DIGITAL DISRUPTION: RISING USE OF VIDEO SERVICES AMONG CHINESE NETIZENS

Muhammad Yaqoub
Ph.D. Scholar
School of Communication
Fujian Normal University
Fuzhou, 350117, China
**Corresponding author's email: muhammadyaqoub06@gmail.com*
(ORCID is 0000-0002-4188-0273)

Muhammad Kamran Khan
Associate Lecturer
University of Narowal
Narowal - Pakistan
kamran.khan@uon.edu.pk

Afifa Tanveer
MS, Lahore College for Women University
Lahore - Pakistan
afifatanveermalhi@gmail.com

Abstract

The cinema industry tackles domestic and global challenges due to COVID-19's post-pandemic impact. Massive digital disruptions are taking place in the way we consume video content. In 2020-2021, viewers were compelled to remain at home for their audiovisual pleasure while millions were quarantined worldwide. This study aims to assess the usage of video services among the Chinese audience. We examined the factors and reasons for watching the film patterns on video services. The distinct aim was to explore the changing habits of watching films among China's netizen audience. Self-created questionnaire was administered to collect the relevant data. An e-form was distributed via a well-known Chinese platform, the "Questionnaire Star" (similar to a Google Form). The target population included movie lovers. The statistics were done using SPSS 27 and excel software, and chi-square was used to check the significance of the results with $P \leq 0.05$. The survey was completed in April 2021, in the post-pandemic period in China. Netizens frequently use video services. The majority of the respondents access these services by mobile phones; 'easy to access' and 'lack of time' are the major reasons for using the video *services to watch different video contents, i.e., films, web series, and documentaries. Bilibili is the most popular video service among students. The findings do not significantly show that video services are big challenges for cinemagoing culture. The study reveals that the penetration of video services is significantly increasing among Chinese netizens but the significance of cinema and home-based entertainment will continue in the near future.*

Keywords: Video services; VOD; Chinese Netizens; Home-based entertainment, Chinese cinema

Introduction

Science and technology are never static in their growth. They change and improve recurrently. Today's technology will soon be obsolete, replaced by more advanced and refined new tech. The film and entertainment industry continuously produces, distributes, and releases with technological advancement in this era. People's daily lives have changed dramatically due to technology and internet consumption, particularly in China. People devour digital content, and it is now almost hard for them to survive without online video services. Several digital media services and social networking apps have been established in China swiftly. One of the technical revolutions in China is the rising subscribers of video services. Now not only big budgets but also many low-budget feature films and web series were first released on video services, and as time went on, more producers and distributors came forward with their films on platforms like iQIYI, Tencent Video, Youku, Amazon Prime, Netflix, and many others. The phenomenon of rises in the viewership rate of video service under lockdown was deemed significant relevance. It was a boon to both the filmmakers and distributors who lost much money and the public or viewers who had no other options for amusement. Many busy individuals may spend quality time with their families due to the movies available through video services (Devaki & Babu, 2021).

Traditional TV networks in China are losing ground to Big Tech-enabled streaming platforms, attracting millions of viewers. Their popularity has given them a new target for China, which has ordered the platforms to play a role in influencing China's young in a manner that the government approves. Video services such as iQIYI, Tencent Video, and Youku have grown into important challengers to television networks during the last decade. These platforms are respectively owned by Baidu, Tencent, and Alibaba (Yang, 2021).

COVID-19 expedited what many corporations have been trying to achieve for the previous two decades: it drove industries to be more maneuverable and adapt to change more rapidly. Despite all of the hype about digital transformation over the last decade, many businesses discovered they had achieved significantly less progress than they had anticipated.

Due to the global shutdowns and later fear of coronavirus, the audience more frequently depends on digital (video-on-demand, streaming video) to a large extent for entertainment (Adgate, 2021). It is the age of video platforms where every person has a smartphone and other gadgets at the age of ≥18 years in China. Before COVID-19, the dominant source of revenue was the box office. The last two years' returns show that video services have overtaken many countries' box offices due to the lockdown situation (MPA, 2021). Especially after the initial lockdown in China, video services gained dramatic popularity among the viewers. China is the second-largest video services market, and the market value is about $16 billion. China's video services subscription revenue is expected to increase during the next few years continuously. Many video services users utilize these platforms weekly or even daily. Furthermore, customers often pay for various SVOD (subscription-video-on-demand) services to access unique content of movies, TV series, and other material.

Online Video

In China, the number of people watching online videos (including video snippets) reached 944 million in June 2021, up 17.07 million from December 2020 and accounting for 93.4 percent of all Internet users. Video clip users totaled 888 million in December 2020, up 14.40 million from December 2020, accounting for 87.8% of all Internet users (China Internet Network Information Center, 2021).

Chinese Popular Video Services

Chinese first video site Leshi/ LeTV (le.com) was founded in 2004. Even though YouTube and Netflix are restricted in China, there are still many Chinese video sites to view Chinese TV episodes, movies, variety shows, animation, sports, and other domestic and international content. These video sites are almost entirely Chinese, with English and Chinese subtitles on some videos. Some popular video services are mentioned here: - Youku, iQIYI, Sina Video, Bilibili, Tencent Video, Mango TV, Tudou, Sohu TV, LeTV, 1905, Migu Video, PPTV, Le Tv, and Pear Video.

What Are Video Services?

Video services are the new distribution method of film and TV material via the internet without the need for conventional transmission, cable, or satellite pay-TV providers; we can watch films, series, TV shows, or any other available content anytime we want. In basic words, if the audience has an internet connection, they can watch films or different types of content on various video services, especially popular video services;- including Bilibili, Youku, Tencent, YouTube, Disney+, Amazon Prime Video, Netflix, Hulu. Furthermore, for premium content, users need a subscription (SVOD). Viewers need a high-speed internet connection and a connected device that can run applications or browsers to watch the content on these video services. Video services have opened the road for ad-free entertainment by permitting subscription services (SVOD. Video services are the digital platforms that provide audiovisual material over the internet (Kim et al., 2021).

Objective of the Study

The study's objective is to explore the usage, factors, trends of the over-the-top platform among the youngster.

- In order to further investigation, the following questions will be addressed in this study; -
- What is the current situation of video services in China in the post-pandemic period?
- What are the major challenges for cinema due to changing habits of moviegoers?
- What is netizens' level of engagement with video services?
- Is video service replacing traditional cinema?
- What are the main reasons for watching video services among Chinese netizen audiences?

Theoretical Framework

The diffusion of innovation theory presented by Evert M. Rogers and the Uses and satisfaction theory conferred by Elihu Katz are used to conduct the present study.

Diffusion of Innovation Theory

Rogers has developed the Diffusion of Innovation theory synthesizing over 3800 innovation diffusion works since 1962 (Rogers, 2010). The diffusion of Invention (DOI) research aims to explain how an innovation spreads over time among members of a social system by communicating it via decisions to embrace or not adopt the innovation are heavily influenced by the perceived qualities of the invention. Relative benefit, compatibility, complexity, trialability, and observability are five innovation traits Rogers certain platforms. Knowledge, persuasion, choice, implementation, and confirmation are the five processes in the success or failure of innovation adoption through time. The persuasion stage is the most important in deciding whether an idea is accepted or rejected. In this stage, prospective adopters have included every adoption choice as antecedents. The relevance of knowing innovative features is shown by the fact that perceived attributes of an invention account for 49 percent to 87 percent of the variation in adoption rate.

According to Higa et al. (1997), a large body of literature on innovation diffusion focuses on the characteristics or attributes of innovation, and empirical evidence shows that video services can explain technological innovation adoption, so it is critical to understand the characteristics of innovation in diffusion study. This theory has shown to be effective in various domains, including video services.

Uses and Gratification Theory

For the first time, Blumler & Katz (1974) developed the Theory of Uses and Gratifications and defined the theory's five most fundamental assumptions. These include the following: 1) users (audiences) actively select from various media; 2) users' media selection based on own fulfillment; 3) the various media compete for users' choice; 4) personal, social, and contextual factors that influence users' activities; and 5) the relationship between media usage and its effects on users. As a result, the theory investigates the social and psychological requirements, as well as any other types of gratifications, that are fulfilled when humans interact with media or technological devices (Blumler & Katz, 1974; Y.-F. Chen & Katz, 2009; Leung & Wei, 2000; LIN, 1993). The Uses and Gratification Theory examines the impact of media on individuals and how people utilize media to meet their own needs and get satisfaction. They are satisfied when their requirements are met. The approach focuses on what individuals do with media rather than what media does to people, instead of the traditional view. This hypothesis runs counter to the Hypodermic needle theory, which holds that audiences are passive adopters of the messages they are exposed to via media communications.

Literature Review

The industry of video-on-demand (VOD) is rising. People are increasingly paying to watch their online movies whenever and anywhere they desire. In China, the first video service was around 2005. Now, with over 115 million daily active users, Baidu's video service platform iQIYI is one of the world's largest SVOD platforms. The number of so-called "Chinese Netflix" iQIYI users has more than quadrupled since the company signed a license agreement with Netflix in 2017. As of May 2021, Tencent Video was top in video streaming on mobile phones, with about 400 million monthly active users. Subsequently, at the start of the COVID-19 pandemic, various SVOD distributors, particularly newcomers like Bilibili, have seen a considerable rise in the number of paying users (Thomala, 2021c). In the third quarter of 2021, Bilibili had an average of 23.9 million paid subscribers per month, up 59 percent from the same time the year before. In that quarter, the mean size of monthly active viewers was over 267 million (Thomala, 2021d).

Video services are very popular among users due to the variety of content, especially web series viewed by the audience on these platforms. Most people watch the movie after the web series on video platforms (Singh, 2019).

Global Revenue

The overall worldwide theatrical, home/mobile entertainment industry was $80.8 billion in 2020, down 18 percent from 2019, but it was about 7 times more than box office revenue. The biggest loss was in movie ticket sales, which globally fell from $42.3 billion in 2019 to $12 billion in 2020. Regarding North American (US & Canada) film industry, only 15% of worldwide entertainment income came from theatrical entertainment in 2020, compared to 43% in 2019 (MPA, 2021). On the other hand, video services revenue is continuously increasing.

Foreign Film Revenue in China

The extended spring closure and mask restrictions in China helped contain the spread of COVID-19, and most movie theatres reopened in the second part of the year (though many film fans remained hesitant to go). Overall, China's film box office dropped by 68 percent. Foreign film revenues, which account for around 40% of the overall box office in China, have plummeted even more. Many film premieres have been postponed. In China, total international film revenues plummeted by 86 percent ($500m) in 2020 (US-China Institute, 2021). From the start of lockdown, after the breakout of coronavirus in China, the number of online video consumers in China increased dramatically. China has 927 million internet users that view online videos, including short-form video material (Thomala, 2021b).

Research Methodology

Data Collection

The online survey-based research was conducted in the post-lockdown period in China. The data was gathered using the open-ended and close-ended items-based questionnaire created after swotting relevant literature (Adhikari, 2020; C. M. Chen, 2019; Kim et al., 2021; Patel et al., 2020; Varghese & Chinnaiah, 2021). The information was recruited from movie-lovers. It comprised two sections; - i) audience and video services, and ii) demographics. Using purposive and snowball sampling techniques on popular social media Apps (WeChat and QQ), an electronic version of the questionnaire was distributed among the Chinese netizens who like to watch films on video services or cinema screens. In total, one hundred and fifty-two (152) = (54 male, 96 females, two others) e-questionnaires was filled by the respondents during the study period (April 4-21, 2021) (see figure 1). Only one hundred and thirty-six (136= 49 males and 87 females) viable samples were included in the subsequent study.

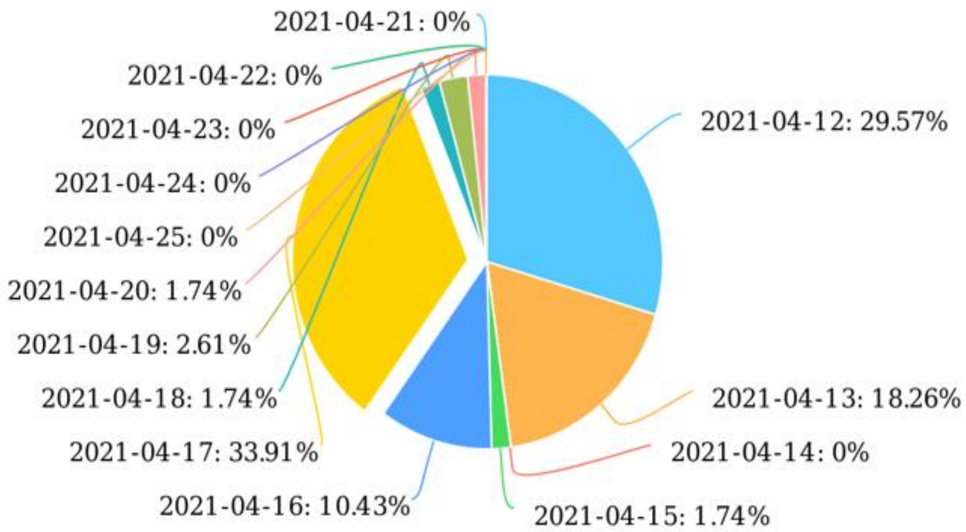


Figure 1: Time frame of data collection

Location of the study

The majority of the respondents were from Fujian province (70%). About 12% from Sichuan, and the remaining about (18%) from Henan, Jiangsu, Beijing, Guangdong, Yunnan, Hunan, Jiangxi, Shanghai, and Hebei provinces (see figure 2 & 3).

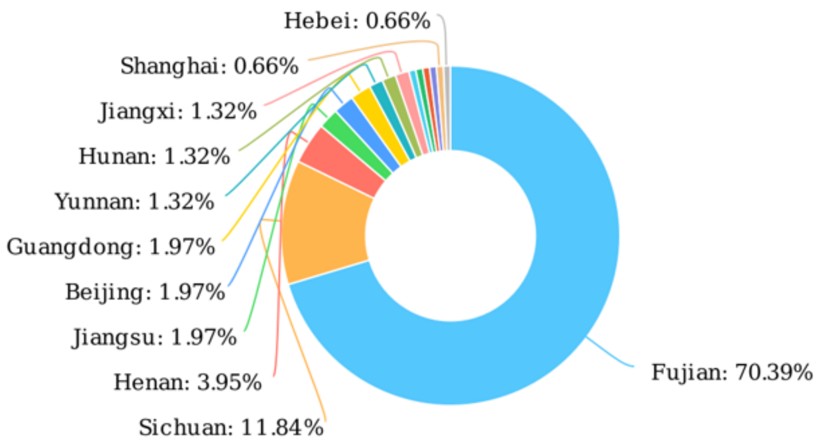


Figure 2: Respondents' provinces

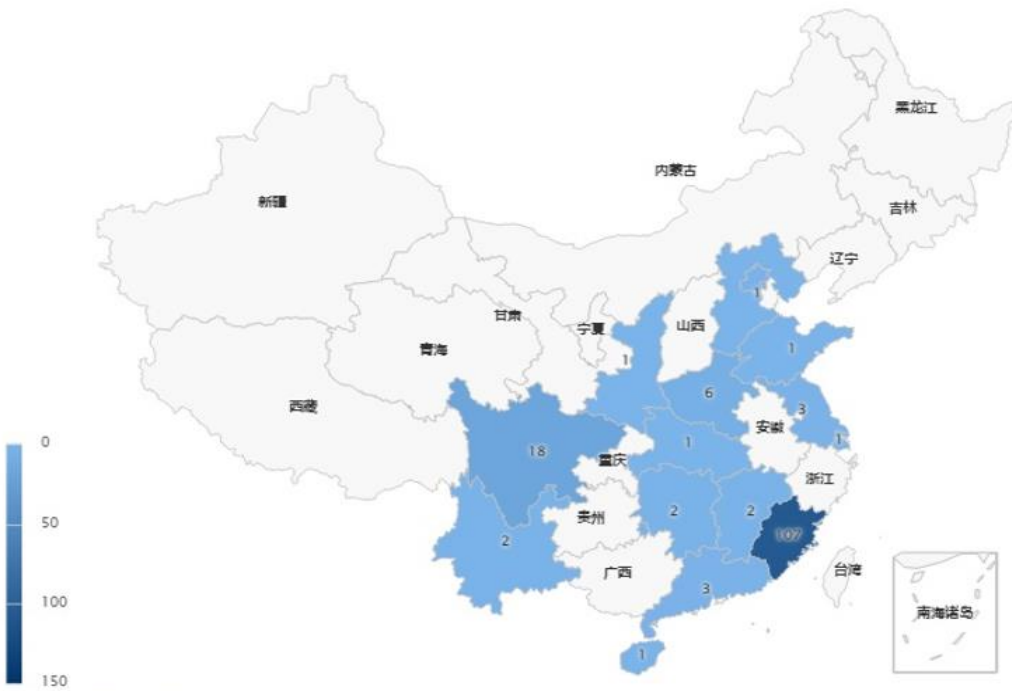


Figure 3: Map of the respondents

Online Survey Sampling

The public survey used a method called purposeful random sampling. The exact number of Chinese people who watch the movies on video services or cinema screen is not available. Regarding the study's objective, two criteria were utilized to choose the required sample: first, participants must be movie lovers, and second, participants should be in China during the study period.

Tool Construction

Tool construction is an important process in which the researcher defines his variables and constructs so that respondents can understand and reply properly. After constructing the tool, we conducted a pilot study and invited a few people to fill and highlight the complicated or understandable items. If they cannot understand, or is there any confusion or suggestion. After repeated changes, we finalized the questionnaire.

Tool Administration

How much researcher makes a good tool of measuring construct and variable in a survey; tool administration is very important. Sometimes people fill it without reading the questionnaire. For sure, and remove such entries there are different ways. Using statistics, a researcher may find whether inter-coder consistency or inter-item relationship. Cronbach's coefficient was used to assess the video services-related items' reliability, with 0.82 for the alpha coefficient.

DATA ANALYSIS AND DISCUSSION

This section contains descriptive statistics for study variables for movie buffs, correlations between study variables, and hypothesis testing outcomes (movie lovers as a unit of analysis).

Socio-Economic Distribution Of The Participants

The respondents consisted of an unequal proportion of gender (49 males and 87 females) in the study. The majority of the respondents' age is ≤ 25 (90%) with a range from ≤ 20 years distributed as 28%, 62%, and 7% persons between 21-25, 26-30, and 30 and above, respectively. The majority of education backgrounds ranged from bachelor to master, 79%, only 4% are Ph.D., and 17% have other qualifications (see Table 1).

Variable	Classification	Number	Percent
Gender	Male	49	36.03
	Female	87	63.97
Age (years)	≤ 20	38	27.94
	21-25	84	61.76
	26-30	10	7.35
	31-35	2	1.47
	≥36	2	1.47
Qualification	Bachelor	74	54.41
	Master	33	24.26
	Ph.D.	6	4.41
	Other	23	16.91
Total		**136**	**100%**

The primary drivers propelling the country's video services are the increasing penetration of smart devices such as smartphones, laptops, and tablets, which increased the demand for VOD content, and a high per-user payment rate. Previous research depicts that mobile is a very popular medium among the youth (Yoganandan & Saranya, 2017). Respondents were asked the preferred medium of their video services based on multiple choices open-ended items. The table of multiple responses set findings shows that mobile phones (75%) and tablets (54%) are the most frequently used mediums for video services. We can say that smartphones and tablets are frequently accessed and used by Chinese netizens to watch content on video services (see Table 2).

Medium	Frequency (percentage)
Laptop	56 (41.18)
Desktop computer	18 (13.24)
Tablet	73 (53.68)
Mobile phone	103 (75.74)
Big screen TV/LCD TV	45 (33.09)
Any other	1 (0.74)
Sample size	136

The growing popularity of video services content simultaneously frees the Chinese from cable, regional limits, and broadcast schedules while fundamentally altering how video is marketed, created, and consumed in China. The restricted genre selections, package flexibility, broader device availability, internet penetration, and cheaper pricing have all contributed to an increased usage of these platforms. The audiences prefer video services for different reasons, i.e., about ¼ of the respondents (73%) think it is easy to access, followed by no time going into a cinema (65%). Especially, health threats (6%) did not perceive as a significant reason to prefer to watch the movie on video services as the researchers were supposing before conducting this study.

There are different reasons; for instance, it was a post-pandemic period during our study. People were not feeling health threats due to the Chinese government's zero coronavirus policy (see Table 3). Among them, five responders said different reasons to prefer video services, i.e., "cinema do not have latest movies," "Be more relaxed, want to cry and laugh, not restrained," "going out is not convenient," and "more comfortable at home." One of the respondents said that the cinema is going to close.

Reasons*	Frequency (percentage)
Easy to access	99 (72.79)
Expensive movie tickets	48 (35.29)
No time going into a cinema	88 (64.71)
Work pressure	34 (25)
Health Threats	8 (5.88)
Any other(s)	5 (3.68)
Sample size	136

YouTube's Chinese counterparts expanded from basic bootlegging websites into fully-fledged internet firms by providing copied material elsewhere, such as famous western TV shows and movies. China is the second-largest video services market after the United States. The findings show that Bilibili is a famous video service among netizens (72%), the finding is in line with the previous data (Rong et al., 2019). Table 4 shows that SVOD video services, i.e., iQIYI and Tencent Video, are very popular among Chinese youth; above half of the respondents equally used them (53%). Youku (38%), Sina Video (21%), YouTube (12%), Netflix (8%), cumulative Mango TV, Tudou, Sohu Video, LeTV, Korean drama TV, and Baidu Wangpan (6%) are also used by the respondents; are supported by available literature (WPIC, 2022).

Platforms	Frequency (percentage)
Youku	52 (38.24)
iQIYI	73 (53.68)
Sina Video	28 (20.59)
Bilibili	98 (72.06)
Tencent Video	73 (53.68)
YouTube	16 (11.76)
Netflix	11 (8.09)
Any other(s) (Specify)	7 (5.88)
Sample size	136

As we observed, that variety of content is distributed and consumed on the internet by the users. As illustrated in the summarized findings in Table 5, the majority of the netizens watch the old and new films on video platforms (54%). TV serials are viewed by the second majority (51%). Documentary and cartoon also liked by the audience (37% & 36%), and the remaining said different contents they watched, i.e., variety and talent shows (see Table5).

Types of content	Frequency (percentage)
Old films	74 (54.41)
New movies	74 (54.41)
TV serials	70 (51.47)
Documentaries	51 (37.5)
Cartoon	35 (25.74)
Any other (Specify)	16 (11.76)
Sample size	136

The Cinema industry is receiving the short end of the stick when it comes to new prospects, and the need for content is only driving the film culture industry to investigate new methods to produce, sell, distribute and sell. About 29% did not watch the paid films in our findings, while 61% watched at least one film (see Figure 4). Overall, we can see that about 28% of people watched more than three paid films.

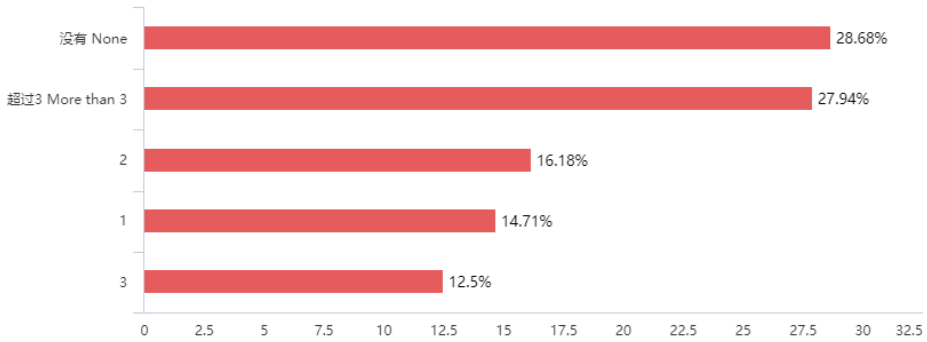
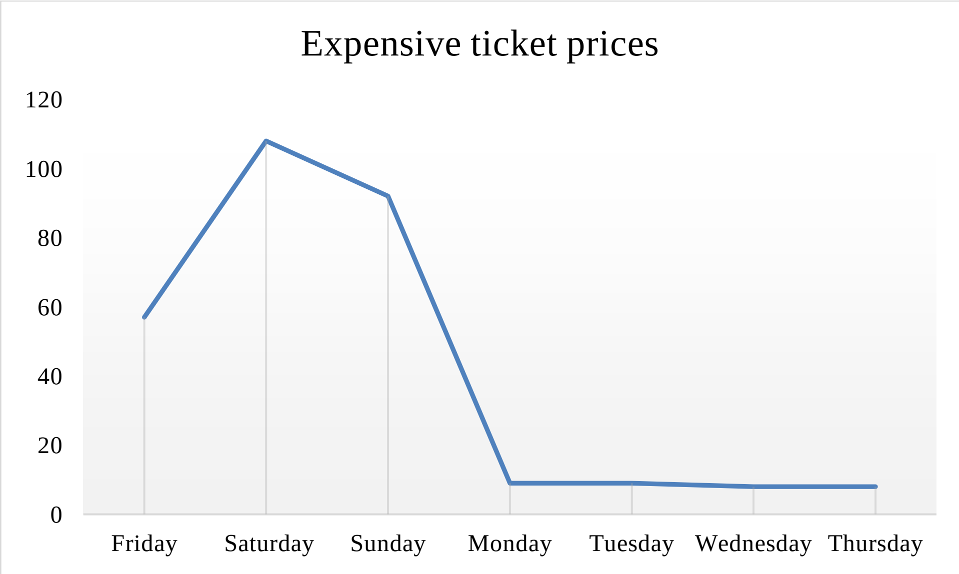


Figure 1: Number of films on VOD

Films, like music, are difficult to classify into genres. Cross-genre (or hybrid-genre) films frequently appeal to a wider audience than films firmly rooted in a particular genre; the latter may be extremely polarizing. Table 6. shows a comprehensive analysis of most like genres among the audience. The results indicate that the audience's preferred genre was drama (67%) and comedy (66%); however, action, suspense, and adventure were also all popular in line with the previous studies (Navarro, 2021; Thomala, 2021a).

Genres	Frequency (percentage)
Drama	91 (66.91)
Comedy	90 (66.18)
Action	61 (44.85)
Thriller	29 (21.32)
Suspense	56 (41.18)
Adventure	50 (36.76)
Horror	20 (14.71)
Any other (Specify)	7 (5.15)
Sample size	136

In the off-seasons, Chinese people also visit the cinema. The majority of the people found that on the days of the week, Saturday (79%), Sunday (68%), and Friday (42%) in the chorus are movie tickets expensive in China (see fig. 5). There are different reasons behind the expensive tickets at the weekend, especially new releases of films and weekend holidays.



Note: *Respondents have the option of selecting more than one day.
Figure 2: In the off-season's ticket prices.

Statistical Analysis

Further, numbers and/or proportions were used to characterize qualitative data, and the Chi-square test was used to compare differences. Applying the statistical test Chi-Square, study findings reveal that audiences significantly watch the video content using video services (X2 = 40.618, p=.006), and further, the findings reveal that the viewers used over-the-top platforms for films (X^2 = 43.485, p=.000). The data also reveals that video services are not a big challenge for the cinema (X^2 = 82.162, p=.079), shows that both cinema and video services equally will continue to entertain the audience; the statistics show that video services are accessible everywhere, any time to watch your favorite content (X^2 = 48.779, p=.000). Mover ever video services are a new opportunity for the film industry (X^2 = 83.485, P=.005), and the audience time consumption on video services is also significant (X^2 = 49.588, P=.000) (see table 7).

	N	Mean	Std. Deviation	df	Chi-Square	Asymp. Sig.
Usage		2.24	1.237		40.618	.006*
Watch a film		2.49	1.095		43.485	.000*
Challenge	**136**	2.56	0.925	4	82.162	.079*
Access		2.18	1.128		48.779	.000*
New Opportunity		2.37	0.917		83.485	.005*
Time		2.24	1.034		49.588	.000*

P*≤.05

With the lockdown amid coronavirus, many international media reported that the Chinese film industry might face a challenging situation, and possibly 40% of cinema never open. However, the later world saw that Chinese cinema came back and took the crown of the worldwide box office. Chinese cinema's box office was three times less than 2019, but it was enough to beat the North American box office. In the post-pandemic period, regarding the future of the film and entertainment industry, "it is only on video sites," our study statistics do not support (X2 = .599, P=.963), and findings proved that audience would continue to watch the films on the big screen (see Table 8). However, we cannot say how many dependencies on video services will increase in the future. However, findings show that the box office will remain the dominant source of revenue for the film culture industry in the near future (see Table 8).

Table 8 Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.599	4	.963*
N of Valid Cases	136		

P*≤.05

In the open-ended question, responders said that increasing cinema tickets, epidemic situation, film quality, fast and cheaper internet, steaming media, changing consumer habits, a rise of online video services, digital devices, lack of time as big challenges for cinemas in the near future (see Figure 6).

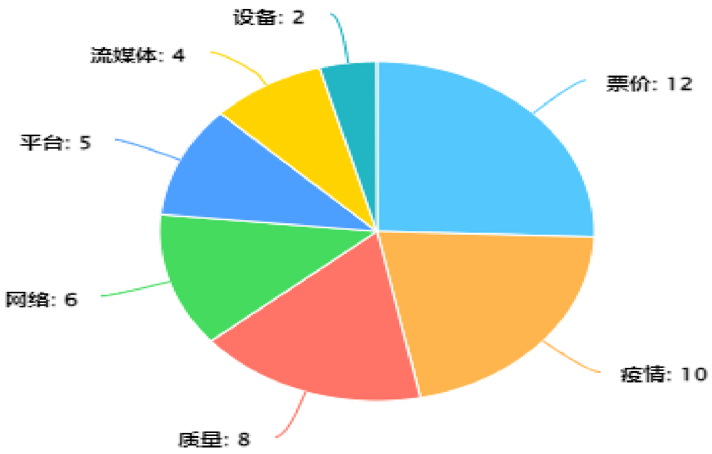


Figure 3: Words Cloud of Big Challenges for cinemas

Conclusion

The results are grounded on quantitative and qualitative data conducted in China on netizens' video services usage patterns. The informants were asked close-ended and open-ended questions about the video platforms and cinema. The recently digital (OTT) video services have become unprecedented media in film and entertainment distribution. Present Chinese millennials instantaneously want to watch their favorite content, i.e., movies, shows, web series. The findings reveal that majority of the youth use digital platforms for watching new films and old movies that they could not watch before. The finding further revealed that netizens frequently use mobile phones and tablets for video services. Lack of time and easy access to video services motivate moviegoers to watch films on these platforms. Bilibili is a famous video service among Chinese netizens. More than two of three netizens watch films on video services. Drama and comedy are preferred sub-genres. Respondents stated that Friday, Saturday, and Sunday are expensive regarding ticket prices in even the offseason. Overall findings reveal the rise of video service users, but it is not true that cinema will vanish in the near future.

Limitations and Suggestions

This study, like any theoretical research, has noteworthy limitations. Because the study's sample size is limited to 136, which may restrict the generalizability of the findings obtained from the data, it is suggested that future study be undertaken on a large sample of people with different backgrounds taken from diverse regions of China to make the results more generalizable. In addition, future studies can be conducted using mixed-method approaches to provide more relevant and richer findings. The sample was not equally distributed along with gender; it is suggested that forward researchers research with equal sample distribution.

Implications

At this point, the whole globe is aware of video services' immense value (Sujata et al., 2015). The study's results may be useful for cinema and video platforms when discussing problems, watching habits, and liking the contents. Moreover, our research may inspire the global film industry to produce more content and release on video platforms and cinema screens.

Acknowledgments

The authors appreciate the time and effort put in by our survey respondents, who took time away from their regular activities to help with our study.

Fundings

We declared that this project did not receive any funding.

References

Adgate, B. (2021, April 13). The Impact COVID-19 Had On The Entertainment Industry In 2020. *Forbes*. https://www.forbes.com/sites/bradadgate/2021/04/13/the-impact-covid-19-had-on-the-entertainment-industry-in-2020/?sh=64434a14250f

Adhikari, K. (2020, October 2). *The dynamics of OTT platforms*. Your Story. https://yourstory.com/2020/09/entertainment-industry-dynamics-ott-platforms/amp

Blumler, J. G., & Katz, E. (1974). *The uses of mass communications: current perspectives on gratifications research* (1st ed.). Sage Publications.

Chen, C. M. (2019). Evaluating the efficiency change and productivity progress of the top global telecom operators since OTT's prevalence. *Telecommunications Policy*, *43*(7). https://doi.org/10.1016/j.telpol.2019.01.004

Chen, Y.-F., & Katz, J. E. (2009). Extending family to school life: College students' use of the mobile phone. *International Journal of Human-Computer Studies*, *67*(2), 179–191.

China Internet Network Information Center. (2021). *The 48th Statistical Report on China's Internet Development*. https://doi.org/https://www.cnnic.com.cn/IDR/

Devaki, R. P. C., & Babu, S. D. (2021). The Future of Over-The-Top Platforms after Covid-19 Pandemic. *Annals of Romanian Society for Cell Biology*, *25*(6), 11307–11313. https://www.annalsofrscb.ro/index.php/journal/article/view/7593/5643

Higa, K., Hu, P. J. H., Sheng, O. R. L., & Au, G. (1997). Organizational adoption and diffusion of technological innovation: A comparative case study on telemedicine in Hong Kong. *Proceedings of the Hawaii International Conference on System Sciences*, *4*, 146–155. https://doi.org/10.1109/HICSS.1997.663375

Kim, S., Baek, H., & Kim, D. H. (2021). OTT and live streaming services: Past, present, and future. In *Telecommunications Policy* (Vol. 45, Issue 9). Elsevier Ltd. https://doi.org/10.1016/j.telpol.2021.102244

Leung, L., & Wei, R. (2000). More than just talk on the move: Uses and gratifications of the cellular phone. *Journalism and Mass Communication Quaterly*, *77*(2), 308–320. https://doi.org/10.1177/107769900007700206

LIN, C. A. (1993). Modeling the Gratification-Seeking Process of Television Viewing. *Human Communication Research*, *20*(2), 224–244. https://doi.org/10.1111/J.1468-2958.1993.TB00322.X

MPA. (2021). *2020 THEME Report: A comprehensive analysis and survey of the theatrical and home/mobile entertainment market environment for 2020*. https://www.motionpictures.org/wp-content/uploads/2021/03/MPA-2020-THEME-Report.pdf

Navarro, J. G. (2021, August 12). *Favorite movie genres in the U.S. by gender 2018*. Statista. https://www.statista.com/statistics/254115/favorite-movie-genres-in-the-us/

Patel, M. K., Khadia, R., & Awasya, G. (2020). A Study: OTT Viewership in "Lockdown" and Viewer's Dynamic Watching Experience. *International Journal on Transformations of Media, Journalism & Mass Communication*, *5*(2). http://management.eurekajournals.com/index.php/IJTMJMC/article/view/449/513

Rogers, E. M. (2010). *Diffusion of Innovations* (5th ed.). Simon and Schuster.

Rong, K., Xiao, F., Zhang, X., & Wang, J. (2019). Platform strategies and user stickiness in the online video industry. *Technological Forecasting and Social Change*, *143*, 249–259. https://doi.org/10.1016/J.TECHFORE.2019.01.023

Singh, P. (2019). New Media as a Change Agent of Indian Television and Cinema: A study of over the top Platforms. *Community & Communication Amity School of Communication*, *9*, 2456–9011. https://doi.org/10.31620/JCCC.06.19/18

Sujata, J., Sohag, S., Tanu, D., Chintan, D., Shubham, P., & Sumit, G. (2015). Impact of Over the Top (OTT) Services on Telecom Service Providers. *Indian Journal of Science and Technology*, *8*(S4), 145–160. https://doi.org/10.17485/ijst/2015/v8iS4/62238

Thomala, L. L. (2021a, May 21). *Distribution of box office revenue in China from 2018 to 2020, by genre*. Statista. https://www.statista.com/statistics/1237229/china-box-office-revenue-share-genre/

Thomala, L. L. (2021b, September 15). *Number of online video users in China 2018-2020*. Statista. https://www.statista.com/statistics/279537/number-of-online-video-users-in-china/

Thomala, L. L. (2021c). *Most used SVOD platforms in China 2021*. https://www.statista.com/statistics/1260177/china-most-popular-svod-platforms/

Thomala, L. L. (2021d). *Bilibili: average monthly paying users 2021*. https://www.statista.com/statistics/1109757/bilibili-average-monthly-paying-users/

US-China Institute. (2021, August 5). *China's Foreign Box Office*. USC Annenberg School for Communication and Journalism. https://china.usc.edu/chinas-foreign-box-office?fbclid=IwAR0_X5-yJOzzqFXwVL0kQA0K6W7IwkLpkzzagowIqEmeuyQLJhjUJgAxhs0

Varghese, S., & Chinnaiah, S. (2021). IS OTT INDUSTRY A DISRUPTION TO MOVIE THEATRE INDUSTRY? *Academy of Marketing Studies Journal*, *25*(2), 1–12. https://search.proquest.com/openview/0b4fa14f406e7645fc2e1292a0696826/1?pq-

WPIC. (2022, January). *China's most popular video and live streaming platforms*. WPIC Marketing + Technology. https://www.wpic.co/blog/video-platforms/

Yang, Z. (2021, May 16). *China's streaming platforms are a new headache for Beijing*. Protocol. https://www.protocol.com/china/china-streaming-regulation

Yoganandan, G., & Saranya, G. (2017). College Students' preference on smart phones at Salem city, India. *North Asian International Research Journal of Social Science & Humanities*, *3*(12), 355–358. https://www.nairjc.com/assets/img/issue/4QOYL6_zX7I1K_FxqYk2_DRQcM4_264280.pdf