



Sociology & Cultural Research Review (SCRR)
 Available Online: <https://scrrjournal.com>
 Print ISSN: 3007-3103 Online ISSN: 3007-3111
 Platform & Workflow by: [Open Journal Systems](#)



Changing media consumption pattern and gender portrayal on OTT platforms

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ABSTRACT

The study examines the impact of websites, with a particular focus on culture, social identity, and multicultural communication patterns. It analyzes how OTT services like Prime and Netflix are reshaping family relationships, cultural practices, and consumption patterns. As India balances traditional social values with international influences, the study examines the relationship between globalization and media, with a focus on the influence of Western media. There is also discussion about the shift from old television, which increases family viewing across class groups, to the flexibility and mobile friendliness of OTT sites. With an emphasis on local productions prime and Netflix endowments, this article also examines how OTT sites create socially relevant content for a specific audience. It also focuses on what reassures viewers on OTT sites, emphasizing Netflix's great customer service and offering. The results also shed light on how OTT sites are significantly changing global social landscapes, media consumption behaviors, and social interactions.

Keywords: OTT platforms, consumption pattern, Prime, Netflix, Globalization.

Introduction

The study analyzes how OTT services like Prime and Netflix are reshaping family relationships, cultural practices, and consumption patterns. As India balances traditional social values with international influences, the study examines the relationship between globalization and media, with a focus on the influence of Western media. Tiwari (2023) stated that the rise of streaming platforms like Prime, Amazon, Hotstar, Netflix, and Video has transformed the entertainment industry. Thanks to digital distribution technology, the centuries-old film industry is now accessible to a wider audience. The content offered in films and web series, which depict real-life conditions through the many characters in their stories, is a major reason in indorsing social exchange. Women characters have been so important since the beginning of movies that their presence on streaming platforms is undeniable. Dey (2024) said that OTT sites have evolved and are providing a space for underrepresented groups. Women, like visually appealing content, are being used by creators to express their sexuality. To bridge this gap between gender and sexuality, creators are introducing queer and provocative characters to the screen. Dasgupta, 2018 explain Stereotypical portrayals of men, women, and transgender people have been extensively covered in various media, especially traditional media. However, changes in gender representation may be a consequence of the internet's influence. Globally, OTT platforms are

being recognized by audiences as the “new television” for a variety of content and entertainment. Pandit and Parmar (2020) noted that the media content offered through OTT platforms includes a wide range of programs; some of them contain sophisticated content that cannot be broadcast on Indian television (Pandit & Parmar, 2020). New media are fundamental to what ultimately defines them social reality (Brooks and Hébert, 2006). Viewer behavior is also crucial for content creators and producers. Sometimes, the fear of bothering families is biologically ingrained. Rashmi & Mona (2021) describe OTT as a form of unusual communication. Their study shows that crime web series feature high levels of ferocity, sexual exploitation, and insulting language towards female characters in their storylines. The study also concludes that female in the films is portrayed in stereotypical ways.

Research Objectives

RO1: To explore the role and representation of women characters in OTT sites content.

RO2: To investigate how OTT sites are significantly changing in global social landscapes.

RO3: To explore how OTT sites create socially relevant content for a specific audience.

Research Questions

RQ1: How are female characters portrayed in OTT content in terms of agency, roles, and story significance?

RQ2: What are the periodic themes and characters assigned to female representation in OTT content?

RQ3: In what ways are OTT sites persuading and shifting the social global and cultural landscape?

Methodology

This article reviewed and segmented into key periodical themes associated with the research objectives. Designs, comparisons, and changes between different research studies were compared to classify leading narratives and new trends in OTT content. With an emphasis on local productions prime and Netflix endowments, this article also examines how OTT sites create socially relevant content for a specific audience. It also focuses on what reassures viewers on OTT sites, emphasizing Netflix's great customer service and offering. The results also shed light on how OTT sites are significantly changing global social landscapes, media consumption behaviors, and social interactions.

Literature Review

RO1: To explore the role and representation of female characters in OTT sites content.

Observe the series "Made in Heaven"

Dey (2024) analyze “Made in Heaven” is an OTT web series that debut on 8th march 2019, directed by Zoya Akhtar and Reema Kagti. This fictional story follows the two main characters, Tara Khanna and Karan Mehta, partners in a wedding planning business called Made in Heaven. With an 8.3 rating on IMDb, the series explores the traditional bustle of life in contrast to lavish Indian weddings and modern ambitions. With the repeal of Section 377 in 2018, the OTT sector has seized the opportunity to rethink the meaning of “mainstream” content. Content creators have struggled to create content that has not yet been socially accepted (Dhar, 2021). However, with the proliferation of streaming services, change is taking a different turn.

Queer representation in Indian OTT web series has become increasingly nuanced and diverse in the contemporary media landscape. While early depictions of queer representation were often limited to stereotypes and caricatures, modern web series are taking a more sophisticated approach to explore the experiences and identities of LGBTQIA+ people in greater depth.

Heterosexual Sex Patterns in Well-Known Netflix Series: An Analysis of Body Type, Age, gender.

The majority of characters portrayed in sexual settings were youthful, beautiful, and either muscular or slender. Interestingly, female characters exhibited a slightly stronger propensity for stereotypical imagery. In contrast to their male counterparts, female characters were more frequently portrayed as attractive and were less likely to be over 40. We discovered significant racial diversity in representations. Therefore, the current findings are a reflection of the power dynamics that are present in both society and media product (such as racism, agism and sexism), which invariably influence how characters are portrayed on mainstream television. The fact that there are fewer older people, less ethnic subgroups, less normal or big size people, and rare conservatively unappealing characters in our sample of sexually active characters is therefore not surprising. Even though various body standards and the value of representing different age clusters and ethnic groups are becoming more widely acknowledged, the media industry still faces significant obstacles in changing long-standing norms, necessitating consistent work from audiences, industry leaders, and content producers.

According to our analysis, there is a significant underrepresentation of people over 40 in both genders, with the difference being more noticeable for women. According to research, this underrepresentation is exacerbated in the context of women representation (Arbogast, 2015), which is consistent with the overall underrepresentation of older females in television (Wegner & Stüwe, 2023).

RO2: To investigate how OTT sites are significantly changing in global social landscapes.

Although the proportion of characters with a non-heterosexual orientation is higher than in earlier studies, there are still not enough non-heterosexual characters in the series that are available on VOD platforms (De-Caso-Bausela et al., 2020; González-de-Garay et al., 2019). Because there are less non-heterosexual types in TV fiction than the algebraic numbers based on people demographics suggest, underrepresentation generally continues. Furthermore, not all VOD platforms have non-heterosexual characters represented, though Netflix Spain is the platform with the highest number of LGBT characters, followed by Movistar. Only two bisexual characters were found on HBO, one character was found to be homosexual on Amazon Prime, and no characters representing a non-heterosexual sexual orientation were found on the AtresPlayer platform. The percentage of LGB characters (no transgender characters) rose from 1.4% in 2005–6 to 6.4% in 2017–18, according to a study by Carson Cook (2018). 10.2% of prime-time TV role are LGBTQ.

An element that needs to be examined in Spanish fiction television is this significant increase, which enables us to forecast an rising trend in the coming years. With a 0.2% increase, "love" is still linked to female characters in Spanish VOD series when it comes to conversation topics. However, in this research, "sex" does not seem to be a theme that men discuss frequently; male characters continue to discuss "money," "violence," and "work," while female characters continue to discuss the family.

Female characters are more sexualized than male characters, in contrast to earlier research by De-Caso-Bausela and colleagues (2020). Though the data be regarded as relevant since there has remained a decrease in hyper sexualization in television, the number of hypersexualized roles is small that this phenomenon is statistically insignificant. Perhaps this is done as an additional claim for the viewers. Naturally, there are more females than males with particular objectives

affecting to their relationships with others and their private lives. Additionally, the majority of TV characters have career-focused objectives.

Although intimidation is primarily carried out by men, violent attitudes are not masculinized. The findings made by De-Caso-Bausela and associates (2020) regarding generalist television channels are supported by these data. They do, however, run counter to those of González-de-Garay and associates (2019), as the findings indicated that male characters were more likely to be violent. The idea of separating the binomial man violence that had been promoted in Spanish fiction television appears to be supported by these findings.

Particularly among women who were depicted in the sexual sphere, we discovered a dearth of diversity in characters who deviated from traditional beauty standards in terms of their body types and facial attractiveness. While a sizable percentage of the male characters in our sample had muscular builds, the vast majority of the female characters were slender or thin. Overweight representations were almost nonexistent for both sexes, although masculine body images were somewhat more varied. These findings are consistent with Wegner and Strüwe's (2023) research on online sites content in general, which found that 98% of feminine roles in popular series had slender bodies, while male characters had a wider range of body frame types. Given that media representation may influence perceptions of societal expectations for "sexual bodies," our findings are significant (Montemurro & Gillen, 2013). Because it implies that these bodies are not sexually desirable, it is troubling when people with average or larger body sizes or those deemed less conventionally attractive in terms of their facial features are excluded (Hall, 2018). Compared to thin or average-sized bodies, studies reveal that people view larger bodies as less sexually attractive and more often associate them with characteristics that suggest sexual shyness (like being sexually suppressed) and frequently with characteristics that indicate sexual confidence and experience (like seductiveness and sexual expertise) (Oswald et al., 2022). Fredrickson and Roberts (1997) stated that objectification theory clarifies how such limited media portrayal can cause females in specific to adopt a spectator's viewpoint of their bodies and understand themselves as objects valued mainly for their presence. Females may experience increased body dissatisfaction and body image issues as a result of this internalization, as well as even more positive attitudes regarding surgical body modifications (Harrison, 2020). Therefore, social labels of a sexually desirable feminine being young and slender may be reinforced by media representations such as Netflix (Montemurro & Gillen, 2013).

In addition to being police, military, other workers, or prisoners, masculine role continues to occupy higher status occupations (such as director and businessman). According to De-Caso-Bausela et al. (2020), the data supports earlier reports about women who perform a variety of jobs, including office workers, sportspersons, performers, expert entertaining workers, pensioners, jobless people, students, and unpaid local employees.

RO3: To explore how OTT sites create socially relevant content for a specific audience.

Portrayals of Women in Online Content between 2017 to 2022

Tiwari (2023) explore the film (Karwaan) the film starts with the odd swapping of dead bodies of Avinash's (Dulquer Salman) father who expired in an accident and her grandmother. Sideways with her honest and brave image, she is portrayed as meaningfully frail after her grandma's death. She is portrayed as among all but stimulates and inspire Avinash to track his desire for taking photos. She faces frequent inquiries from Shauqat and develops part of competition for

trying short clothes, request to drive and smoke cigarettes, but far along they draw at the peak of the movie. Her presence on screen types the film a unification of disaster and entertainment. Medhi (2022), said that rise of OTT sites in India has brought a change in the habit of media ingesting of Indian viewers. The paper also notices that series on OTT sites portrayed Indian women in a diverse social standing in comparison to dramatic SaaS-bahu stories in traditional film and media content.

Agarwal & Das (2022) also observe in their survey that how viewers observe the developing portrayal of female in traditional media. The research explore that the media content on OTT sites is reshaping females in specifically Indian culture.

Research Gaps

Despite the increasing interest in research on OTT sites and women objectification, many research gaps persist. First, most current studies emphasis on less number of Netflix web series, often selected for sexual content. While this tactic offers initial understandings, it limits the generalizability of results and overlooks less traditional or socially diverse content. There is a prominent lack of studies on Pakistani OTT content. The most of existing literature focus on Western or Indian platforms, ensuing in the underrepresentation of Pakistani content of social norms, and gender changing aspects. This gap bounds thoughtful considerate of how sexual representation of women are shaped within Pakistani exclusive socio-cultural and religious setting. Prior investigation tends to highlight content analysis without enough demographic or viewer -based inspection. There is limited study into how diverse viewer segments mainly within Pakistan observe and understand sexual representations on OTT sites. Lastly, several research studies do not satisfactorily explore the social implications of sexual image on OTT sites, such as its influence on gender social norms, women's agency, and social values in traditional social order. These gaps need to focus with reference to the contextualizes OTT web content within local social frameworks.

Conclusion & Discussion

First off, the results should be interpreted in light of the fact that the study was restricted to small number of OTT content that were chosen for their popularity and sexual content. Future studies could expand the demographic examination of sexual representations to encompass a wider range of series or expand the investigation to other media sites and traditional services for a more thorough considerate, even though this focused approach offers preliminary insights.

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