reasons and additional variables impacting consumer decisions.

By addressing these areas, future research can provide a more detailed and nuanced understanding of the factors influencing entertainment consumption, enabling stakeholders to adapt to evolving consumer needs effectively.

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