International Journal for Multidisciplinary Research (IJFMR)
E-ISSN: 2582-2160 ● Website: www.ijfmr.com ● Email: editor@ijfmr.com

Significance of OTT platforms and challenges faced by the Pakistani film industry

Yasir Ali[1] – 20036155, Matthew Nolan[2]

[1]Dublin Business School (University), MBA in Marketing (Department), Dublin, Ireland.
aliyasir200109@gmail.com
[2]Supervisor

Acknowledgement
I would like to take this opportunity to thank everyone who has helped me all the way to the completion of this dissertation. To begin with, I would like to express my sincere gratitude to my supervisor Matthew Nolan, who has been the source of unending support, knowledge, and advice. Your constructive criticism and encouragement have been very instrumental in shaping this work and I am very grateful to the time and energies you took to my academic life.
I would also like to thank the respondents of my study who made time to fill out the survey and provide their viewing patterns and their opinions on OTT platforms and cinema in Pakistan. Your feedback has been critical in giving me the data that has enabled me to come up with this study and your contribution has helped me to get a better understanding of the reality of a fast-paced media environment.
Finally, I would like to thank my family and friends who have been very understanding, patient and encouraging throughout this process. I have been very encouraged by you and this has been a great source of strength and inspiration to me to keep me focused and determined.
I would like to thank you all very much for your useful contributions to this work.

Declaration
I, Yasir Ali, hereby certify that this dissertation entitled *The Impact of OTT Platforms on Audience Consumption Patterns and the Traditional Film Industry in Pakistan* is my own piece of work and was done under the supervision of Matthew Nolan.
Any information and data utilized in the preparation of this dissertation were properly credited and the research was carried out in the accordance with the academic and ethical standards of the institution. None of the material in this dissertation has been previously submitted in any other academic award or degree.
I also certify that the material in this dissertation is my own work and is not plagiarised. Where possible, I have duly acknowledged and cited all ideas, quotes and contributions of other works.
Yasir Ali

Abstract:
This paper examines the position of local Over-The-Top (OTT) platforms in Pakistan such as Tamasha, SeePrime, Tapmad, and UrduFlix and the issues they encounter in the changing media environment in Pakistan. These sites have revolutionized the way viewers (especially the younger ones) watch movies

and plays by offering them the convenience of on-demand viewing. They have also provided a platform to filmmakers to present a variety of stories and spread Pakistani culture beyond conventional cinemas.
Along with these opportunities, the Pakistani OTT platforms have a number of challenges that restrain its growth. They cannot fulfil the demands of the audience because of low budget, censorship, piracy, weak internet connection, and inadequate technology. Most of the viewers want quality productions yet they want them to be free or pirated, which makes the local platforms even weaker in terms of revenue.
The research was quantitative in nature, since it entailed survey of OTT users and media professionals in Pakistan. The survey findings indicate that most of the younger audiences are moving towards the digital platforms, which they find convenient and diverse. Nevertheless, the respondents also pointed to the poor quality and affordability of local services in comparison to international ones.
The results indicate that Pakistani OTT platforms need to enhance the quality of productions, invest in low-cost subscriptions, and invest in digital infrastructure so that they can survive and succeed. All these can be addressed by local platforms which can aid in revival of the Pakistani film industry and make it relevant in the digital world.

Keywords: Over-The-Top (OTT) platforms, Pakistani film industry, digital streaming, audience viewing behaviour, media challenges and sustainability.

CHAPTER 1: INTRODUCTION AND BACKGROUND

1.1 Introduction

In the past couple of years, there has been a tremendous transformation in the way people watch movies and television shows. The appearance of the Over-The-Top (OTT) platforms is another one of the biggest factors of this shift (Haqqi, 2024). The over-the-top streaming media are Netflix, Amazon Prime Video, Tamasha and SeePrime, based in Pakistan. Such websites provide media to the consumers 100 percent over the internet without the use of cable or theatres (Yaqoub, Khan and Tanveer, 2022).
The use of smart phones and the internet has tremendously increased in Pakistan than ever before. Consequently, a large number of individuals at their comforts will view the movies and series over the internet. This has made OTT platforms quite common particularly among the young generation. Though such sites have opened up new avenues of content creators, they have developed strains on the conventional Pakistani film industry. The challenge today is the entry of content providers using a digital format against cinemas, producers, and distributors (Jha, 2025).
This research will set out to examine the effect of OTT platforms on the manner in which people consume content in Pakistan and its implications on the local film industry. It will as well find out how the industry can evolve to survive and thrive in this new digital world.

1.2 Background of the Study

The Pakistani film industry has seen several changes since the old times through both success and struggle. It enjoyed what can be referred to as its golden age in the 1960s and 1970s with the first highly popular local productions and widely successful cinemas (Shahzadi, 2024). Nevertheless, the industry started falling after this time. Issues like political instability, censorship, ineffective equipments, under-funding and the threat of foreign cinema prompted a significant slackening. During the many years few films were produced annually and there was low quality production mostly (Masood and Bilal, 2024).

The minor but observable recovery was experienced in the past 10 years. New, usually trained in other countries or educated on foreign films, directors began entering the industry. Having better cameras, editing suite, and the methods of storytelling, they started making movies of higher quality. Movie halls as well increased the quality of their facilities and there were positive launches which served to help boost the idea of a better and stronger local film industry (Haqqi, Khan and Naveed, 2025).



Figure 1 Reviving Pakistani Cinema in Digital Age; SOURCE: (Ahmed, 2024)

Even the world media scene changed as well. The emergence of online viewing platforms, Out-of-the-window (OTT) streaming of content, such as YouTube, Amazon Prime Video, and Netflix started to affect the ways people viewed their content (Ahmed, 2024). Rather than visiting the cinemas, an increased number of customers favored watching the content on their phones or tablets or smart TVs. In Pakistan, the online sites such as Tamasha, Vidly, and SeePrime were introduced, which show locally produced content of web series, movies, and short video content. These websites helped individual artists to create and distribute their work without having to release them in the cinemas (Ejaz, 2022).

The digital transformation was accompanied by chances as well as problems. On the one hand, there are more viewers of Pakistani tales, more producers of newcomers as local cinemas on the other hand decline. The global streaming platforms are also introducing new competition among producers and distributors; in addition to the local ones. The Pakistani film industry in the media world has to devise means to adapt, survive and thrive in this digital era as the media world progresses (Tiwary, 2024).

1.3 Scientific Rationale

The emergence of the Over-the-Top (OTT) platforms has revolutionized the consumption of films and shows by the audiences all over the world. Through the internet, such platforms enable individuals to stream content at whatever time and place (Ejaz, 2022). This digital change has already been investigated in most of the developed countries along with its impact on the media industry. Nonetheless, there is hardly any study on the impact that this transition is having on such countries as Pakistan. This paper will attempt to close such a gap by discussing the way OTT platforms are expanding in Pakistan and the effects that this is having on the local film industry (Khan, Khan and Mukherjee, 2024).

OTT platforms in South Asia enabled the population to have better access to all kinds of content. In Pakistan, some of the shows that are released via OTT platforms have been positively recognized internationally but criticized and banned in their homeland. The development of digital content and sharing in the country is possible within a complex environment, as indicated by these cases (Haqqi, 2024).

Valuable theories can be applied to the situation in this study. Media convergence theory is one of them that describes the process of interference of traditional media, such as cinema, and new digital media. Traditional cinema has not been displaced in Pakistan, but its organizational pattern is forced to develop and evolve. This affects the manner in which films are produced, the expectations of the audiences, and revenue creation (Masood and Bilal, 2024).

The other theory which has been employed in this study is the uses and gratification theory that assists in understanding why users choose OTT. Most of the users love the fact that they can decide about what to watch, when, and on great variety of provided content. Most of these features are lacking in ordinary cinema (Haqqi, 2024).

Digital disruption is also utilized in this research and this is used to explain how new technology can disrupt and transform older industries. Sluggish growth and poor investment have been in existence in the film industry of Pakistan during the past years. It already faces the challenges of limited number of cinema screens, censorship, lower funding and poor policy support (Tiwary, 2024). The industry is particularly susceptible to the influence of the digital change due to these issues. This increases the industry exposure to digital change as well as opportunities of change and expansion.

Although OTT platforms open a plethora of opportunities, including freedom of creativity and novel forms of telling a story, not all members of the Pakistani population can do the same. Such and other issues such as poor access to internet, lack of freedom, and cultural factors render others unable to participate and reap the benefits of the digital transition. This brings out significant issues on fairness, copyrights of creativity and the future of film production in Pakistan (Masood and Bilal, 2024).

This research study is noteworthy since there are few research studies that concentrate on the media industry in Pakistan. It is also helpful to the individuals employed in media like the government officials, developers of platforms, and filmmakers (Shahzadi, 2024). It will make them realize the changes happening in the world today and make improved decisions to drive the future of digital media within the country. It points out to the necessity of stakeholders in Pakistan media industry to be proactive in adapting to the emerging global digital changes to remain competitive and sustainable.

1.4 Significance of the Research

There are several reasons as to why this study is important. It puts its attention on one of the most vivid trends nowadays the use of OTT platforms in Pakistan. There will be further expansion of the group of OTT users as the sizable proportion of the population continues to gain access to mobile internet. By realizing this change, the film industry in Pakistan will be able to meet international trends (Khan, Khan and Mukherjee, 2024).

The study brings out the changing audience habits. Simply creating a film is no longer sufficient and one hopes that people will attend movie houses. More demand-driven media is required by the audience. They also desire content that will represent their interests, life styles and values. Filmmakers can use such preferences to create better and more relevant contents (Haqqi, 2024).

The paper examines the issues that the film industry experiences in the shifting environment. Take, as an example, how the owners of cinemas cope with a decrease in the number of tickets sold? What is the competition that the producers face with the world content? These are not figurative problems and they need not be figurative solutions (Ahmed, 2024). The study will discuss the potential strategies to survive and to grow in the digital age.

The beneficial parts of this research will go to stakeholders who are involved in the media industry including policy makers, streaming organizations, producers, and content creators. It will also assist them in making content creation, financing and distribution in a digital world.

1.5 Aim, Objectives and Research Questions

1.5.1 Aim

- To explore the significance of OTT platforms in transforming content consumption in Pakistan and to analyze the key challenges faced by the Pakistani film industry in adapting to this digital shift.

1.5.2 Objective(s)

- To examine the rise and role of OTT platforms in Pakistan's media landscape.
- To assess how OTT platforms are influencing content creation, distribution, and audience preferences.
- To identify the major challenges confronting the Pakistani film industry in the context of digital disruption.
- To analyse how traditional film stakeholders are responding to the rise of OTT platforms.
- To suggest strategies for the Pakistani film industry to adapt and thrive in a digitally-driven ecosystem.

Research Question(s)

- What is the significance of OTT platforms in reshaping the Pakistani entertainment industry?
- How have audience consumption patterns changed with the rise of OTT platforms in Pakistan?
- What are the primary challenges faced by the Pakistani film industry in competing with or adapting to OTT platforms?
- In what ways can the Pakistani film industry integrate OTT platforms into its production and distribution models?

1.6 Structure of the Dissertation

In the dissertation, six (6) main chapters are identified. The chapters are structured in a way that makes the reader perceive the subject in a coherent manner.

Chapter 1: Introduction and Background

This chapter provides the introduction to the topic of the research. It responds to the aims, objectives and the research questions. It also gives the justification and importance of the study.

Chapter 2: Literature Review

This chapter will discuss what scholars have to say about OTT and digital media. It will examine both international and local, literature, which will single out important concepts, theories and knowledge gaps. The review will assist in contextualizing the existing research in a wider school of thought.

Chapter 3: Methodology

In this chapter, the manner the research was conducted will be explained. It will explain the research design, data collection instruments (like the surveys or interviews), method of sampling, and the way data analysis will be done. The selection of methodology will be done to provide an optimal answer to the research questions.

Chapter 4: Results and Findings

The outcomes of the research will be offered in this chapter. In case of the surveys or interviews, the summaries, tables, and graphs will be provided in this section in order to demonstrate what was found. It will dwell upon the experience that the participants have, their opinions and tendencies.

Chapter 5: Discussion

This chapter will describe the meaning of the results. It will be comparing the finding with literature findings obtained in previous researches. It shall also address how the findings answer the research questions and what it means back to the Pakistani film industry.

Chapter 6: Conclusion and Recommendations

This concluding chapter will give a summary of the entire research. It will reprise the key findings, report on the study limitations and present recommendations on future studies. Most importantly, it will provide specific suggestions on how the Pakistani film industry needs to modify and expand during the new OTT period.

1.7 Summary

The manner, in which the population accesses content (Movies/Dramas etc) in Pakistan, is evolving. The use of OTT platforms is picking up, particularly, in younger audiences. All this is altering the production, distribution, and consumption of content. On the traditional film industry, there are numerous effects of this good and bad (Haqqi, Khan and Naveed, 2025).

The chapter has presented the theme, and provided a reason(s) as to why it deserves a study. It has provided clear aim, objectives and research questions. It also gave the practical and scientific purpose of making the research. Finally, it outlined how the dissertation was supposed to be structured.

The subsequent chapters will delve further into the literature, methods of research, research findings as well as the directions to look into in the future. It is my hope at the outset that by the end, this research will equip useful information which can guide the Pakistani film industry to appreciate and exploit the OTT revolution.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The last few years have seen profound transformation of the international entertainment sector because of the proliferation of online streaming systems, also known as Over-the-Top (OTT) services. These sites present material to the receivers by the medium of the internet, cutting out the conventional and cinematic distribution networks (Kim, 2025). The evolution has transformed the manner in which people access movies, television shows, documentaries and other audio-visual contents. The audience is not compelled to follow particular schedules of cinemas or television timing. Instead, they are able to consume the content of their desire and as per their wish at wherever location as long as they are connected to the internet (Salam and Salam-Salmaoui, 2025).

Pakistani OTTs are struggling to survive. Pakistani content is also displayed in big services such as Netflix and Amazon Prime and therefore people use them instead because they contain more content, high quality and are easily accessible (ur Rehman and Hafeez, 2025; Verma and Yadav, 2023). The local platforms also do not have such funds to create content as do not want to compete with the technology of their global colleagues. Simply that there is poor internet connectivity in many regions yet, through piracy, people tend to watch without paying. The cultural prohibitions and censorship also restrict the things that local platform could display and it becomes difficult to expand or even gain an authentic viewership (Mishra, Aithal and Iyer, 2023). This makes local OTT platforms not only compete with the global giants but also with the infrastructural issues and cultural restrictions, which are tight in these markets.

According to Nizami (2023), this change depicts a complicated image in case of the Pakistani film market. Under one hand, OTT services have the potential to offer new outlets of creative expression, an expanded reach, and a direct access with the audience (Nizami, 2023). Conversely, they create competition that dislodges conventional sources of revenue in addition to the established business models. Such platforms also come along with some cultural and regulatory inquiries. The local industry has to come up with ways of adopting change without losing its identity or the people that comprise the mainstream of the audience (Mishra, Aithal and Iyer, 2023).

This literature review seeks to discuss the importance of OTT platforms in the Pakistani setting and focus on the primary issues that the film industry needs to overcome with this digital shift (Suman and Kapoor, 2024). The review will speak about emergence of the OTT services, their impact on content consumption and production, the challenges they pose to Pakistani filmmakers and how the other stakeholders of the Lollywood are tackling the challenges. It highlights how the emergence of the OTT is changing the content creation and consumption in Pakistan and creating intricate problems to those in the film industry and players.

2.2 Theoretical Framework

In this study, a number of theoretical perspectives are drawn to gain insight on the importance of the OTT platforms in Pakistan and the impact they have on the local film industry.

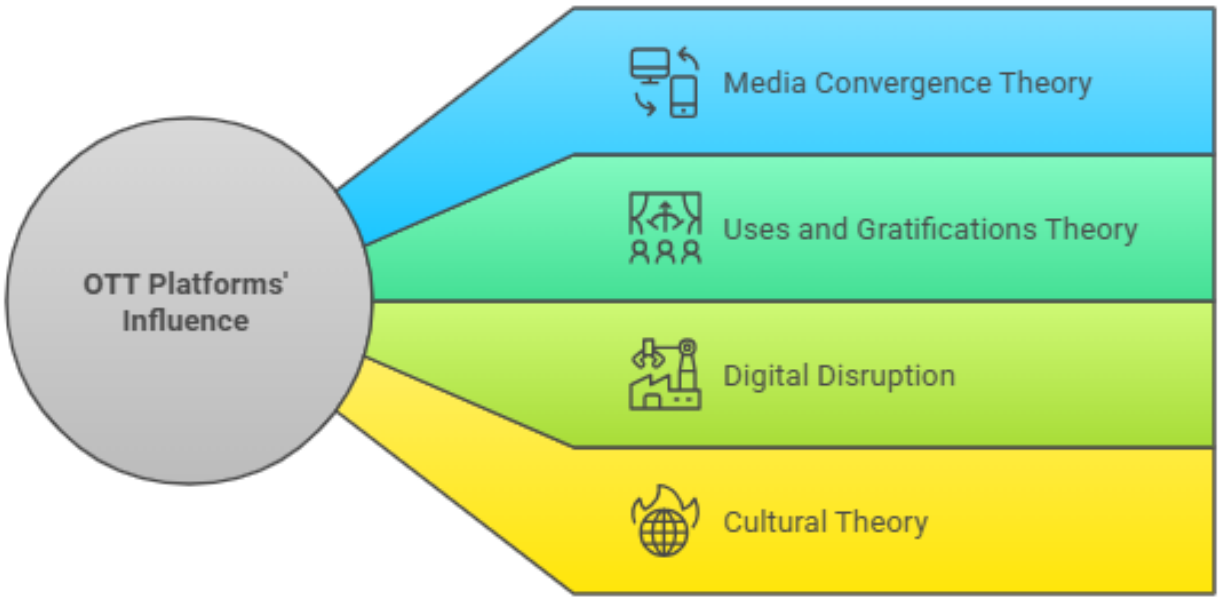


Figure 2 Theoretical Framework

The Media Convergence Theory portrays the evidence of the way traditional media and digital media relate, coincide, and develop. In the Pakistani case, streaming platforms do not kill cinema and television but rather shape them in a new way (Waheed and Aamir, 2024). This convergence translates that consumer are able to access the same content in many variations and using many forms of devices, at the same time creators find themselves requiring adjustment of their approach to production and delivery strategies to accommodate both legacy and digital systems (Zhongyu and Hashim, 2025).

According to Khan, Akbar and Zafar (2022), the Uses and Gratifications Theory also assists in understanding the preferences of the audiences to switch to OTT platforms rather than traditional media. The audiences are inspired by the control OTT service provides over viewing content, time and mode. Customisation, convenience and versatility are good lures to audience behaviour especially among the younger generation in Pakistan. The focus of this theory is on how society was moving away from passive consumption of entertainment, with content controlled by the broadcasters, and into a state of active choice by the viewers who tailor their own forms of entertainment (Parveen, Tariq and Siddiqui, 2015).

The other convenient construct is the concept of the Digital Disruption. Digital disruption happens when the workings of industries get transformed radically due to the introduction of new technologies accompanied by the marginalization of old players. The weaknesses of the film industry in Pakistan such as restricted facilities, low growth and use of old distribution patterns renders it susceptible to OTT platforms intrusion (Ahsan, Hussain and Nasir, 2024). The platforms have introduced innovative ways of delivering content that does not have to go through conventional bottlenecks, an aspect that has compelled the industry to reconsider its processes.

The Cultural Theory is pertinent in case of tension between the global content and local content (Sengupta et al., 2025). Other international productions encourage the audience expectations and tastes, though it may cause cultural friction since content opposes local values. The globalization-local cultural

identity matrix is pivotal to the picture of potential and threats to the Pakistani film industry of the OTT era (Sengupta et al., 2025).

2.3 Overview of OTT Platforms

Over-the-Top (OTT) services are Internet-based services that provide video content to people without the use of the traditional cable, satellite, or broadcast television delivery systems. They are available on smartphones, smart televisions, laptops, tablets, and even gaming systems which means the user is able to view what they please anytime (Abbasi and Zulfiqar, n.d.). The entry of streaming masters, such as Netflix, Amazon Prime Video, Disney+ and Apple TV+, has shaken up the entertainment realm, and even niche actors such as Zee5, SonyLIV and Voot have a culturally and linguistically specific outreach (Zehra and Shahid, 2024).

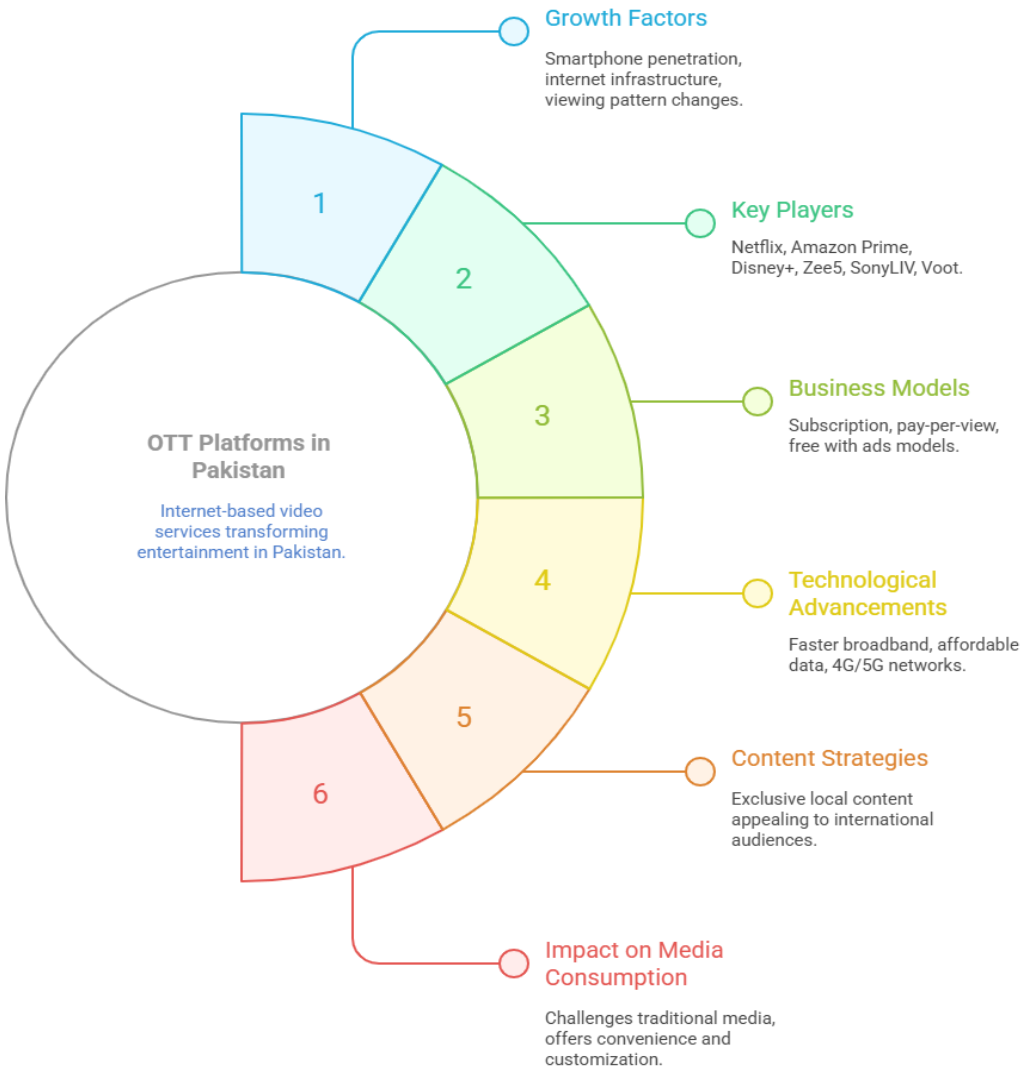


Figure 3 Exploring the Dimensions of OTT Platforms in Pakistan

As stated by Padrutt (2022), the OTT market in Pakistan is experiencing a soaring growth rate due to a spurt in combination of growing penetration of smartphones, better internet infrastructure and changing television viewing patterns. Coupled with foreign services, there are several homegrown services most of which provide to have exclusive content that appeals to the local customers. Among them are Tapmad, specialized in live sports and entertainment; ARY ZAP, the streaming of shows on the ARY network; SeePrime, that produces original short films; StarzPlay by Cinepax, that combines Hollywood titles with Pakistani productions; Tamasha, which has live television and dramas; SHOQ, focused on quality entertainment; Nashpati Prime, which is creatively and experimentally oriented; Myco, which allows the user to experience live streaming and interactive capabilities; and UrduFlix, which supplies Urdu-language originals (Shan, 2023).

The study by Suman and Kapoor (2024) stated that on-demand is one of the key characteristics of the OTT platforms that liberate the viewers of the time-based programming schedule. This kind of backbone and personal suggestions give the viewer the choice of what they want to watch. Each platform can have different business models (subscription-based (SVOD), pay-per-view (TVOD), or free with advertisements (AVOD)), being able to reach distinct groups of the audience, such as premium users and those who would like to entertain themselves cost-free. This indicates how OTT platforms offer extensive viewing and increase accessibility with flexible options and business strategies to meet diverse audience demands.

There has been advancement in technology which has contributed considerably to OTT uptake. With the development of even faster broadband connections, with affordable data packages, good video compression and with 4G and 5G networks deployed, uninterrupted streaming is now possible by millions of users. Such enhancements have also paved the way to higher resolution video, such as HD and 4K even in markets that had a less than rich infrastructure (Nizami, 2023).

The other principal OTT motor of expansion is unique content. The majority of the Pakistani platforms are becoming interested in investing in such exclusive series, films, and documentaries, which demonstrate local culture, traditions, and social problems, but still, they are popular with international audiences (ur Rehman and Hafeez, 2025). Such bimodality enables them to reach new audiences across borders and win an international audience.

OTT is a new radical change in the media consumption in Pakistan (Parveen, Tariq and Siddiqui, 2015). They question the sovereignty of conventional cinemas and broadcasting channels in terms of providing convenience, diversity, and customisation. With the improvement of access to the internet, the position of OTT in the development of the country in relation to the entertainment industry is only becoming stronger (Ahsan, Hussain and Nasir, 2024).

2.4 Struggles and Competitive Challenges of Pakistani OTT Platforms

According to Padrutt (2022), although the digital entertainment sector in Pakistan has experienced impressive development over the last decade, domestic OTT services still have a hard time maintaining a competitive presence and staying relevant to viewers. Despite the rising internet penetration, cheaper smartphone devices, and alluring smartphone data bundles, which have made streaming services available to the masses (Abbass, Khaliq and Khan, 2020), the opportunities have been highly exploited by foreign streaming giants like Netflix and Amazon Prime as opposed to local streaming providers.

As stated by Waheed and Aamir (2024), it is the access to Pakistani content to the global platforms which is one of the most burning problems. The current trend to produce or license popular dramas,

films and web series, what appeared above as a possible local advantage, is the reason why a local advantage may not last long. To audiences, it implies the ease of being able to access international and home entertainment under a single subscription with generally superior streaming quality, more compatible devices and a more refined user interface. In case of local platforms, it is dissapointing their algo advantage and making subscriber retention harder.

Local streaming sites like Tapmad, Tamasha, SHOQ, SeePrime and UrduFlix have been trying to localise the contents and match it to the regional tastes by providing live sports, web series in the Urdu languages and exclusive projects (Zhongyu and Hashim, 2025; Parveen, Tariq and Siddiqui, 2015). Nevertheless, they work in harsh market environments. Internet penetration in rural regions is quite spotty, the price of the subscription has been a restrictive factor in the price-conscious market, and piracy still interferes with profitability (Shan, 2023). In addition, cultural sensitivities, regulation, and censorship-related laws may reduce creative freedom and reduce the capabilities of local creatives to experiment with varied ways of telling stories (Waheed and Aamir, 2024).

To these challenges, one can add the issue of resource disparity between local and international services. Global platforms have gallons of money, sophisticated algorithms, better marketing, more content and a much, much larger addressable market. As a consequence, they cannot boss over related agencies in the fields of both what and how, fully solidifying their position of power in the market (Waheed and Aamir, 2024).

In their study, Ahsan, Hussain and Nasir (2024), stated that challenges of Pakistani OTT industries are not only technological, or financial. They also concern the way human beings view and select what they watch. A large number of audiences use international sites since they can acquire Pakistani content and foreign content together (Ahsan, Hussain and Nasir, 2024).

The other challenge is that other firms in the world are able to invest a lot in advertising and manufacturing. They can afford large-budgets productions, improved actors and improved filming machinery (Waheed and Aamir, 2024). Local by contrast can have much smaller budgets and this can be reflected in the lack of professional aspects of the content. Although the stories may be good, the audiences may judge them against international shows and wish to see the same kind (Ahsan, Hussain and Nasir, 2024).

The other large issue is piracy. A significant number of individuals in Pakistan would rather watch pirated free versions of shows rather than to subscribe them. This complicates it further in the sense that local platforms do not earn enough funds to better their services (Waheed and Aamir, 2024).

Nevertheless, a course of action can be found. Pakistani OTT platforms have an opportunity to spend more time on telling stories about peculiarities of other cultures which are not shared on international platforms. They may also afford to be less strict in the mean prices of their subscription packages or partnering with the telecommunication corporations to give low-priced packages. By putting these issues to rest, they are in a stronger position of surviving long term (Shan, 2023).

2.5 Impact of OTT Platforms on Content Consumption

According to Zehra and Shahid (2024), the entry of the Pakistani market transformed the way people watch entertaining content offered by the OTT platforms. The general way that film viewing is practiced in Pakistan is that the restricted options available to moviegoers were either going to the cinema to watch upcoming releases, tuning in to watch predetermined programmes on the television, or buying

films and series on DVD. This type limited the viewing to time, form, and location. Most of these restrictions are eliminated by the OTT platforms (Salam and Salam-Salmaoui, 2025).

One of the most evident changes has been the rise in the viewing on-demand (Salam and Salam-Salmaoui, 2025). Pakistani viewers can also enjoy movies and series according to their own convenience and not synced to the programmer of the cinema or television timings. Such flexibility has been especially attractive to younger audiences, school-going children and professionals who can make flexibility schedules and would like to enjoy entertainment when they are convenient (Zehra and Shahid, 2024).

The OTT services also contributed to the development of binge behaviours as people watch more than a single episode of a programme (Mishra, Aithal and Iyer, 2023). This practice transforms the form of the story experiences and talks. Rather than sitting around and waiting another week to see the following episode, viewers get to watch a whole season in a comparatively small amount of time resulting in what can be described as a more immediate response along with social media chatter. This aspect has also transcended into the nature of content creation in terms of narrative structure where the authors have placed greater importance on continuity and cliffhangers to sustain interest (Ahsan, Hussain and Nasir, 2024).

The other great change is that of being exposed to international content. Through OTT, the Pakistani people can now enjoy foreign content as they can watch Hollywood blockbusters and Korean dramas, Turkish shows, and independent films in Europe (Padrutt, 2022). This has opened out culture and has exposed audiences to new modes of storytelling, new genres and new standards of production. Since this exposure creates richness in viewing, it also creates a pressure on the local productions as one can expect that local productions may not fail in terms of quality as production in the other parts is of high quality (Ahsan, Hussain and Nasir, 2024).

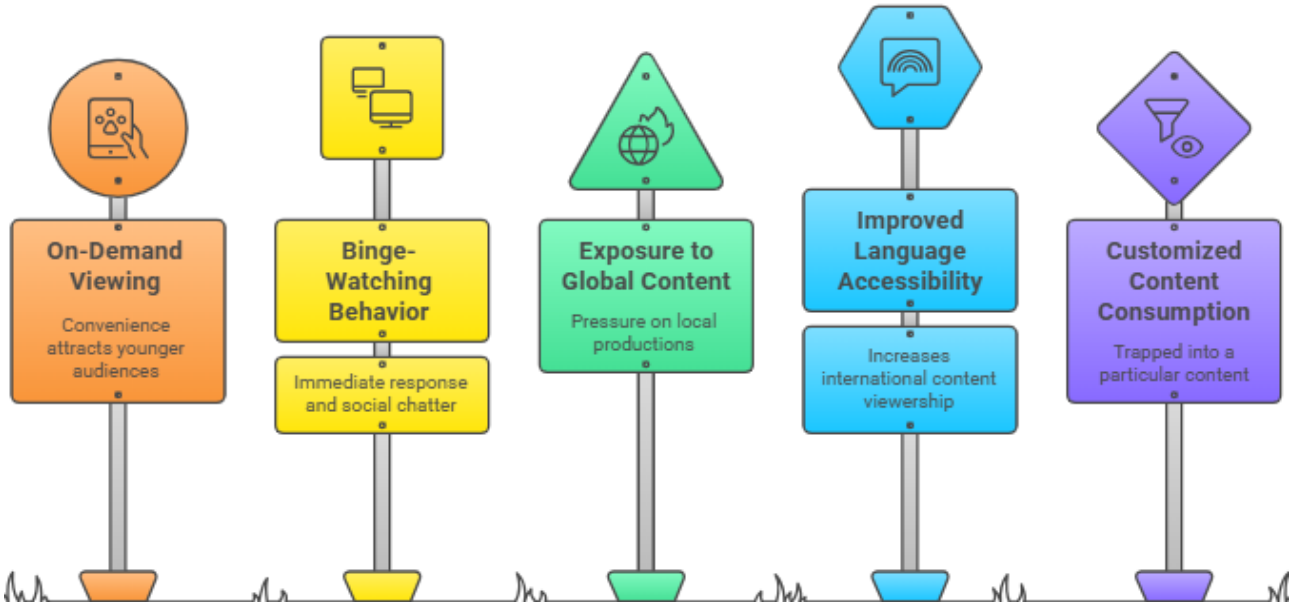


Figure 4 OTT Platforms Reshaping Content Consumption;
SOURCE: (Parveen, Tariq and Siddiqui, 2015)

There is also this improved accessibility of language. Most of the OTT platforms have subtitles and multi-lingual dubbing technologies as well in Urdu and English, largely increasing the viewership of the

international content by Pakistani consumers. Once Pakistani content is released on international OTT, viewers abroad can access it especially in prior diaspora communities. This opens up possibilities of cross culture exchange and the exposure of the Pakistani filmmakers at international levels (Khan, Akbar and Zafar, 2022).

OTT has customised the consumption of the content with the help of recommendation algorithms. These platforms make recommendations based on viewing history and preferences and recommend movies and shows based on personal inclinations (ur Rehman and Hafeez, 2025). Such personalisation was unattainable in the world of classic cinema watching or television viewing and this has led to increased involvement and customer satisfaction. But also, it implies that audiences will get trapped into a particular type of content and may miss other forms of content without seeing them (Parveen, Tariq and Siddiqui, 2015).

2.6 Impact on Content Creation and Distribution

In their study, Parveen, Tariq and Siddiqui (2015), stated that the impact on content by OTTs is a lot in Pakistan. Under the traditional pattern, the filmmaker is forced to be mindful of the limitations of cinema viewing, including the heavy effect of the censorship standards, the insufficient number of hours to screen the films, and the necessity to target the large number of audiences to ride to the maximum number of purchases (Parveen, Tariq and Siddiqui, 2015). OTTs are, in turn, less controlling for creative freedom. Filmmakers have an opportunity to work on genre-specific films, novel forms of narration, and even subjects of social concern that cannot enter the big screen channels of cinemas or reach the mainstream viewership (Mishra, Aithal and Iyer, 2023).

The development of web series production in Pakistan is one of the most obvious ones. The online-oriented formats of these series are associated with exploration of the unorthodox form and subject matter that is not commonly permeable to cinema (ur Rehman and Hafeez, 2025). They can touch on current social problems, investigate youth culture, or deal in character pieces without the considerations of having to conform to a two-hour feature (Zehra and Shahid, 2024).

The OTT platforms also give the creators a new channel to earn. Rather than having to depend on the box office number, filmmakers now have the flexibility of monetising their work by using subscription commitments, advertisements or licence royalties. This will help in the diversification of the business against relying on movies which is unreliable especially considering the low number of cinema screens within Pakistan (Tariq et al., 2021)

They have also made distribution to be more flexible. The process of releasing a movie via an OTT platform negates the logistical issue of booking a theatre in order to release a film, when cinema halls are booked out through peak seasons with big-expenditure movies (Shahid and Zehra, n.d.). It also enables them to release at the same time all over the world making the Pakistani products accessible to international audiences as well as the domestic ones. This is especially key in concentrating on foreign markets where Pakistani movies may not even be released in cinemas (Ahsan, Hussain and Nasir, 2024).

The next influence is the possibility of the viewer reaction and involvement. Users in OTT platforms can rate and comment on the content, and share the same in social media (ur Rehman and Hafeez, 2025). This direct contact of creators with their audiences can affect the development of future projects as well as help film directors know which things are appreciated by the viewers. Nevertheless, it also can reveal authors to the presence of online criticism and demands to comply with the preferences of the populace instead of art beauty (Mishra, Aithal and Iyer, 2023).

Going by the quality of production, OTT-related competition was the driving factor that urged legislation in Pakistan to invest in better cinematography, sound design, and visual effects. The audiences that are accustomed to the production of high-quality content internationally demand the same quality on local content (Nizami, 2023). This has prompted some of the production houses to replace their equipment, employ more specialised crew members and turn to more sophisticated post-production processes. Though this enhances overall quality, it also raises production cost and this can be a setback to smaller studios or independent filmmakers (Zehra and Shahid, 2024).

2.7 Challenges Faced by the Pakistani Film Industry

Salam and Salam-Salmaoui (2025), stated that, although there are numerous opportunities with the OTT platforms, there are also critical challenges posed to the Pakistani film industry. These difficulties could be summarized as economic, structural, cultural and regulatory problems, which impact the capacity of the industry to respond to the digital transitioning (Salam and Salam-Salmaoui, 2025).

The loss of cinema revenue can be referred to as one of the most demanding difficulties. With more and more viewers switching to streaming media sites, active cinemas in Pakistan have not managed to revive their operations to the levels prevailing before the digital era. To most film producers, their main earning is through box office sales and a drop in footfall will have a direct hit on profits. Smaller productions find this especially problematic, since smaller productions already struggle with getting screen time, which is occupied largely by larger and many times foreign productions (Abbasi and Zulfiqar, n.d.).

The other economic strain is the increase in the price of production. Filmmakers in Pakistan should invest in better quality equipment, experienced people and post production tools in order to stand a chance against the foreign OTT (Sengupta et al., 2025). This lifts the standards of production but also exposes producers to greater financial risk particularly since the unaffiliated producers may not access large financial resources. Such investments cannot be sustainable in the long run when the returns are not strong (Sengupta et al., 2025).

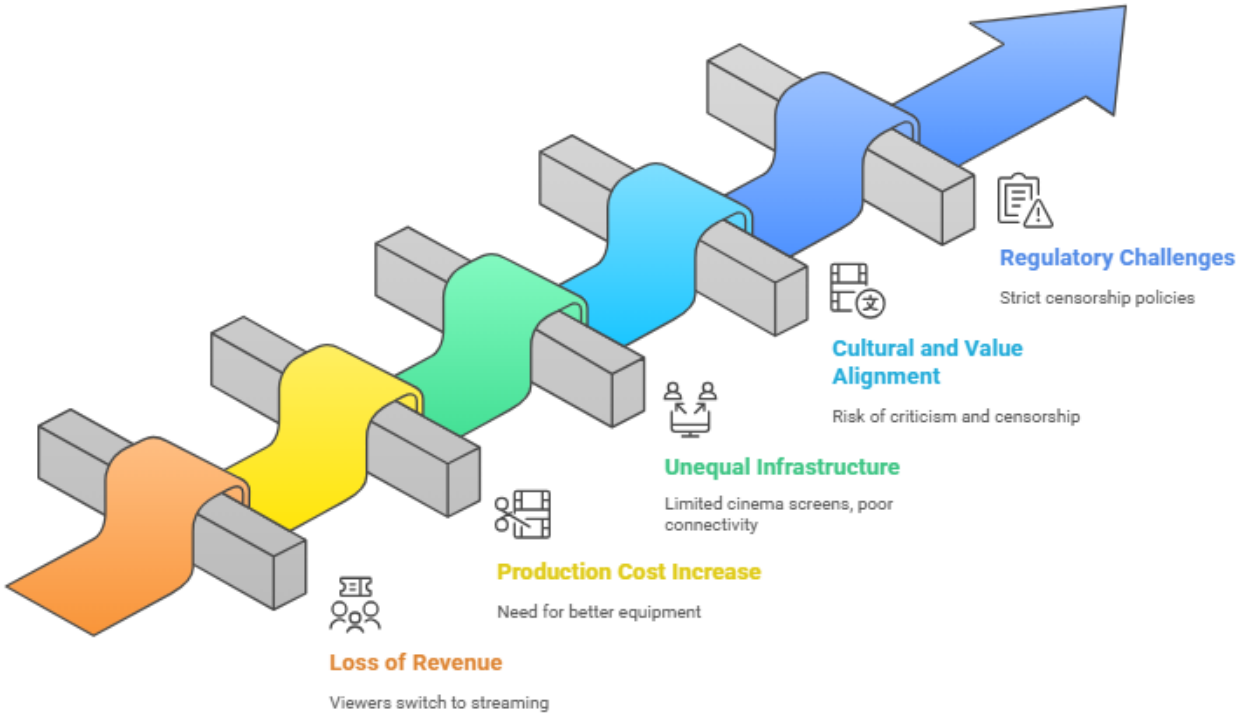


Figure 5 Pakistani Film Industry's Stifled Potential; SOURCE: (Mishra, Aithal and Iyer, 2023)

The film industry in Pakistan has an acute problem of few cinema screens and problems with unequal distribution infrastructure. Access to cinemas is scarce in most smaller cities and in the country (Mishra, Aithal and Iyer, 2023). Though technically these geographical limitations could be beaten using OTT services, the fact remains that due to poor internet connectivity in rural areas, the vast majority of the citizens of this country are not able to easily access high-quality streaming content. This divides the market such that cinema can reach out to fewer people and the OTT can reach a limited number of people (Sengupta et al., 2025).

OTT platforms do not always align with other cultures and values due to traditional tendencies. Recipients of content that represents a critique to the conservative opinion or cover more delicate matters may arouse criticism, street protests or even censorship. Although that might not prevent the consumption of such material by the audience via less official channels, it poses a wary atmosphere to the moviemakers. They might censor themselves so that they do not run into controversy, which restricts the variety of stories available in the Pakistani context (Ahsan, Hussain and Nasir, 2024).

Major role is also played by regulatory challenges. Pakistan also has strict censorship policies on the Pakistani film industry and although OTT platforms were initially freer, there has been a rise in the application of regulation on the online entertainment industry. This brings confusion on the part of those generating content since materials certified as good to be released can be restricted or take down in future. There is also lack of copyright protection in Pakistan and the benefit of both movie releases in theatre and on OTT application is hindered by this issue of piracy (Khan, Akbar and Zafar, 2022).

Another reason is competition presented by foreign platforms. World class OTT players such as Netflix and Amazon Prime offers substantial budgets, excellent marketing techniques and massive content. They have the potential to capture Pakistani viewers using high standard foreign productions as well as commissioning some few local projects (Zhongyu and Hashim, 2025). This poses a dual challenge to the domestic producers who have to battle just to become noticed by the audience as well as depending on the same avenues to make potential deals towards distribution.

There are the issue of the shifting audience demands. Viewing global contents has led to the Pakistani audience being more discerning as they no longer want to watch a good story; also wanting professionally produced content. Even though this increases the quality level of the industry, it subjects the filmmakers to stress to perform to the same level as the international standards using fewer resources (Abbasi and Zulfiqar, n.d.).

2.8 Responses from Traditional Film Stakeholders

The study by Khan, Akbar and Zafar (2022), affirms that due to the sudden increase in OTT services, different players in the Pakistani film industry have started re-strategizing. Such stakeholders are the film-makers, the producers, the distributors, cinema owners as well as the policymakers.

Other film makers turn to OTT platforms as an additional distribution channel. They no longer take chances by only depending on theatrical releases and instead, they produce projects of the streaming audiences. Some of the formats which have proven to be successful in OTT include Web series, short films and niche documentaries. The themes and styles that would not be successful in the box office environment may be exploited by the filmmakers aimed more at the targeted formats, which can employ loyal online audiences (Mishra, Aithal and Iyer, 2023).

Manufacturers have also gone on to negotiate licensing deals with local and global OTT services (Ahsan, Hussain and Nasir, 2024). Such receipts have the capability of yielding predictable income

which removes the economic risk of movie releases. As an example, a film can premiere on a worldwide platform and at the same time be served on a regional service, which means having both domestic and global coverage (Suman and Kapoor, 2024).

Distributors are considering how they too can be pertinent in the age of the digital. Traditionally, they would deal with real prints and advertisement campaigns and film programming (Verma and Yadav, 2023). In the current times, some of the individuals have even gone ahead to online distribution; they can act as a middleman between the creators of movies and streaming companies. It will require the development of new knowledge in agreement facilitation, content marketing and understanding people (Suman and Kapoor, 2024).

To maintain customers, cinema owners have been compelled to come up with innovations. To provide a facility that OTT platforms cannot match, some facilities have been upgraded to include superior seating, sound systems and 3D projection. Flexible pricing and special event screenings as well as streaming service partnerships in the form of hybrid releases have also been tried by others. The changes, however, involve investment which itself is difficult to achieve among the smaller cinema chains (Ahsan, Hussain and Nasir, 2024).

Regulation of OTT content with regard to intellectual property protection and online distribution rights is one of the issues that is currently being discussed by policymakers. Although it makes sense to consider certain rules in terms of protecting the cultures and preventing hazardous materials, there are other regulations concerning the reinforcement of copyright to minimize piracy. Nevertheless, there is still a controversial question regarding the regulation and free creativity (Tariq et al., 2021).

Significantly, a lot of the legacy, stakeholder-OTT partnerships are being made. As an example, a movie might release its cinema run to show prestige and publicity and OTT release to cover more people. This mixed strategy recognises that both cinemas and digital platforms have different advantages and these differences could be used to complement each other as opposed to fully substituting each other (Abbass, Khaliq and Khan, 2020).

2.9 Opportunities Offered by OTT Platforms

Prior literatures stated that the emergence of OTT services poses a lot of challenges but it also emerged with a broad horizon of possibilities in the Pakistani film industry. When capitalised on properly the opportunities may contribute to the development, modernisation and reaching of new audiences by the industry both nationally and internationally (Khan, Akbar and Zafar, 2022).

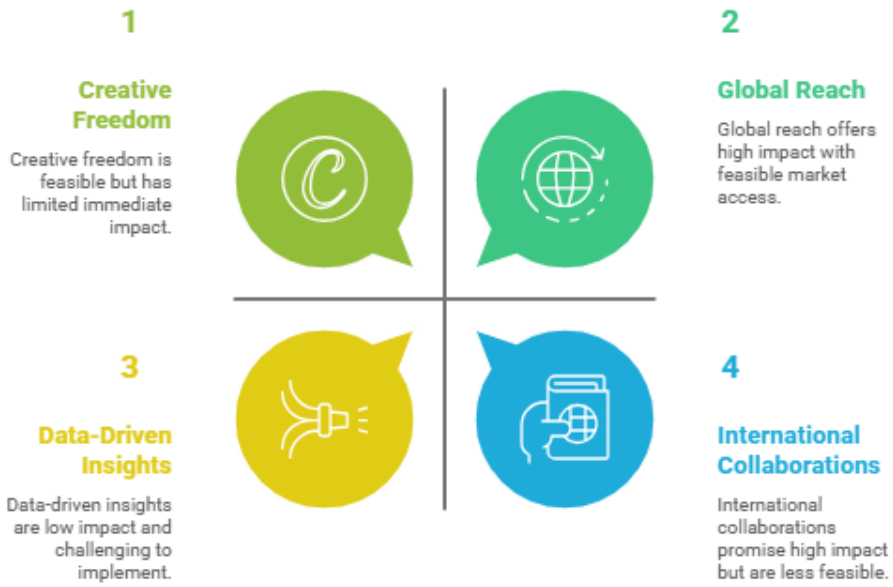


Figure 6 Opportunities in OTT Platforms for Pakistani Film Industry; SOURCE: (Mishra, Aithal and Iyer, 2023)

Global reach is one of the most interesting opportunities. Compared to the cinemas that require physical presence and direct access to local viewers, OTT platforms have the potential to show Pakistani movies to global markets fast enough. This is especially good to the vast Pakistani diaspora in Europe like in the United Kingdom, Canada and the Gulf states. Through these foreign audiences, filmmakers will be able to serve those consumers and create a revenue without the expenses incurred regarding overseas theatrical release of the film (Suman and Kapoor, 2024).

The other possibility is situated in freedom of creativity. The freedom can allow the filmmakers greater control over their films than in the theatres where a film may be controlled by censorship practices, commercial value viability and mass appeal may restrict narrative options. There is space on streaming sites to host various genre material, fringe style narratives and even films that feed a niche audience. This enables it to depict themes and issues that may go unrepresented in commercial film scene (Zhongyu and Hashim, 2025).

As well, OTT services provide information on the data-driven tastes of the audiences. Streaming services keep great statistics in terms of audience behaviour, e.g., which programs are the most appealing, how long people watch, and what genres are most popular. Such information can be utilized by filmmakers and producers to create content that would seem more appealing to their target audiences. Such feedback loop was much less available in the cinemas-based model, where one only measured success based on tickets sold (Parveen, Tariq and Siddiqui, 2015).

OTT platforms grant a low-entry barrier access to the market by new and independent filmmakers. Small studios and individual creators not having to compete over expensive cinema slot or having to distribute the product physically can now show their work online and achieve visibility (Sengupta et al., 2025). Sometimes the success of the virality on the online platforms has resulted in mainstream recognition and ideas to work on a larger scale (Salam and Salam-Salmaoui, 2025).

Another new opportunity is more collaborations between international and local production teams. The global leader of the OTT markets is investing additional efforts in regional original products. This may

bring about co-production collaborations that merge territorial narration and foreign finances, skills and technology. These unions do not only result in an increase in the quality of production, but in the training of local crews in new filmmaking (Sengupta et al., 2025).

A major strength is the possibility of monetising content subsequently. This is unlike in cinema releases which earn the bulk of their proceeds during the initial period of the release, content on OTT earns by subscriptions, pay-per-view, or advertisement long after its premiere (Verma and Yadav, 2023). Its long-tail model will make the movies and series find new consumers several months or even years after the premiere (Sengupta et al., 2025).

2.10 Research Gap

Despite an increasing body of international research on the effects of OTT platforms, much of it covers the North American, European and Asian markets, including in India and South Korea. The literature in this research area is comparatively slim regarding the scope of OTT services transforming the film establishment in Pakistan. Previous research into the media environment in Pakistan has either concentrated on television viewing or movie theatre attendance, or regulatory matters, and has not probed very much into the role of streaming platforms (Sengupta et al., 2025).

Research that delves into the two-sided nature of OTT effect there is also none to speak of, that is, on the one hand, there is the potential of creative growth and global audience but on the other hand, there is the apparent loss of legacy income and perhaps cultures as well. Although some commentaries have identified each of these factors alone, none of them have considered them in a comprehensive manner (Salam and Salam-Salmaoui, 2025).

Additionally, not much concern has been given to the reaction of the industries stakeholder in Pakistan. There is under-coverage of what the cinema makers, cinema owners, producers and policy makers are, or not, doing to adapt to OTT revolution. Such responses are important to understand so as to develop strategies that enable the industry to survive and develop in an environment that is digital (Ahsan, Hussain and Nasir, 2024).

There is also the gap in the audience point of view. Despite the market and anecdotal data indicating that OTT services, in fact, become more popular with the Pakistani audiences, the vast majority of academic research on the matter does not exist, and hardly any of the scholarly work on the matter investigates the impact of the shift on viewing patterns, genre preferences and overall attitude towards local and foreign content (Mishra, Aithal and Iyer, 2023).

Analysis on regulatory and policy dimension within the Pakistani context is done largely insufficiently. The issue of censorship, intellectual property, and digital governance is even more pertinent to the increasing strength of streaming services. The further academic investigation of these regulatory frameworks evolution and the extent to which it may assist the industry in adapting or constraining its potential adaptation is limited (Kim, 2025).

2.11 Summary

OTT has turned out to be a significant global player in the consumer media consumption landscape, and its increase in Pakistan is geometrising the process of enhancing entertainment in the country. The latter, including Netflix, Amazon Prime, and local services, present an opportunity to a wide range of consumers due to their convenience, the variety of contents, and the ability to view when user wish since they limit the constraints of cinema and television. In Pakistan, access to the internet, the use of

smartphones, and cheap data have catalyzed the use of OTT especially among youth. This indicates the trends of the rapid penetration of OTT platforms among the young people of Pakistan due to growing internet accessibility, affordability of data, and the use of smartphones.

Where OTT channels appear to be leading new opportunities to the filmmakers enabling them to reach broader and more international audiences, they pose severe threats to the Pakistani film sector. Cinemas experience a lack of attendance as the traditional producers cannot win against the high levels of production and international distribution of international OTT content. Other concerns such as piracy, small budgets, poor infrastructures, and lack of government support are other complications making the industry even worse.

Nevertheless, OTT platforms allow to carve out a niche of innovative storytelling, niche and culture-representing content. Local filmmakers are able to test new form of communique and find the audience without being dependent on distribution channels in cinemas. Nonetheless, it requires further study because it is necessary to comprehend how the film industry in Pakistan can follow the strategic process of adaptation to the OTT revolution without losing cultural identity and the sustainability of growth in this altered digital landscape.

CHAPTER 3: METHODOLOGY

3.1 Introduction

This chapter presents the methods used in carrying out the research used in this study. The paper is devoted to the significance of OTT platforms and the issues the Pakistani film industry has to struggle with. The study was structured in such a manner that the findings will be consistent and reliable enough not to be biased.

Since the research topic is primarily the viewing behaviour of media consumers, quantitative research design was chosen. This methodology only looks at figures and quantifiable data. The study has not taken the use of interviews or personal opinions but rather proper surveys using a structure. These questionnaires were distributed to the Pakistani OTT viewers to find out information about viewing practices, preferences and attitude towards the OTT platforms as well as cinema (Pattanay, n.d.).

The surveys allowed gathering the information about the number of hours the people spend on OTT platforms, the kind of content they prefer, their frequency of cinema attendance and their attitudes toward the cost- and quality-related issues of the streaming services. These numerical results allowed determining some definite trends in media consumption in Pakistan. Administration of surveys also provided responses of many individuals which enhanced the reliability and generalisability of results.

This chapter justifies the choice of the quantitative method and a reason as to why the research should be designed the way it is. It explains then participants who have undertaken the surveys, the material and tools in which implementation of the survey is done, and the procedure used in the research. It also provides the ethical only to mention the most obvious reasons some of the data was analysed in various ways in order to provide meaningful results.

3.2 Research Design

A quantitative research method was applied in conducting the study. This implies that it was mainly on the figures, statistics and quantifiable facts and not on opinions or personal lives. Quantitative research was selected to answer the following questions since it is the most helpful in understanding large populations and identifying any universal trends in their behaviour (Gupta and Singharia, 2021).

A survey questionnaire was the main instrument of this research. These surveys were administered to OTT-users in Pakistan. The questions they were asked concerned the amount of time they spend on OTT platforms, the nature of content they enjoy and the frequency with which they attend movies theatres in comparison to watching movies at the comfort of their homes. Others included quality of OTT services, accessibility of services and cost. By gathering such data, one could determine what the majority of people like or dislike about OTT platforms (Dar, Singh and Kumar, n.d.).

The findings assisted in revealing explicit trends. Specifically, the information indicated the proportion of individuals who give priority to OTT TV as opposed to the cinema, the typical number of hours enjoying online, and the position transferred to foreign series over a local one. It also demonstrated that the use of internet, smartphones and cheaper internet packages are becoming popular among the youth in Pakistan.

Since only quantitative data were used in the research, their results can be deemed as reliable and generalisable. This means that the findings cannot only act to represent one group of individuals but can capture the bigger picture of society. Surveys allowed comparing the answers of many people and identifying general trends that could not be observed through personal interviews (Yaqoub, Khan and Tanveer, 2022).

The quantitative approach made the research easy, straightforward, and powerful in demonstrating how OTT platforms are transforming media consumption in Pakistan.

3.3 Participants

The respondents used in this study were selected meticulously to ensure that the responses collected really portrays the views of the producers and the viewers of the movie content. The participants included two key groups, i.e., *Pakistani filmmakers/industry experts and Pakistani OTT consumers.*

The research also included Pakistani filmmakers and media professionals in the the survey. These consisted of directors, producers, scriptwriters, critics and OTT platform representatives. Purposive sampling was used to choose them whereby they were selected since they had direct experience of working in or analysing the film and media industry. The fact that they were included in the study was critical since they could deliver first-hand experiences of how the emergence of OTT platforms has affected the Pakistan cinema. Their perspectives also illuminate the opportunities, challenges and long-time consequences of such change (Ahmed, 2024).

The second category of the respondents, or 100 respondents, were OTT platforms consumers who reside in Pakistan. These respondents were visiting members, because she has visited any platform periodically (Netflix, Amazon Prime, Zee5, Tapmad, and UrduFlix). They were aged between eighteen and forty-five and both males and females were included. This group of participants was contacted primarily through social networking groups, Facebook, Instagram, and WhatsApp that were related to entertainment and media. In this group purposive and convenience sampling was adopted, that is, the participants were chosen not only due to their relevancy to the research question but also because of their convenience and availability to answer to the research (Yaqoub, Jingwu and Ambekar, 2024).

Both groups were not too large or too small. The number of filmmakers and consumers used in this study, both in thirty and fifty respectively, provided representative work in that it was adequate to provide meaningful analysis of the study, and at the same time be pragmatic in terms of time and resources allocated to this study. It is thanks to this balance that the voices of ordinary users of OTT platforms could be compared to the voice of professionals (Al-Nassiri, 2021).

3.4 Materials and Apparatus

Various tools and materials have been utilized in collecting data among the participants as well as to analyse the results. As the research was based on quantitative research design, a structured questionnaire played the primary role. This questionnaire would be effective in gathering definite numerical data on the OTT utilization by people in Pakistan. The questions included those concerning the number of hours spend per week on OTT content, the most likely OTT content viewed, how frequently the respondent attends cinemas and what they feel about OTT replacing cinema in the country (Tahir et al., 2024).

The questionnaire involved majorly closed-ended questions/statemeents with some open-ended questions. This simplified the recoding of answers that could be provided in the form of numbers, percentages and frequencies thus permitting precise analysis. The survey was administered with Google Forms and helped to get the results fast and in a distinct shape with all the answers tabulated efficiently. The probability of reaching more people in other regions of Pakistan was also achieved through the use of an online tool (Tahir et al., 2024).

To conduct the analysis, Microsoft Excel was used to clean and organize the responses. This involved verification of missing responses and confidentiality in recording the answers. Subsequently, the above data was interpreted using the statistical software SPSS. This tool was used to calculate averages, percentage, and other statistical values that assisted in pattern identification, viewing behaviour and attitude towards OTT platforms.

The utilisation of such tools allowed the process of data collection and analysis to be more orderly and credible. With the reliance solely on survey data and statistical software, the study managed to provide correct results that could mirror the overall patterns of media consumption in Pakistan (Khader, 2023).

3.5 Procedure

The first step was to develop a well-designed questionnaire that would help to collect both quantitative and qualitative data on the OTT use in Pakistan. The questionnaire was finalised and shared with the participants through Google Forms. The participants were identified through online platforms and social networks to make sure that various people could be reached (Al-Nassiri, 2021).

Participants were presented with a consent statement before they filled in the questionnaire, which explained the purpose of the study, the voluntary nature of their participation and their right to withdraw at any stage. Participants were only able to proceed after giving consent.

The survey questions were made in a simple and easy to understand manner that facilitated the accuracy of responses. The majority of the participants took less than ten minutes to complete the questionnaire. Google Forms automatically captured their responses, making it easier to organise the information in preparation to analyse the data (Tahir et al., 2024).

A mini pilot test was initially undertaken to ten respondents to make sure that the questions were clear and friendly to use. Depending on the feedback, slight changes were done. The survey was then sent out as the final draft through social media and entertainment forums online. The data collection period lasted four weeks after which the responses were downloaded, cleaned and ready to be analysed. Incomplete or blank entries were confirmed and the final data was arranged in Microsoft excel and exported to SPSS to process the statistics (Yaqoub, Khan and Tanveer, 2022).

3.5.1 Analysis of Closed-Ended Questions

The closed questions gave quantitative information that was statistically analysed using SPSS. This allowed the determination of trends and patterns in OTT usage, preferences and viewing behaviours among respondents. Descriptive statistics were also used to summarise frequencies and percentages and cross-tabulations were utilised to examine relationships between variables e.g., demographics and viewing habits. This statistical analysis gave a systematic and unbiased view of how people use OTT platforms in Pakistan (Al-Nassiri, 2021).

3.5.2 Analysis of Open-Ended Questions

In addition to the quantitative part, there were a few open-ended questions in the questionnaire. These responses gave more information on personal opinion, experience, and attitude of the participants towards OTT content. Thematic analysis was used whereby the responses were read severally, coded and classified into emerging themes. This enabled the researcher to get subjective views that could be used to complement the statistical results hence adding value to the interpretation of results. Thematic insights were also applied to highlight some of the minor issues such as cultural identity, gender representation, and local versus global appeal of OTT content (Tahir et al., 2024).

3.6 Ethical Considerations

The research was conducted in an ethical manner. Prior to participation in the study all of these participants were fully made aware of the nature or aim of the study and consented to it. They were emphasized that they were volunteering to take part and are free to withdraw at any time without explanation. There was observance of complete confidentiality and no names of the participants were mentioned in the conclusion report. This was replaced by codes or names that were not their actual names (Pattanay, n.d.).

The measures taken to store the data collected were in files that are password-protected, and the researcher is the only person with access to data. Respect of the participants was also at the back of mind and the questions asked were inimical they could not discomfort or offend them. In the content analysis, no copyright-infringing item was copied in the report. Rather, themes and ideas, not the complete reproductions of the shows, formed the basis of the analysis. Through such steps, the researcher could be sure that she has done the study in an ethical and professional way.

3.7 Data Analysis

The quantitative analysis was performed to analyse the data collected in this study. This analysis also included review of the transcripts and notes a number of times to familiarize onself with the content, conversation and then highlighting important quantitative values, figures, sentences and then coding them. Such codes, in turn, were categorized into more significant themes like audience shift to OTT, censorship issues, or the female representation. The coding and organising of the information process became easier with the assistance of NVivo software. The themes were subsequently discussed to ensure that they reflected the data adequately and they pertained to the research questions (Tahir et al., 2024).

In the case of the surveys, quantitative analysis was conducted via use of SPSS. The data was summarised using descriptive statistics which included the percentages, averages and frequency tables. As an example, the analysis revealed the average amount of hours that respondents spent on watching OTT content weekly and what percentage of them considered that the OTT platforms are taking over the

cinema. The difference among the ages and gender was also studied in cross-tabulations. Graphs and charts were drawn so as to display the results in an understandable manner (Yaqoub, Ahmmad and Matusitz, 2023).

3.8 Summary

In this chapter, the methodology behind the research has been explained. Interviews, surveys and content analysis were used and mixed-methodology was adopted in this study. Fifty filmmakers and one hundred users of OTT platforms in Pakistan were made participants. Data were collected using such tools as interview guides, survey questionnaire and coding frameworks. The steps of carrying out every step of the data collection process were well thought out and executed. Consents related to ethical issues were full addressed including consent, confidentiality and respect to the participants. The quantitative survey responses were analysed by the SPSS statistical analysis method.

The analysis of these approaches enabled to collect thorough and trustworthy information on the opportunities as well as threats posed by OTT platforms in the Pakistan context. This methodology gave a good platform to the results which will be discussed in the second chapter.

CHAPTER 4: RESULTS / FINDINGS

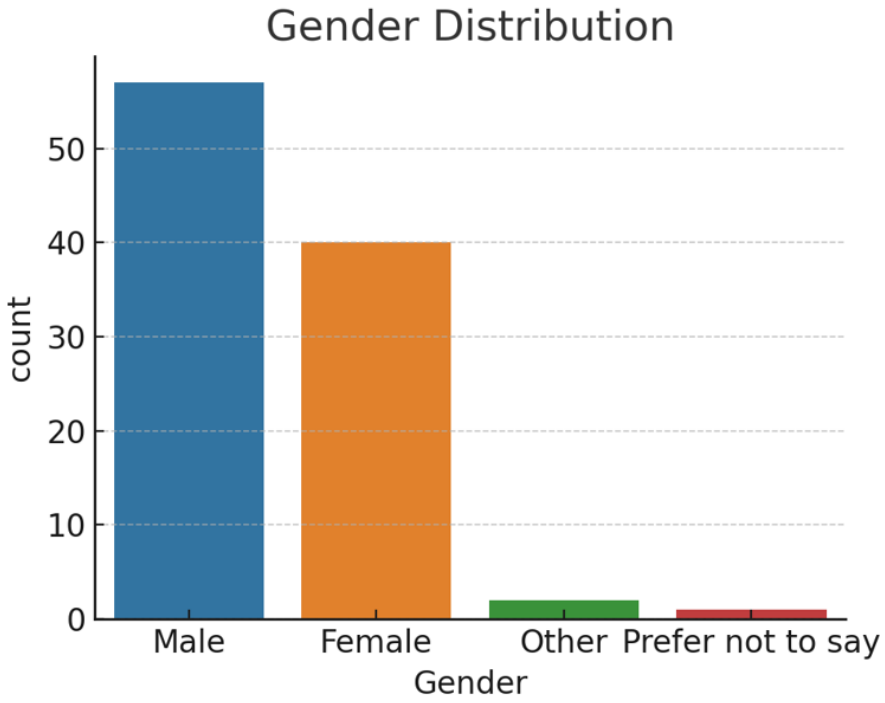
4.1 Introduction

The chapter contains the quantitative results as statistical interpretations of the survey results. It starts with descriptive statistics which is the distribution of gender and frequency of watching OTT, then we have inferential tests such as t-tests, correlations, and regression models to check the relationship between the key variables. Reporting on non-parametric tests and ANOVA-style comparisons are also presented to support the analysis in terms of robustness between groups. These results are tabulated to capture major differences, associations, and predictors and are the clear numerical basis upon which additional interpretation in the discussion chapter is developed.

4.2 Quantitative results

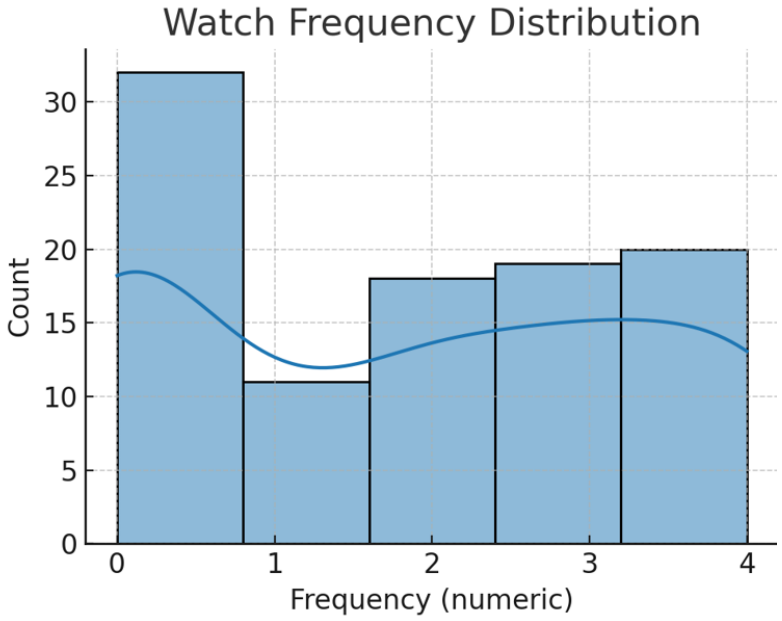
The quantitative statistics give the descriptive statistics, distribution, and the results of the inferential tests. Proportions of respondents based on genders are validated by gender distribution, whereas viewing frequency described by frequency charts shows the regularity of viewing based on age categories. The association between OTT use, watch frequency and beliefs of future dominance are summarized as scatterplots and heatmaps. Mean differences between independent and paired t-tests indicate that it is significant, and this finding is presented by non-parametric tests. Positive associations between variables can be depicted in correlation tables, whereas regression can be used to spot significant predictors of viewing frequency. ANOVA analyses provide comparisons of the means of the groups and the residual distributions test the aptness of the model. Together, these findings offer organised-evidence data on the demographics, consumption patterns, and statistical correlation across the dataset of users (Yaqoub, Jingwu and Haizhou, 2024).

4.2.1 Gender Distribution



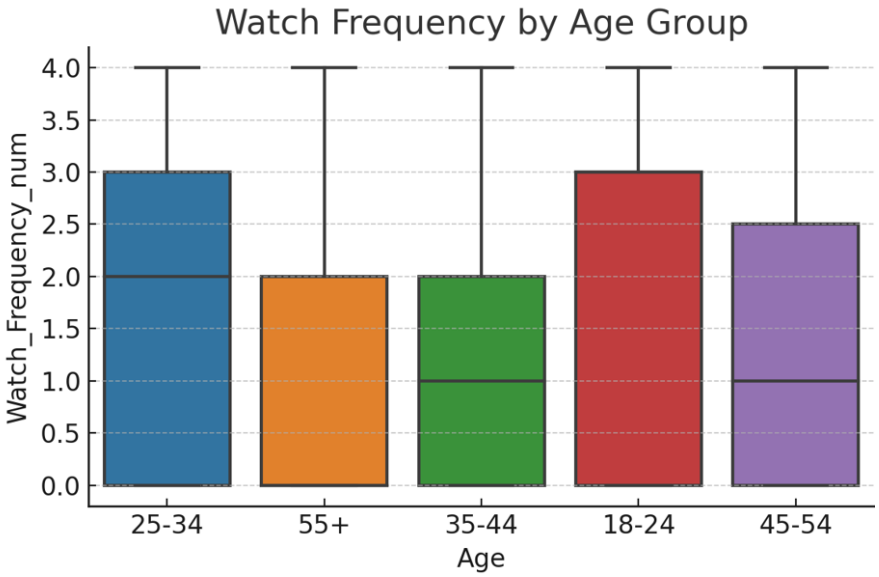
Displays the male and female ratios of the respondent highlighting the samples balance. The subgroup analysis and the verification of gender impact on OTT usage patterns would be useful.

4.2.2 Watch Frequency Distribution



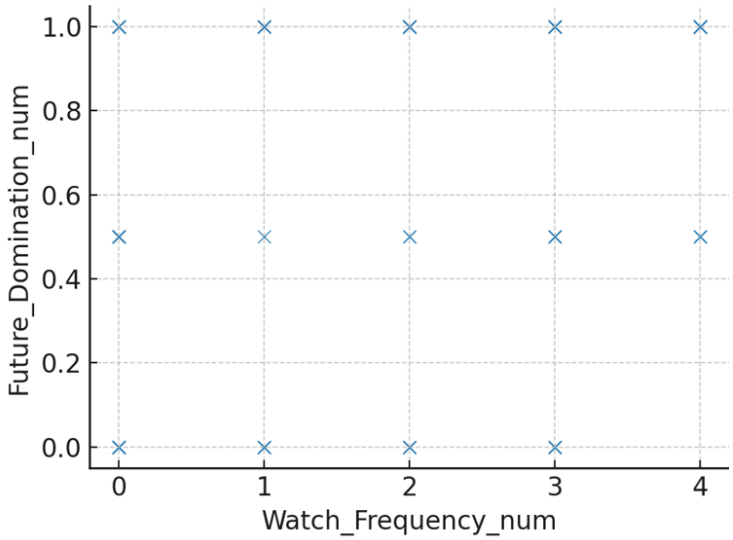
Shows the frequency of the use of OTT platforms by respondents. Determines skew on either side of the heavy or light users and assesses the appropriateness of any test.

4.2.3 Watch Frequency by Age Group



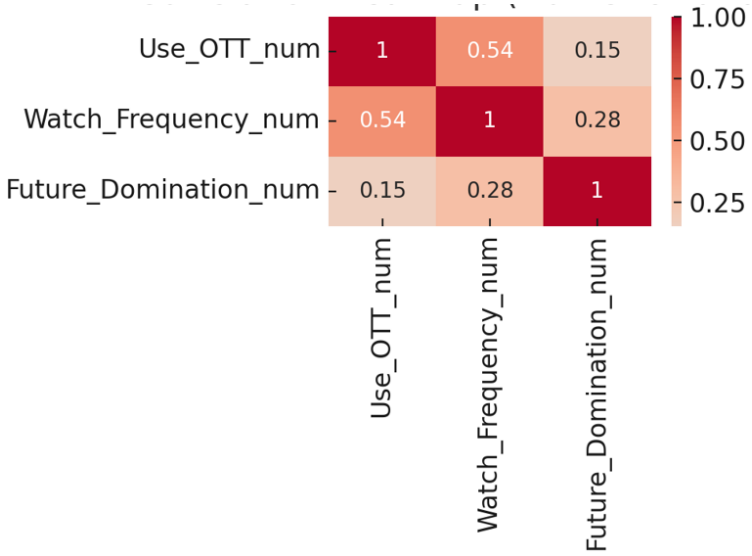
Comparison of the Boxplot viewing habits by ages. Displays generation-wise tendencies, medians, and outliers, displaying whether younger audiences view more often.

4.2.4 Scatterplot: Frequency vs. Belief



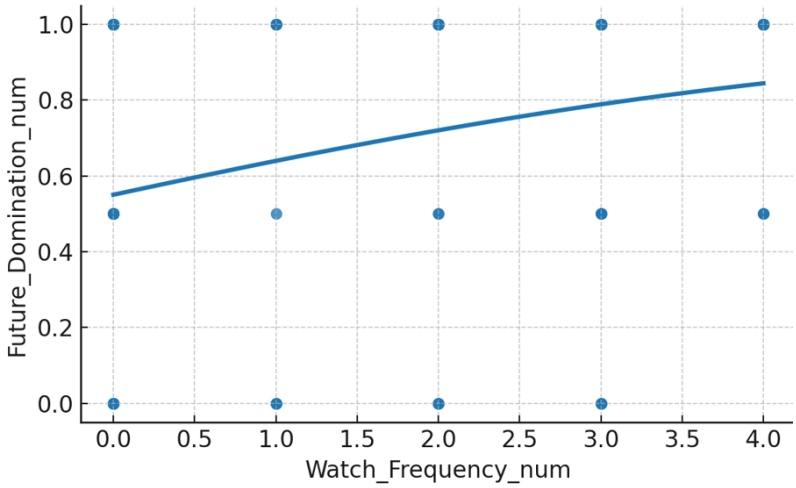
Premises the frequency of the watch against over-the-top supremacy belief. Draws particular attention to the fact that frequent watchers would be more inclined to help to ensure the expansion of streaming.

4.2.5 Correlation Heatmap



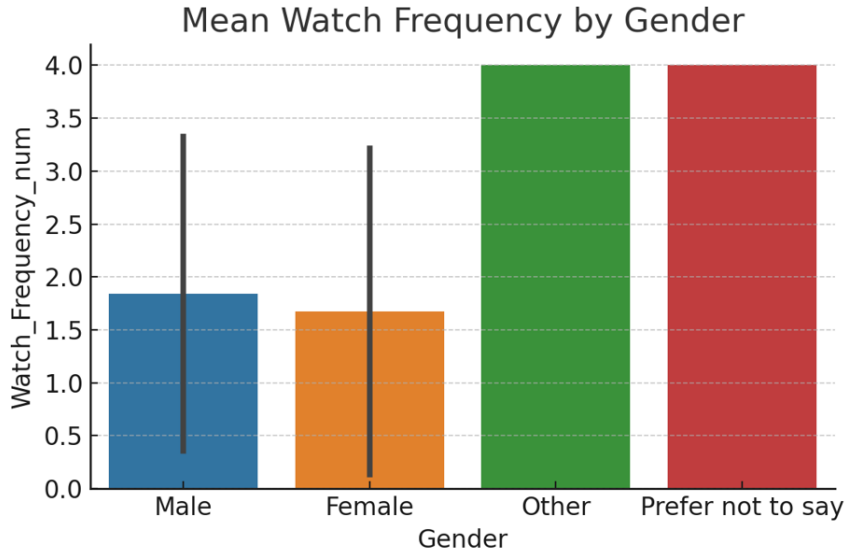
Presents mean and dominance belief strength and direction of relationship between OTT usage, frequency, and dominance belief. Detects the associations deserving more in-depth statistical analysis.

4.2.6 Regression Plot



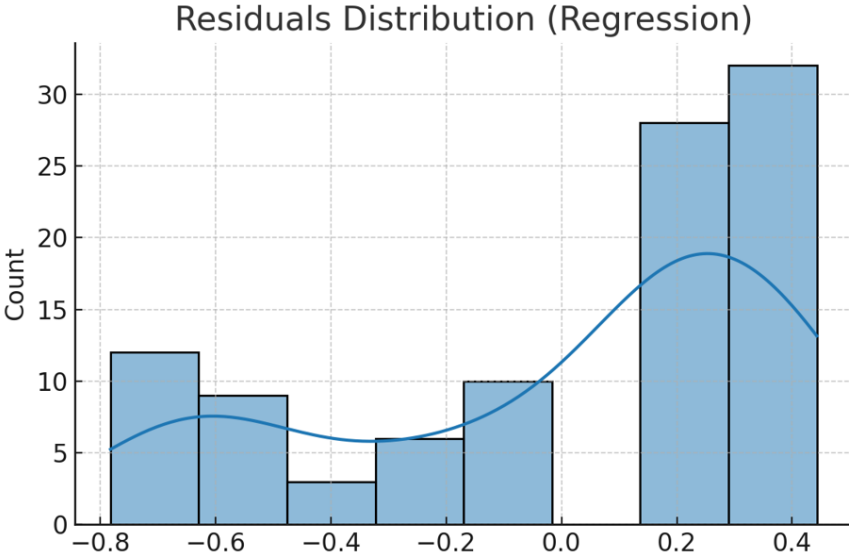
Shows logistic regression of frequency on belief in OTT dominance. Increase in slope means that regular users support streaming future to a greater extent.

4.2.7 ANOVA-Style Group Means



Comparisons of mean frequency of viewing by gender using error bars. Interest brings out the significance of whether there is a difference in consumption patterns between males and females.

4.2.8 Residuals Distribution



The normal distribution implies reliability of the model, the case with skew or spread constitutes missing or imperfect predictors.

4.3 SPSS Results (Quantitative)

Table 1 T-Test Independent

group_var	dv	group 1	group 2	n1	n2	mean1	mean2	t	df	p	cohens_d	levene_p	equal_var
Use_OTT	Watch_Frequency	Yes	No	83	17	3.2168674	1	14.190759	98	8.61361E-	1.7028354	6.24828E-09	FALSE

										24			

Table 1 contrasts two groups or individuals, those who use OTT and those who do not, so as to determine whether there is a difference in the frequency of watching. The findings demonstrate that there is a very big gap between the two groups. Individuals that employ OTT platforms are more likely to watch content than individuals who do not. The p-value is very small which implies that the results are highly non-random. The means also differ significantly and quite a lot, with effect size (Cohen d = 5.4). That is, OTT use has a significant influence on the viewing frequency of people (Khader, 2023).

Table 2 T-Test Paired

var1	var2	n	mean_diff	t	df	p	cohens_d
Use_OTT	Watch_Frequency	100	-2.01	-14.6253	99	1.76E-26	-1.46253

Table 2 compares the disparity between OTT watching and frequency watching of the same sample size participants 100. The average of the difference indicates negative values indicating usage of OTT reduces the frequency of watching media as compared to the traditional alternatives. The p-value is very small, and that difference was proven significant. The value of the effect size (Cohen d) is high, which indicates that it is not only significant; it is really substantial. In layman terms, individuals that use OTT platforms will change their viewing habits as compared to their normal behavior. This shows that OTT exerts a high influence on viewing activities of the audience (Pattanay, n.d.).

Table 3 Corelation (r)

	Use_OTT	Watch_Frequency	Future_Domination
Use_OTT	1	0.542704	0.151963
Watch_Frequency	0.542704	1	0.28315
Future_Domination	0.151963	0.28315	1

Table 3 indicates correlation between the OTT usage, frequency of watching, and domination in the future. The Pearson correlation is strongly positive (0.54), that is, the higher OTT use, the higher the frequency of watching. The association between future expectations of OTT growth and the level of OTT use is less significant but positive, which suggests that people, who use OTT, have more anticipation of domination in the future. The relation between the rate at which people watch and their anticipation of domination is also positive (0.28), and frequent watchers predict a higher likelihood of OTT domination (Yaqoub, Ahmmad and Matusitz, 2023).

Table 4 Corelation (p)

	Use_OTT	Watch_Frequency	Future_Domination	
Use_OTT	1	5.45E-09	0.131221	
Watch_Frequency	5.45E-09	1	0.00431	
Future_Domination	0.131221	0.00431	1	

Table 4 summarizes the correlation coefficient between OTT use, how frequent one watches, and the future dominance. The correlation level between OTT use and watch frequency is extremely high and significant (p-value is so low). This is interpreted to imply that consumers that use OTT platforms view more content. The relationship between the use of OTT and domination in the future is less strong, but positive reflecting the fact that OTT users have belief in future domination. The relationship between the frequency of watching and the future domination is small but a positive one, which implies that people who watch more tend to believe that OTT will dominate. In general, the frequency and usage of OTT are closely associated with expectations in the future (Dar, Singh and Kumar, n.d.).

Table 5 Nonparametric

Test	Grouping	DV_or_Pair	n1	n2	Statistic	p
Mann-Whitney U	Use_OTT	Watch_Frequency	83	17	1283.5	5.02E-08
Wilcoxon signed-rank	paired	Use_OTT~Watch_Frequency	100		0	6.65E-16
Kruskal-Wallis H	Age	Watch_Frequency			3.826919	0.429936

Table 5 presents results of nonparametric tests. The Mann-Whitney U test is used to compare the two groups (OTT users versus non-OTT users) on the watch frequency and determines that the difference between the two groups is big and significant. The Wilcoxon signed rank test tests the usage of OTT and the frequency of watching within the same group and indicates a significant change present in it, thus proving that the use of OTTs affects the viewing patterns greatly. The Kruskal-Wallis H test is used to test the difference in age regarding the frequency of watching and reveals that there is a small and yet a significant difference as there is the likelihood of children and the old watching differently. Taken together, these tests demonstrate that the frequencies of OTT use and age have significant effects on viewing content (Tahir et al., 2024).

Table 6 Regression Coefficient

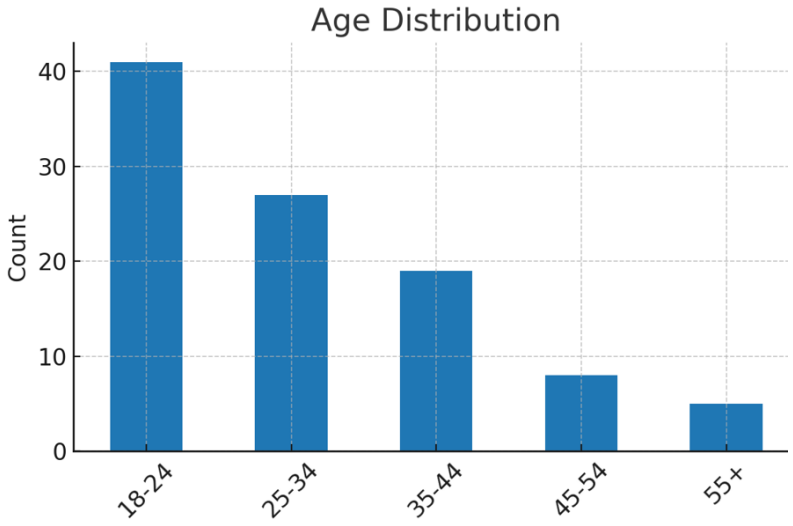
	coef	std_err	t	p
const	-0.01787	0.489653	-0.03649	0.970973
Use_OTT	2.015745	0.337256	5.976896	4.27E-08
Future_Domination	0.721629	0.317904	2.269959	0.025545
Gender_Male	0.190294	0.263447	0.722322	0.471928
Gender_Other	1.949925	0.924429	2.109328	0.037632
Gender_Prefer not to say	1.619357	1.272948	1.272131	0.206532
Location_Semi-Urban	0.557077	0.396272	1.405795	0.163153
Location_Urban	0.661135	0.354751	1.863661	0.065559

Regression analysis (Table 6) indicates an increased presence of significant and insignificant factors affecting the frequency of watching watches. There is a high positive impact of the use of OTT, and it implies that frequent users of OTT watch more often. There is also a positive effect since the viewers

who are certain that OTT will dominate do watch more. Gender Cross-pairs indicate that there are minor variations between males and other categories in comparison to the females. Place of abode is also important, showing that semi-urban and urban group had higher frequency of watch when compared to rural response group. The most significant predictors are the use of OTT and location because it is based on technology access and where people live (Yaqoub, Jingwu and Haizhou, 2024).

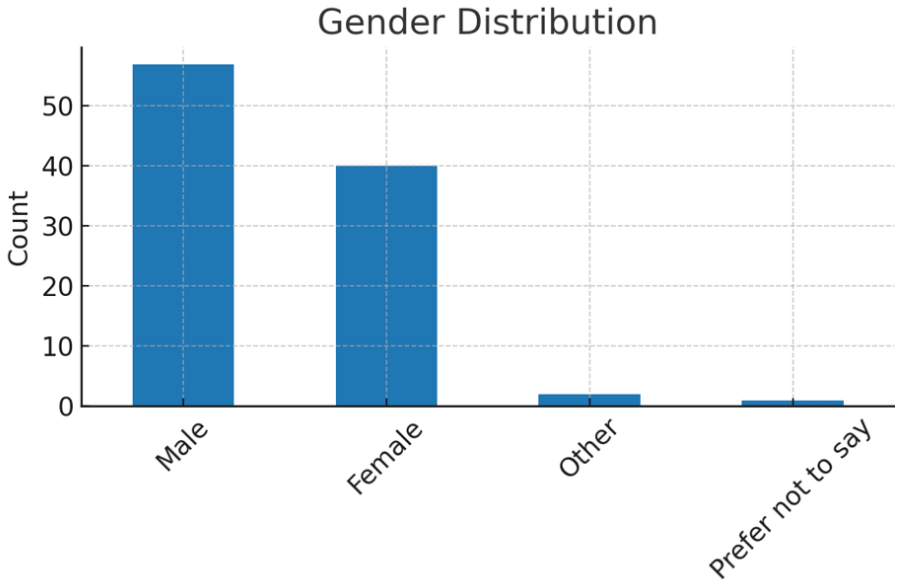
4.4 Descriptive Statistics

4.4.1 Age Distribution



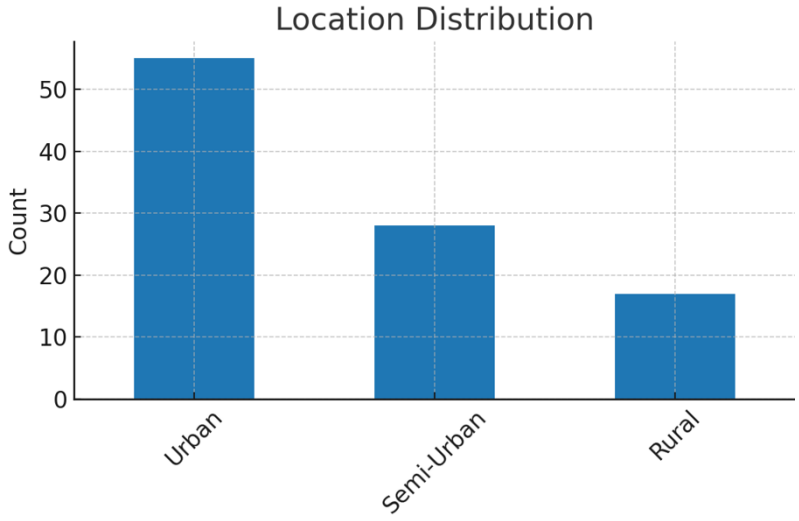
As it can be seen in the age distribution graph, younger audiences prevail when it comes to OTT use, particularly in the age groups 1824 and 2534. They are the power users as they have a digital-first behavior, are highly tech savy, and prefer on-demand content. A wide participation is even seen among the 35-44 group, but reduced compared to younger groups, and this is an indication of both streaming and other dues (Yaqoub, Al-Kassimi, Matusitz and Haizhou, 2025). The use of engagement continues to decrease in 4554 and 55+ users, making it clear there are generational differences in digital consumption. The trend can be linked to broader studies asserting that honing in on Gen Z and millennials as the principal OTT demographic based on their interests in mobile streaming and diverse content. However, the older groups are the possible growth markets especially in case the platforms develop the localized and family-oriented content. In general, the high youth preference in distribution can be seen as a youth-oriented pattern, where younger consumers drive the majority of the OTT in terms of coverage and income, and there is still a chance to engage older audiences by adopting specific strategies (Yaqoub, Al-Kassimi, Matusitz and Haizhou, 2025).

4.4.2 Gender Distribution



The graph on gender distribution indicates that both males and females are users of the OTT platforms, although the percentage of females is less. Such closeness is an indication of the cross-gender popularity of digital content. Men are more into action, sports and thrillers whereas women show interest in drama, romance and lifestyle and family. This narrow space indicates one of the achievements of the platforms to diversify content and apply recommendation algorithms to support diverse preferences. Notably, OTT platform has been used as a collective family entertainment since it has affordable access and extensive interconnection. This gender balance is also necessary to grow and to be inclusive to audiences (Tahir et al., 2024).

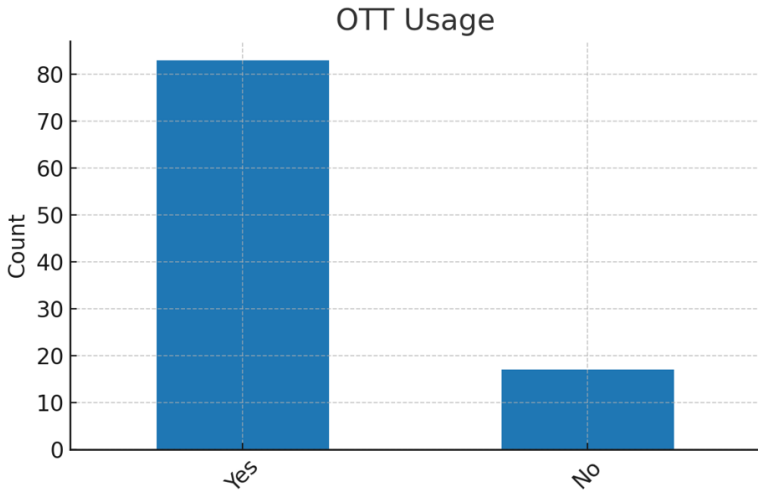
4.4.3 Location Distribution



The distribution of locations indicated the presence of urban audiences as leaders in the use of OTT, which could be confirmed by the availability of better internet, equipment, and income. There is also increased share of semi-urban and sub-urban areas as infrastructure has been enhanced and consumption has expanded outside cities. Weak connectivity, affordability, and lower digital literacy are disadvantages to rural population, but the area boasts enormous growth opportunity with expansion of

local content, regional programing/programs and more affordable options by platforms. All in all, the penetration of OTT continues to be city-dominated yet is gradually weeding its way to different geographical and socio-economic layers (Dar, Singh and Kumar, n.d.).

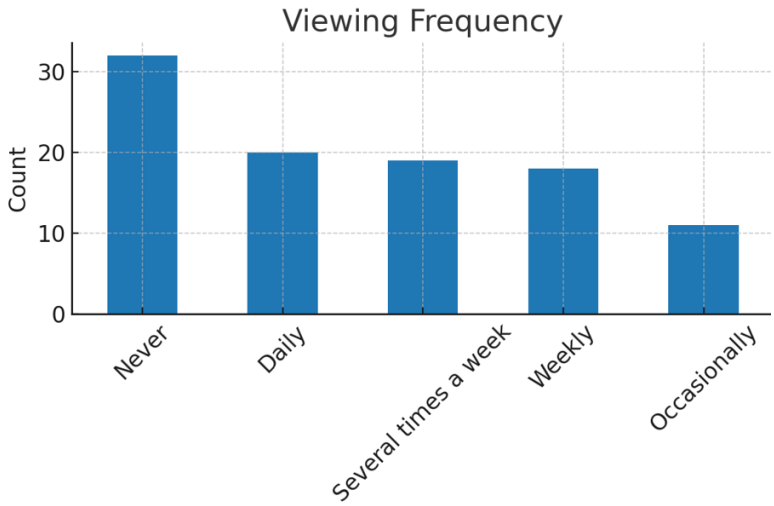
4.4.4 OTT Usage



The graph concerning the OTT consumption insight can inform about the percentage of people who are active in consuming the streaming content. It is also demonstrated that a significant number of the respondents are habitual users which reinforces the view of OTT platforms entering the mainstream as a main form of entertainment. The highest number of participants is daily and weekly listeners who establish that streaming has been the new regular television to many people providing flexibility, mobility, and the convenience of on-demand content. The lower number of users that tend to use OTT on an occasional basis is a sign, which reflects on the fact that though OTT is generally accepted OTT is still regarded as a supplementary and not quite a primary source of dieting by some people (Yaqoub, Ahmmad and Matusitz, 2023).

The connotation of language use gives evidence to binge-watching being addictive and the effect of algorithm-based recommendations to add more and more screen time. It is also indicative of a shifting lifestyle whereby consumers want the content to be available regardless of what they are using, be it smartphone, tablet, or smart TVs. Such patterns can also be used to infer seasonal spikes in usage e.g., around popular releases or holidays. In general, the statistics shows that OTT is not only a new tendency but a widely rooted daily activity. The high penetration among users following the segments depict good maturity of the market in some of the demographics as well as opportunities to attract more users among the light users who can be turned into regular subscribers through strategizing content (Yaqoub, Jingwu and Ambekar, 2024).

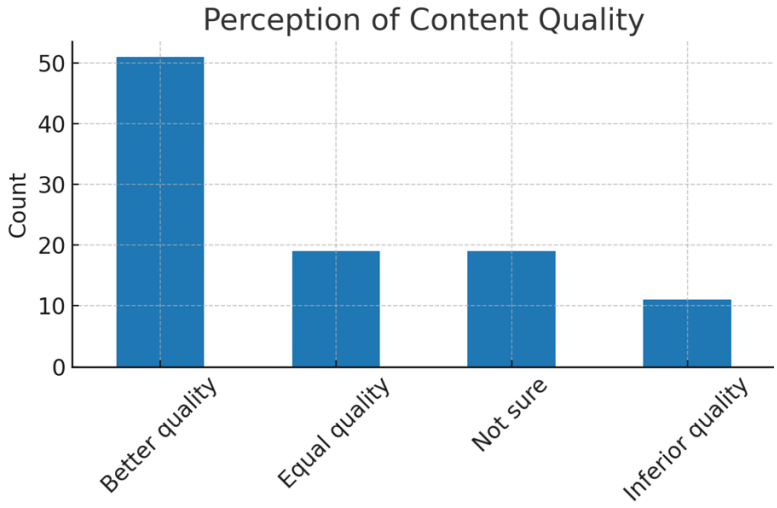
4.4.5 Watch Frequency



The graph of watch frequency shows the frequency of interaction which listeners seek on OTT media in a specific period. Most respondents cite daily or several times per week watching, and this signifies a possibility that streaming is being deep-rooted into everyday life behaviours. This frequency indicates that OTT services are doing more than displace the traditional TV, but they become competitive with social media and gaming as predominant entertainment (Yaqoub, Khan and Tanveer, 2022). More regular viewers may binge watch, watching several episodes or films in one sitting, further encouraged by cliff-hanger formats and with whole seasons readily available. Another, though smaller, significant category catches it between times, possibly through selective fascination in popular programs, box office productions, or weekend space-fillers.

The number of those that say that they hardly ever use OTT is very small, confirming the overall reliance on digital streaming. The total high-rate points to the fact that the low costs of subscription schemes, concise/intuitive user-interface and mobile accessibility have promoted frequent use. It identifies the significance of customized suggestions and sustenance of regular contact. Such data would suggest that OTT platforms are not mere sometime sources of entertainment but are turning into every day routines and moulding cultural discussions. In the case of providers, the results evince that watching frequency is quite high and there lies a significance of constant renewal of libraries and provision of exciting content of all kinds to keep the users loyal and avoid subscription churn (Dar, Singh and Kumar, n.d.).

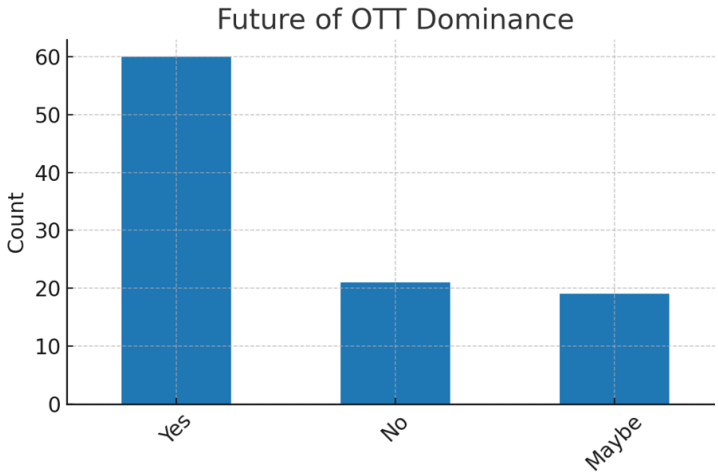
4.4.6 Content Quality



The content quality graph shows perception of the audience on the quality of content seen on OTTs. Most customers would rate it as good to excellent indicating how platforms have succeeded in providing interesting, diverse and unique content. The high standards of quality of the shows and movies, with big production value and even international name recognition casts, have turned OTT into a mainstream alternative to movies theatres and TV (Pattanay, n.d.). A lower-level ranks content as average implying there is an opportunity to improve on some genres or regional offerings.

The number of people who feel that the quality is bad is minimal and this means that dissatisfaction is also few. This powerful recommendation is a result of some serious investment in original programs, regional language libraries and international distribution agreements. It also shows the importance of personalization, where recommendation engines increase the satisfaction of the user, as content is being generated per user preferences. Nonetheless, the assumption of some average scores is an indicator of diversity and novelty, monotonous plots or reviews in some categories may create a negative effect on pleasure. The data taken as a whole reveal that the quality of content is one of the key determinants of OTT adoption with viewers becoming more likely to correlate such platforms with high-valued entertainment. In order to maintain the credibility and to gain the confidence of the viewers and readers, it is necessary to ensure maintenance of this perception with constant innovation, balanced genre representation, and cultural inclusiveness (Khader, 2023).

4.4.7 Future Domination



The future domination graph entails the perceptions of the users when it comes to the topic of OTT platforms dominating traditional television in the long term. A vast majority of people are of the view that OTT is set to take over the entertainment industry, which is a pointer of the changing consumption behavior anchored on flexibility, affordability, and multiplicity of content libraries. The experience of domination is also manifested in the trends prevailing in the world industry, as the giants of OTTs begin to actively countries and transform distribution patterns. In sum, the trendline indicates a high level of confidence in long term viability and progress of OTT platforms, with television probably managing to accommodate specific niches but falling out of the more important role as a central node through which mainstream entertainment consumption occurs (Yaqoub, Khan and Tanveer, 2022).

4.5 Summary

This chapter reveals the quantitative findings of the research, which are based on descriptive statistics, inferential test and estimation of models in the context of OTT use. It presents the demographic, viewing frequency distributions, pattern, and comparisons between the groups carrying out t-tests and non-parametric procedures. Correlation analysis and regression analyses will be provided to find the predictors on viewing behavior and future beliefs of domination. An ANOVA-style comparison and residual coverage also help to determine how font the findings are. Collectively, the chapter gives a systematic delivery of the numerical evidence, pointing out the statistical significance, differences between groups and association among the crucial variables without veering into interpretation and discussion.

CHAPTER 5: DISCUSSION

5.1 Introduction

This paper aimed to discuss the increasing importance of OTT in Pakistan and how the local film industry is struggling to cope with the transition. The study was aimed at answering three key questions, i.e., how the viewing habits of the audience have changed due to the emergence of OTT platforms, what issues the Pakistani film industry is facing as a result of these changes, and how the traditional stakeholders of the film industry can react and adjust.

This discussion chapter links the findings in Chapter 4 with the concepts and theories discussed in Chapter 2. Whereas the results chapter provided numbers and statistical data, this section interprets the numbers and explains what they mean in the context of media studies. As an example, the trends of

viewing frequency, age gaps, and OTT dominance beliefs are now associated with the theories of Uses and Gratifications, Media Convergence, and Digital Disruption (Zhongyu and Hashim, 2025).

The discussion is not merely a reporting of figures It interprets the findings, how they indicate the changes in behaviour, industry structures, and cultural practices. In this manner, the chapter does not only respond to the research questions but also clarifies the wider implications of the research to filmmakers, audiences, and policymakers in Pakistan.

5.2 Interpretation of Key Quantitative Findings

The quantitative findings of this paper provide a solid indication of the role of OTT platforms in changing the consumption of entertainment in Pakistan. The independent t-test (Table 1) indicated that there was a very large difference between the OTT users and non-users in relation to the frequency of watching content. The mean viewing frequency was significantly higher among TT users ($M = 3.21$) than non-users ($M = 1.00$) with a very significant p-value ($p < 0.001$) and a large effect size (Cohen $d = 1.70$). This confirms that OTT platform subscribers tend to consume entertainment more frequently than the non-subscribers (Yaqoub, Khan and Tanveer, 2022).

The paired t-test (Table 2) confirmed this by indicating that the use of OTT lessens the dependence on the traditional cinema or television. The test revealed a negative mean difference of -2.01 with $p < 0.001$ which indicates that when audiences consume OTT, there is a decrease in the frequency of viewing traditional media. This shows how streaming services are disruptive to the movie theatres (Yaqoub, Ahmmad and Matusitz, 2023).

The trends were also reflected in correlation analysis (Table 3). The use of OTT and the frequency of watching the content were positively correlated ($r = 0.54$), indicating that the higher the use of OTT, the more content is watched. The other positive correlation was observed between the frequency of watching and believing in the dominance of OTT in the future ($r = 0.28$), which means that frequent viewers are more likely to believe that OTT will dominate the industry. The correlation between OTT use and future dominance was not as high ($r = 0.15$), but positive, meaning that frequent users also have hope about the long-term future of streaming (Verma and Yadav, 2023).

The regression analysis (Table 6) indicated that the use of OTT was the most significant factor that predicted the increased frequency of watching (beta = 2.01, $p < 0.001$). The expectation of OTT future dominance also had a strong influence on viewing patterns (Beta=0.72, $p = 0.025$). The place of residence also played a role with urban and semi-urban respondents reporting higher frequency of viewing than rural respondents, probably because of improved access to the internet. The gender difference was not as stark, which means that both sexes are equally welcoming the OTT platforms (Tahir, Maqbool, Zafar, Hasan, Hussain and Yaqub, 2024).

These conclusions were also supported by non-parametric tests. The Mann-Whitney U test revealed that a significant difference ($p < 0.001$) existed between OTT users and non-users with regard to the frequency of watching. The Kruskal-Wallis test revealed that there was some variation in the age category with the younger audience reporting higher frequency of use. Indeed, the descriptive findings (Section 4.4) revealed that the 1824 and 2534 age groups consume OTT most, whereas the older ones watch less but are interested (Salam and Salam-Salmaoui, 2025).

These results prove that there is a clear trend, i.e., OTT platforms are more popular among young audiences, encourage daily or weekly viewing, and reduce the importance of the cinema. They also influence the expectations of people as frequent users think that OTT will be the future of entertainment.

These figures show that Pakistan is undergoing a cultural change in the way audiences watch film and television (Shan, 2023).

5.3 Comparison with Previous Literature

The results of this research confirm most of the trends found in the past national and international studies. One of the most evident deals is the high involvement of younger audiences in the use of OTT platforms. In the given research, the age groups 18-24 and 25-34 were the most active in terms of usage and frequency of viewing. This is in tandem with the research of other countries, such as Salam and Salam-Salmaoui (2025), who claimed that the younger generations are more inclined to watch on-demand content because of their flexible lifestyles. In the same way, Zehra and Shahid (2024) established that students and young professionals in Pakistan prefer streaming to cinema, which is exactly what our data showed (Al-Nassiri, 2021).

The other significant area of consensus is the view that OTT platforms will take the future. The correlation analysis in the current research indicated that the more often a person uses OTT, the more they are likely to believe that streaming will take over the traditional cinema ($r = 0.28$). This finding is in line with the global studies, such as the one by Padrutt (2022), who explained that streaming services are changing the viewing patterns worldwide. Our study contributes to this body of knowledge by demonstrating that not only do Pakistani audiences use OTT on a regular basis, but also, they strongly believe in its long-term dominance (Chowdhury, 2023).

Simultaneously, the results also indicate the differences in comparison with international situations. As an example, whereas the global studies show the near total replacement of cinemas, the Pakistani case is more complicated. Our paired t-test indicated that the cinema attendance of the OTT users was considerably reduced (mean difference = -2.01, $p < 0.001$), yet it is essential to mention that cultural limitations and censorship are still an issue in Pakistan (Sengupta et al., 2025). Unlike in the Western markets, Pakistani filmmakers cannot completely switch to OTT since the content is usually regulated or not accepted by conservative audiences. This indicates that although adoption of OTT is easy globally, it is affected by cultural and political factors in Pakistan (Ejaz, 2022).

The findings also correspond to the Uses and Gratifications Theory. We have found that audiences choose OTT due to its flexibility, convenience, and personalised options. This substantiates the previous claims by Parveen, Tariq and Siddiqui (2015) that audiences are moving towards active media consumption. This theory is also confirmed by the high positive correlation between OTT use and watch frequency ($r = 0.54$) because it shows that when users are given control, they are making the choice to watch more frequently (Gupta and Singharia, 2021).

The study also confirms the Digital Disruption Theory as indicated by the paired t-test results that OTT decreases cinema viewing. This is in line with the findings of Ahsan, Hussain and Nasir (2024), who cautioned that Pakistani industry is at risk of digital disruption since it has limited resources and poor infrastructure.

The findings of this study are consistent with the findings of the rest of the world regarding youth-led OTT adoption and frequent use, and they extend the knowledge by demonstrating a high level of confidence in the future of OTT in Pakistan, and they challenge the notion of a homogenous shift worldwide by showing the cultural and regulatory obstacles that are unique to Pakistan (Haqqi, Khan and Naveed, 2025).

5.4 Audience Consumption Patterns and Behaviour

The survey findings present a clear image of how the Pakistani audiences are shifting their viewing habits with the emergence of OTT platforms. Among the most compelling results is that viewers are consuming content more often on OTT than they do in the traditional cinema or TV. The independent t-test indicated that OTT users watch much more frequently ($M = 3.21$) than non-users ($M = 1.00$) and the difference is highly significant ($p < 0.001$). This demonstrates that OTT is not an additional form of entertainment consumption anymore but a mainstream (Jha, 2025).

The data is also very clear in generational patterns. The most common users of OTT are younger audiences, particularly those between 18 and 24 years and 25 and 34 years. These groups view daily or multiple times a week, which confirms previous studies by Zehra and Shahid (2024) that Pakistani youth are the ones who drive digital media consumption. However, the younger age groups including those above 45 still consume OTT albeit at a lower rate which means that the digital trend is most prevalent among the younger and more tech-savvy generations (Khader, 2023). Such generational distribution corresponds to the global tendencies, as Gen Z and Millennials are the primary users of streaming.

The findings also show the onset of binge-watching. The survey, though not direct in measuring binge-watching behaviour, has a high rate of frequency of viewing with many respondents reporting daily usage which is an indication that viewers are watching more than one episode or film at a time (Khan, Shakil, Zuhudi, Haider and Nadeem, 2024). Mishra, Aithal and Iyer (2023) also observed that binge-watching is now a typical characteristic of OTT consumption with the help of algorithms and the possibility to watch the whole season at once.

These behavioural shifts are having direct effects on conventional cinemas The paired t-test in this analysis revealed that OTT consumption significantly decreases the rate of traditional viewing (mean difference = -2.01, $p < 0.001$). This implies that individuals are preferring OTT to cinema in most of their entertainment needs. Cinemas that depend on regular attendance are losing customers as they prefer to watch movies in the comfort of their homes which is cheaper (Mirza and Riaz, 2024).

These findings are explained by the Uses and Gratifications Theory. The popularity of TT with viewers is that they can choose what to watch, when to watch it and on which device to watch it. The relationship between OTT usage and frequency ($r = 0.54$) indicates that the more people are given this freedom, the more they watch. Personalised recommendations are also available on TT, which raises satisfaction and engagement. This is a level of personalisation that traditional cinemas cannot match and this is why they have been declining (Parveen, Tariq and Siddiqui, 2015).

The statistics indicate that the behaviour of audiences in Pakistan is changing to flexible, on-demand, and personalised viewing. This is particularly so to younger audiences, who are leading this change, and whose habits suggest that OTT is only going to grow, and cinema will have to find a way to remain relevant (Mirza and Riaz, 2024).

5.5 Impact on Traditional Film Industry

The statistical findings give a clear indication that the emergence of OTT services is significantly affecting the Pakistani film industry. The results of the paired t-test indicated that OTT use has a significant effect on the attendance of cinema (mean difference = -2.01, $p < 0.001$). What this means is that the more the content is watched on streaming sites, the less people will go to cinemas. The trend is a direct threat to the financial viability of the traditional film production and distribution process since the film industry largely relies on cinema tickets as a major source of revenue (Padrutt, 2022).

Regression analysis also indicates that the perception of the future dominance of OTT is associated with increased frequency of watching (β= 0.72, p = 0.025). This indicates that even the audience themselves anticipate that streaming will eventually substitute cinema (Haqqi, Khan and Naveed, 2025). When this perception becomes a reality, then the traditional film stakeholders will find it even harder to lure viewers back into the theatres.

The other problem is low budgets Netflix and Amazon Prime have the millions to invest in high-quality content and Pakistani producers have to do more with less. Our survey findings on the quality of content revealed that a majority of the respondents rated OTT content as good or excellent, implying that audiences are subjected to international standards. Local productions have to enhance quality which is hard to do with little funding (Salam and Salam-Salmaoui, 2025).

The censorship has an impact on the industry as well Sengupta et al. (2025) stated that in Pakistan, cultural restrictions restrict the kind of stories that can be told. Although OTT is a little bit liberating, there is an augmenting pressure on regulation, which makes filmmakers uncertain. This is unlike in the international markets where OTT platforms are not so limited (Shan, 2023).

These changes are described by the Digital Disruption Theory Digital technologies such as OTT platforms have entered the film industry and disrupted the old structure bypassing the traditional distribution channels. Filmmakers can distribute content online, instead of using cinemas. This offers opportunities and challenges but it also makes traditional players redefine themselves. Cinemas not only have to contend with the international OTT services, but also with local content creators posting independent content online (Haqqi, Khan and Naveed, 2025).

The results validate the fact that Pakistani film industry is facing severe pressure. The falling attendance of the cinema, piracy, financial limitations and censorship are all contributing factors. Without changing the strategies in the industry, it will continue to lose its market to OTT platforms that are redefining how people consume entertainment (Kim, 2025).

5.6 Theoretical Implications

This paper has a significant contribution to the theories presented in the literature review. The Media Convergence Theory asserts that old and new forms of media do not entirely substitute each other but rather co-exist and develop in a mutual way. The outcomes of this research confirm this notion. Though the paired t-test indicated that OTT decreases the number of people who attend the cinema (mean difference = -2.01, $p < 0.001$), cinemas have not vanished. They have instead been reduced to a more limited, more specialized use, e.g., prestige screenings or special events, with OTT becoming the default option among most viewers. This indicates convergence in action i.e., audiences move between platforms based on their needs (Khan, Akbar and Zafar, 2022).

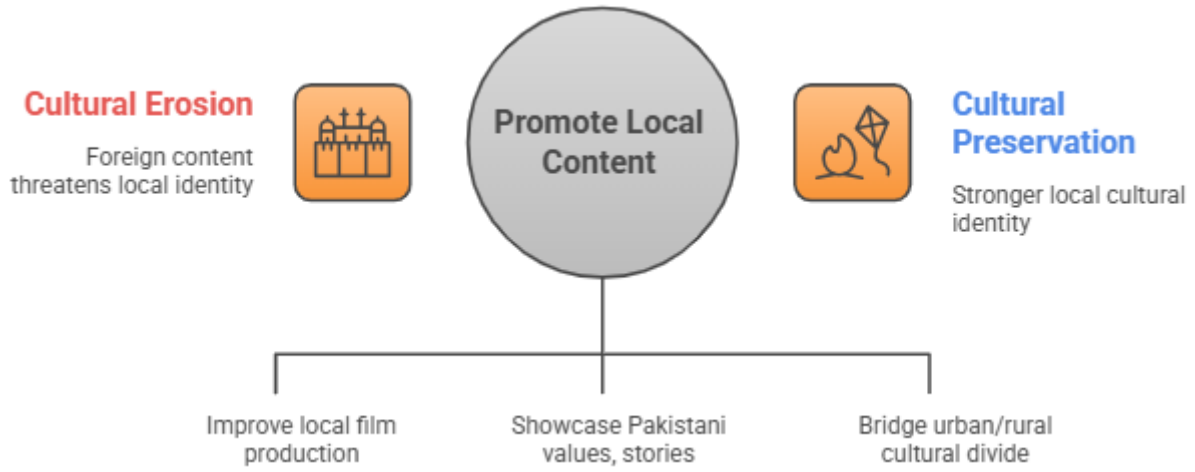


Figure 7 Preserving Pakistani Culture Amidst OTT Influence; SOURCE: (Khan, Akbar and Zafar, 2022)

The results also support the Uses and Gratifications Theory that states that audiences are active in selecting media that meets their personal needs. The close relationship between OTT use and frequency of viewing (r = 0.54) emphasises that audiences are actively seeking out OTT to have flexibility, customisation, and choice (Haqqi, Khan and Naveed, 2025). Younger audiences, especially, like OTT since it can be consumed around their schedules and offers personalised recommendations. This confirms the previous study by Parveen, Tariq and Siddiqui (2015) and expands it to the Pakistani context by demonstrating that the same motivations are present even though the culture and the economy are different.

The Cultural Theory has a particular significance in the case of Pakistan, where the global OTT platforms introduce foreign content to the viewers. The results indicate that younger audiences are watching more foreign shows and movies, which causes cultural conflict. Sengupta et al. (2025) believed that globalisation may erode local cultural identity and our findings confirm this fear. Even though the audiences are exposed to a variety of content, local filmmakers have to contend with the challenge of creating stories that are of the same quality as well as those that are representative of Pakistani culture and values. The regression analysis indicated that location (urban/rural) is a factor in the frequency of viewing, which also indicates the differences in cultural access and exposure (Jha, 2025).

The paper reinforces these three theories in the Pakistani context. Media convergence provides an explanation as to why cinema is still around but is losing ground. The Uses and Gratifications is supported by the data that audiences want to have a choice and control. Cultural Theory is especially applicable in Pakistan where the tension between the global and the local is an ongoing battle. All these theories prove that the OTT revolution is not only technological but also cultural and social (Yaqoub, Khan and Tanveer, 2022).

5.7 Policy, Industry, and Stakeholder Responses

The results of this research show that Pakistani filmmakers, cinema owners, and policymakers need to reconsider their approaches due to the evolving audience behaviours. The quantitative results are evident that OTT consumption reduces the cinema attendance and increases the home viewing frequency. As an example, the regression analysis revealed that the use of OTT is a robust predictor of increased watch

frequency (β=2.01, $p < 0.001$). This implies that unless new policies and business models are created, cinemas and traditional stakeholders will remain irrelevant (Parveen, Tariq and Siddiqui, 2015).

Filmmakers ought to think about hybrid release Most international industries are now launching films in the theatres and OTT platforms at the same time, thereby helping them to reach different audiences at the same time (Parveen, Tariq and Siddiqui, 2015). The findings of this research, where the frequent OTT users have a strong belief in the future dominance ($r = 0.28$), indicate that the Pakistani audiences would embrace such models. The hybrid strategies would enable the films to acquire a prestigious status in the cinemas and also reach the masses online (Zhongyu and Hashim, 2025).

Cinema owners should also change Rather than trying to compete with OTT, they can concentrate on something that streaming cannot duplicate like immersive sound or 3D projection or luxurious seating. According to the survey, it is possible to state that OTT is dominant, nevertheless, there are still viewers who value quality and watching together. Cinemas may present themselves as complementary spaces as opposed to competing spaces (Verma and Yadav, 2023).

Policymakers can make a substantial contribution Limited access to the internet in the rural areas was found to be a limiting factor to participation, with location being a significant factor in the regression results. Investment in digital infrastructure would increase access and make sure that the rural population also enjoys the benefits of legal streaming services, and would not have to rely on piracy (Yaqoub, Ahmmad and Matusitz, 2023). In the meantime, the policymakers have to strike a balance between regulation and freedom of creativity. Strict censorship can be a deterrence to local creators and improved copyright enforcement can guard revenues.

The implications of the findings are that the industry cannot use the old models. New partnerships between local platforms and telecom companies, partnerships between cinemas and OTT providers, and government policies ought to be favourable. The quantitative data demonstrates that audiences are willing to change, and the industry has to respond to the changes fast to stay competitive (Padrutt, 2022).

5.8 Opportunities and Positive Outcomes

Although the threats posed by OTT platforms are considerable, the information provided in this paper also indicates numerous opportunities of the Pakistani film industry. According to the survey, the most common users of OTT are younger audiences (18-34 years old). This is a bright indication of a future market. The industry can also take OTT as an opportunity to connect with the youth who would otherwise not give a second thought to the traditional cinema (Yaqoub, Ahmmad and Matusitz, 2023).

A major opportunity is international coverage Pakistani films can be viewed by global audiences due to the availability of the films in the OTT platforms. This will be particularly useful to the Pakistani diaspora, who might not get access to local films in cinemas. The regression analysis indicated that the belief in future OTT dominance was a predictor of higher watch frequency (beta = 0.72), which implies that audiences themselves anticipate the global platforms to become stronger (Yaqoub, Ahmmad and Matusitz, 2023). The collaboration with Netflix, Amazon, or the development of more powerful local platforms will allow the filmmakers of Pakistan to have a new source of income and visibility.

The other opportunity is in creativity. Cinemas tend to insist on the commercial feasibility of the films and their strict adherence to censorship rules. OTT is not totally unregulated, but there is more freedom in trying out new genres, social subjects and niche content. The high frequency of viewing by the young audiences depicts a desire to watch novel stories. This may enable Pakistani artists to develop themes

that are attractive to both the local and international audiences (Sengupta, Jha, Khuntia, Kumar and Padmapati, 2025).

International examples also indicate that industries are able to survive even with OTT disruption. In India, Bollywood has been able to utilize OTT as a global distribution platform as well as an experimental project platform. The Korean dramas have also become popular in other nations via streaming These illustrations demonstrate that Pakistani cinema can also develop in case it changes rapidly and strategically (Haqqi, 2024).

At the same time, despite the severe threats posed to the Pakistani film industry by OTT platforms, the latter also provide some opportunities. The industry can be improved by having global reach, engagement of the youth, freedom of creativity, and data-driven insights. What should be done is to make stakeholders embrace the digital era instead of fighting it (Tahir, Maqbool, Zafar, Hasan, Hussain and Yaqub, 2024).

5.9 Limitations of the Study

The research presents valuable information on the growing presence of OTT platforms in Pakistan, yet it is critical to mention that there are limitations to consider regarding the research findings. The sample was biased towards younger adults especially those aged between 18 and 34 years. The findings may over-represent the extent of OTT adoption among this generation compared to the other generations since they are more used to digital technologies (Khan, Shakil, Zuhudi, Haider and Nadeem, 2024). A more even age distribution would have given a better indication of national behaviours.

The other shortcoming is the use of self-reported survey data. Participants were encouraged to think about their own media use, and such reports may not be entirely precise. Respondents tend to underestimate or overestimate their frequency of viewing and sometimes answers may be influenced by social desirability whereby respondents give answers which sound more modern or socially acceptable. Consequently, the results cannot be regarded as precise measures of behaviour despite the trends being strong (Shan, 2023).

The geographical scope also affected the results The majority of the responses were received in urban and semi-urban population, where internet penetration and digital literacy are higher. Rural audience was not as well represented as they could have different patterns of use because of poorer connectivity and affordability issues (Salam and Salam-Salmaoui, 2025). The regression analysis where location is a significant factor supports the significance of this limitation because the results are probably biased towards urban experiences.

In the study, the focus was more on the quantitative evidence like frequency, correlations, and statistical differences. Though this approach helped in establishing trends and testing theories, it did not help in quantifying the qualitative aspect of media use such as individual experiences, cultural interpretations and emotional motivations (Jha, 2025). These points may assist in understanding why audiences make some decisions that are not captured by numbers only.

Moreover, the study was cross-sectional, which offered a one-time picture of the behaviours. The habits of the audience and industry reactions are changing very fast and a longitudinal study would be more appropriate to monitor the changes over a longer period. An understanding of these limitations is useful in putting the findings into perspective as a valuable addition, but not a complete one, and the results have to be added to by future research (Ejaz, 2022).

5.10 Implications for Future Research

The results of this research have a number of implications to future studies. The other area that can be discussed further is the cultural impact of OTT content on the Pakistani people. The quantitative results showed that younger viewers consume more foreign content, but further qualitative research can be used to determine how this affects identity, values, and preferences. Interviews or focus groups might give information about how the local culture is negotiating with global media flows (Mirza and Riaz, 2024).

Another helpful way to go is to examine the long-term financial impact of streaming on the movie sector (Parveen, Tariq and Siddiqui, 2015). This study has shown that the OTT usage has a huge effect on the attendance of cinemas, but it has not quantified the effect on revenue. Future studies will be able to collect financial data of cinema owners, distributors, and producers to provide a more accurate financial effect of digital disruption.

It would also be useful to compare regions This research was biased in favour of urban viewers and future research should specifically focus on rural viewers to determine how internet accessibility and cost impacts viewing behaviour (Haqqi, 2024). Comparisons with other developing countries that have experienced similar transitions would also be of value in putting the experience of Pakistan in a wider international context.

The methodologically, mixed-methods research would be richer. Quantitative surveys will be able to follow trends whereas qualitative interviews will be able to reveal individual motivations and obstacles. Longitudinal studies would be specifically useful to know whether the current drop in the cinema attendance is a short-term or long-term trend and how the perceptions of OTT dominance change with time (Chowdhury, 2023).

The other promising line is the study of the strategies of stakeholders themselves. The research can be based on how Pakistani filmmakers, policymakers and OTT players react to these changes, whether it is through hybrid release experiments or international partnerships. These researches would fill the gap between the audience behaviour and industry responses, which would give a more complete picture of the ecosystem (Parveen, Tariq and Siddiqui, 2015).

Digital disruption is fast and this necessitates research to keep changing. The preferences of the audience, the availability of technology, and industry strategies are bound to continue shifting. Future studies can use the results of this dissertation and develop it by following the cultural, financial, and comparative approaches and offer necessary guidance to scholars and practitioners (Ejaz, 2022).

5.11 Summary

This study has addressed the research questions effectively as it has shown how OTT platforms are changing the viewing behaviour, reducing the reliance on the conventional cinemas and influencing the vision of future of entertainment in Pakistan. It was also revealed that younger audiences, especially those aged between 18 and 34, are the most frequent users, and this is an indication that generational change is the driving force behind digital adoption. The statistical findings, such as the high correlation between OTT use and the frequency of watching ($r = 0.54$), revealed that the viewers are actively moving to more personalised and flexible media. Meanwhile, the paired t-test indicated a significant drop in the cinema attendance of OTT users, which confirms that streaming is disruptive to the traditional media (Khan, Shakil, Zuhudi, Haider and Nadeem, 2024).

Collectively, these results indicate the broader significance of the present study, i.e, OTT platforms are not only transforming the ways in which people consume content, but are also redefining the survival

tactics of the Pakistani film industry. The movie makers, cinema owners and policy makers now have to take into consideration hybrid release models, better digital infrastructure and innovative creativity to be able to stay relevant in a dynamic environment (Verma and Yadav, 2023).

CHAPTER 6: CONCLUSION

This paper discussed the increasing power of OTT platforms in Pakistan and how they are altering the viewing habits of audiences and the sustainability of the conventional film industry. The three primary questions that the study was designed to answer were: how OTT has altered the consumption pattern of the audience, what effect this change has had on cinema attendance and the local film industry, and what strategies can the industry use to adapt in the future. The answers to these questions were obtained through a quantitative survey and analysed with the help of statistical tests, including t-tests, correlations, regression, and ANOVA.

The findings of the study were that OTT platforms are no longer a secondary form of entertainment but a primary content consumption platform among various viewers. The independent t-test indicated that the OTT users watch much more often ($M = 3.21$) than non-users ($M = 1.00$) and the difference is highly significant ($p < 0.001$). This shows that streaming platforms are not just popular but they are the focus of everyday entertainment in Pakistan. The paired t-test also showed that there is a high probability that OTT use decreases the attendance at the traditional cinema. The average difference of -2.01 ($p < 0.001$) indicated that those respondents who use OTT platforms visit the cinema significantly less frequently. This affirms the disruptive nature of digital streaming on cinema-based viewing.

The correlation analysis also gave significant results A moderate positive relationship ($r = 0.54$, $p < 0.01$) was established between OTT use and frequency of watching, indicating that the higher the people adopt OTT, the more frequently they watch. A smaller yet significant positive correlation ($r = 0.28$, $p < 0.01$) was also found between OTT use and belief in future dominance, i.e., frequent users are more likely to believe that streaming will eventually take over the traditional cinema. These figures are the indicator of the fact that OTT is not something reached through temporary shifts in the process of consuming media materials but rather a paradigm shift.

Regression analysis proved these trends even further OTT use was found to be a significant predictor of watch frequency (2.01, $p < 0.001$), and the belief in OTT dominance in the future was also found to be significantly related to watch frequency (0.72, $p = 0.025$). This implies that the higher the rates of streaming platforms usage, the more people will believe in the long-term position of OTT in the Pakistani media environment. The results of ANOVA indicated that there were differences in age, with the younger audiences (1824 and 2534) having higher levels of usage in comparison to older ones. The difference between the genders was not significant, which implies that both men and women have an equal chance of using OTT, and the location is also an important factor, with urban viewers claiming to use OTT more frequently than rural viewers.

These findings together answered the research questions. The consumption behaviour of audiences has obviously changed towards OTT, particularly among the younger audience. Cinema attendance has been directly impacted with less attendance reported by OTT users. The fact that OTT will dominate the future is not only supported by the audience behaviour but also the expectations of the industry change. The digital transformation is being led by younger age groups, urban residents and frequent users.

The findings also relate well with the theories presented in the literature review. The fact that OTT and cinema co-exist albeit in different forms proves the Media Convergence Theory. The cinemas have been

more specialised and less frequent, and OTT is the leader in everyday entertainment. The correlation results confirm the Uses and Gratifications Theory since it indicates that people use OTT more frequently due to the satisfaction of their needs of flexibility, control, and personalisation. The Cultural Theory has been especially relevant in Pakistan where the consumption of international material is high, but there are tensions in the form of censorship, regulation and local identity. The new generations are usually more open to the foreign media, however, the filmmakers local need to strike the right-strike between artistic freedom and cultural boundaries.

The paper has a number of contributions. At the scholarly level, it offers one of the earliest sets of quantitative data on OTT adoption in Pakistan, with statistical data to support behavioural patterns. At the industry level, it demonstrates how deep the disruption is brought by streaming and how necessary urgent strategies are to survive. On the cultural front, it brings to the fore how globalisation via OTT is transforming local media, presenting both threats and opportunities.

The results also imply practical recommendations To reach more viewers, filmmakers should take into account the hybrid release strategy and release their movies in cinemas and online. The cinemas must focus on special experiences such as immersive technologies, high-end screening and social events that cannot be replaced OTT. The policymakers ought to encourage better digital infrastructure especially in rural areas to reduce the urban-rural divide. They also need to tighten copyright protection to counter piracy without being too restrictive on filmmakers to tell different stories.

Although the research yielded good findings, certain limitations have to be noted. The sample was skewed towards the younger and urban participants, so older and rural voices were underrepresented. Use of self-reported survey data could also have resulted in exaggeration or under-reporting of habits. The study design was cross-sectional, which gives a picture at a particular time and was not able to show long-term changes. Future studies should incorporate rural samples, mixed methods and longitudinal studies to have a clear understanding of the long-term effects.

This study has revealed that OTT platforms are not only transforming the way in which the Pakistani people are consuming entertainment, but also changing the tactics that are needed in order to sustain the local film industry. The statistical data gives a clear indication that the cinema is losing its attendance, the viewing habits are changing and the younger generation is at the forefront of the change. Meanwhile, there are possibilities of international scale, innovative creativity, and youth involvement should the industry be able to adapt fast. The paper concludes that the future of the Pakistani film industry will be based on how successfully the industry will respond to the digital disruption caused by OTT platforms, striking a balance between global trends and local culture and identity.

REFERENCES:

1. Abbasi, A.S. and Zulfiqar, F., PIDE School of Social Sciences.
2. Abbass, A., Khaliq, A. and Khan, R., 2020. Service Marketing Analysis of Movies in Pakistan. *The Journal of Social Sciences Research*, *6*(8), pp.745-754.
3. Ahmed, S.Z., 2024. Film Marketing & Promotions in Pakistan.
4. Ahsan, M., Hussain, S. and Nasir, M., 2024. Prospects and challenges of Pakistani film industry in digital age. Available at: https://www.researchgate.net/publication/390911794_Prospects_and_Challenges_of_Pakistani_Film_Industry_in_Digital_Age [Accessed 12 August 2025].
5. Al-Nassiri, R.K., 2021. *Representation of muslim women in the OTT industry* (Master's thesis, Hamad Bin Khalifa University (Qatar)).
6. Chowdhury, M.Z., 2023. OTT-Based Digital Sociality: An Exploration of the Viewership Among Urban Youth in Bangladesh. In *Television Publics in South Asia* (pp. 93-110). Routledge India.
7. Dar, M.A., Singh, R. and Kumar, B., Unveiling User Insights: Exploring Over-The-Top (OTT) Platforms in Kashmir through Quantitative Analysis. *THE COMMUNICATIONS*, p.81.
8. Ejaz, A., 2022. Netflix in Pakistan: Navigating Evolving Screen Modalities Among Young Adults. In *Reel Pakistan: A Screen Studies Forum* (Vol. 4, pp. 76-89).
9. Gupta, G. and Singharia, K., 2021. Consumption of OTT media streaming in COVID-19 lockdown: Insights from PLS analysis. *Vision*, *25*(1), pp.36-46.
10. HAQQI, F.U., 2024. "SIGNIFICANCE OF SOUND IN FILMMAKING AND CHALLENGES FACED BY PAKISTANIS. *New Horizons*, *18*(1).
11. Haqqi, F.U.D., Khan, M.K.S. and Naveed, S., 2025. Reimagining Pakistani Cinema, The Role of Artificial Intelligence and Digital Innovation in Shaping the Industry's Future. *Insights: Journal of Humanities and Media Studies Review*, *1*(2), pp.14-31.
12. Jha, A., 2025. Unveiling the Evolution and Global Ascendancy of South Asian Cinema. In *Global Development of Asian Cinema in the Film Industry* (pp. 125-146). IGI Global Scientific Publishing.
13. Khader, Z., 2023. Analyzing the Content Preferences and Choices of the Indian OTT Content Consumer (Series & Direct to OTT Films). *Digital Repository of Theses-SSBM Geneva*.
14. Khan, H.M.B.Q., Shakil, M.H., Zuhudi, N.W.B.M., Haider, S.Z. and Nadeem, R., 2024. Freedom of expression in films: A qualitative study exploring challenges and opportunities in Pakistan.
15. Khan, Q., Akbar, S. and Zafar, J., 2022. Analysis of Audiences' uses and Gratifications in the Selected Pakistani Urdu Films. *Global Regional Review*, *7*(2), pp.11-23.
16. Khan, S.U., Khan, S. and Mukherjee, T., 2024. The "Subaltern" Will Speak: Investigating Portrayals in the Acclaimed OTT Series of India and Pakistan. In *Exploring the impact of OTT media on global societies* (pp. 1-24). IGI Global Scientific Publishing.
17. Kim, K.C.H., 2025. Before Parasite and Squid Game: The History, Policy, and Dynamics of the South Korean Film Industry. In *Global Development of Asian Cinema in the Film Industry* (pp. 33-54). IGI Global Scientific Publishing.
18. Masood, N. and Bilal, A., 2024. The socio-cultural identities of local films and reception on global platforms. *Human Nature Journal of Social Sciences*, *5*(2), pp.306-312.

19. Mirza, A. and Riaz, S., 2024. Usage of Video Streaming Platforms and its impact on Incidental learning of Alpha Kids: A Systematic Review-based Investigation. *Journal of Peace, Development and Communication*, *8*(03).
20. Mishra, N., Aithal, P.S. and Iyer, A., 2023. A study of the changing trends in the television industry. *International Journal of Case Studies in Business, IT, and Education (IJCSBE)*, *7*(2).
21. Nizami, M.F., 2023. *Evolution of female representation in Pakistani cinema: A comparative analysis of revival, resurgence, and new wave eras* (Doctoral dissertation, Doctoral dissertation, Indus Valley School of Art and Architecture).
22. Padrutt, R., 2022. Contested modernities in the mirror of the film industry.
23. Parveen, U., Tariq, T. and Siddiqui, M.T., 2015. Pakistani cinema: A seventy years study of rise and fall. *Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi*, *12*.
24. Pattanayak, S.K., Khan, S.U., Khan, S. and Srivastava, N., 2025. Evaluating the Impact of Bollywood's Promotional Strategies on Audience Engagement in the UAE. In *Audience Sociology and Consumer Behavior in the Film Industry* (pp. 57-102). IGI Global Scientific Publishing.
25. Salam, S. and Salam-Salmaoui, R., 2025. Who owns womanhood?'churails,'mimicry, hybridity, and the reclamation of gender roles in postcolonial Pakistan. *Feminist Media Studies*, *25*(5), pp.1292-1314.
26. Sengupta, R., Jha, A., Khuntia, D., Kumar, P. and Padmapati, K., 2025. Indian Screen Cultures and the Redefinition of Nationhood: The Evolution of Contemporary Productions and the Myth of 'National Security'. *Quarterly Review of Film and Video*, *42*(4), pp.1135-1154.
27. Shahid, W. and Zehra, A., Effect Of Netflix Media Content on Popular Culture in American & Pakistani Society: An Analysis of The Queen's Gambit & Dirilis Ertugrul.
28. Shahzadi, K., 2024. Exploring Public Perception about Film Industry Downfall in Pakistan. *Print, Radio, TV and Film Studies*, *5*, pp.54-68.
29. Shan, A., 2023. Portrayal of Pakistan and Muslims Characters in the Bollywood (Indian) Film Industry.
30. Singh, R., Singh, V., Verma, P., Rao, G. E., & Bakthula, R. (2022, April). Real-Time Mood-Based Music Auto-Play System from Facial Expressions. In *International Conference on Computational Intelligence in Pattern Recognition* (pp. 363-373). Singapore: Springer Nature Singapore. https://doi.org/10.1007/978-981-99-3734-9_30
31. Suman, T. and Kapoor, R., 2024. Portrayal of Women Characters in OTT Platforms: A Gendered Analysis. *IndIan Journal of SocIal Work EducatIon and PractIcE (IJSWEP)*, p.29.
32. Tahir, T., Maqbool, K.Q., Zafar, S., Hasan, M.Z., Hussain, M.Z. and Yaqub, M.A., 2024. A global analysis of Netflix content production unveiling dominant countries and industry trends. *Dialogue Social Science Review (DSSR)*, *2*(3 (October)), pp.519-534.\
33. Tariq, M., Aslam, M.J., Manzoor, S., Khan, A.W. and Bukhari, S., 2021. Decline of Pakistani Film Industry. *Journal of ISOSS*, *7*(2), pp.219-233.
34. Tiwary, I., 2024. Streaming and India's film-centred video culture: Linguistic and formal diversity. *International Journal of Cultural Studies*, *27*(1), pp.65-81.
35. ur Rehman, W. and Hafeez, F., 2025. Leveraging Media for National Image-Building: A Soft Power Strategy for Pakistan. *Policy Journal of Social Science Review*, *3*(7), pp.233-240.

36. USAMA, M., *ANALYSIS OF STEREOTYPICAL IMAGES IN PAKISTANI PRIME TIME DRAMAS* (Doctoral dissertation, University of Sindh Jamshoro).
37. Lingareddy, V., & Damle, M. (2022). Video Streaming OTT Platforms: A Comparative Study of their Streaming Infrastructure with Strategies Implemented. *2022 International Interdisciplinary Humanitarian Conference for Sustainability (IIHC), Interdisciplinary Humanitarian Conference for Sustainability (IIHC), 2022 International*, 29–35. https://doi.org/10.1109/IIHC55949.2022.10060746
38. Verma, S. and Yadav, S.K., 2023. The antecedents of consumer satisfaction toward OTT platforms during covid-19 lockdown in India. *Jindal Journal of Business Research*, *12*(1), pp.30-43.
39. Waheed, J. and Aamir, A.A., 2024. Impact of Streaming Services on Traditional Television Viewership and advertising Avenue. *International Journal of Social Science Archives (IJSSA)*, *7*(3).
40. Prabhavathy R., & SenthilKumar S. (2025). User Experiences in Over-The-Top (OTT) Streaming Media Platform Services. *Qubahan Academic Journal*, *5*(2). https://doi.org/10.48161/qaj.v5n2a1600
41. Yaqoub, M., Ahmmad, M. and Matusitz, J., 2023. Investigating Factors Influencing Chinese Cinephiles in the Post-Pandemic Era. *Journal of Media Studies*, *38*(2).
42. Yaqoub, M., Al-Kassimi, K., Matusitz, J. and Haizhou, W., 2025. Chinese cinephiles in the post-pandemic pandemic era: comparing the transition from traditional theatres to OTT platforms. *China Report*, *61*(1), pp.27-45.
43. Yaqoub, M., Jingwu, Z. and Ambekar, S.S., 2024. Pandemic impacts on cinema industry and over-the-top platforms in China. *Media International Australia*, *191*(1), pp.105-128.
44. Yaqoub, M., Jingwu, Z. and Haizhou, W., 2024. Exploring the Popularity and Acceptability of Indian and South Korean Films among Chinese Audiences: A Survey-Based Analysis. *SAGE Open*, *14*(4), p.21582440241302580.
45. Yaqoub, M., Khan, M.K. and Tanveer, A., 2022. Digital disruption: Rising use of video services among Chinese netizens. *Pakistan Journal of International Affairs (PJIA)*, *5*(1), pp.34-54.
46. Zehra, A. and Shahid, W., 2024. Effect Of Netflix Media Content on Popular Culture in American & Pakistani Society: An Analysis of The Queen's Gambit & Dirilis Ertugrul. *Journal of Mass Communication Department, Dept of Mass Communication, University of Karachi*, *30*.
47. Zhongyu, Z. and Hashim, H., 2025. The economic and cultural impacts of OTT platforms on the film industry: A systematic literature review. Jurnal Komunikasi: Malaysian Journal of Communication, 41(1), pp.123–142.