

T.C.
İSTANBUL KÜLTÜR UNIVERSITY
INSTITUTE OF GRADUATE STUDIES

**THE IMPACT OF STREAMING SERVICES ON THE
TRADITIONAL CINEMA**

Master of Business Administration

Ibrahim Alakkasha

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Department: Business Administration
Program: Business Administration (English)

Supervisor: Assoc. Prof. Dr. Murat Taha Bilişik

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LIST OF SYMBOLS

Y Dependent Variable

X_K Independent Variables

β_0 Intercept

β_k Coefficients(slopes)

ε Error term(residual)



Üniversite	: İstanbul Kültür Üniversitesi
Enstitü	: Lisansüstü Eğitim Enstitüsü
Anabilim Dalı	: İŞLETME ANABİLİM DALI
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ÖZET

TEZ ADI: Akış Hizmetlerinin Geleneksel Sinema Üzerindeki Etkisi

Ibrahim Alakkasha

Bu çalışma, akış (streaming) hizmetlerinin geleneksel sinemayı nasıl dönüştürdüğünü araştırmak için değişen müşteri tercihlerinin, alışkanlıklarının ve ekonomik karar verme kalıplarının nicel bir incelemesini kullanmaktadır. İzleyicilerin geleneksel sinemadan uzaklaşmasının temel nedenlerini belirleyerek, çalışma Netflix, Disney+ ve Amazon Prime gibi dijital platformların sinema gösterimlerine olan yıkıcı etkisini analiz etmektedir. Çeşitli demografik kesimlerden toplam 200 katılımcı ankete katılmış ve sonuçlar, azalan sinema ziyaretlerini, sinema salonlarının hayatta kalması konusundaki görüşleri ve akış hizmetlerine karşı canlı deneyimler için ödeme yapma istekliliğini incelemek üzere çoklu regresyon modelleri kullanılarak analiz edilmiştir. Sonuçlar, katılımcıların %78'inin akış hizmetlerini kullanmaya başladıktan sonra sinemaya daha az sıklıkla gittiklerini belirttiğini ve bu kaybın en etkili göstergesinin içerik çeşitliliği olduğunu göstermektedir (katsayı=0.237151, p=0.012092). Bununla birlikte, film izlemenin sosyal bileşeni bir tampon görevi görerek, gelecekte sinemanın sürdürülebilirliği konusundaki iyimser görüşlerle pozitif ilişki içindedir (katsayı=0.298967, p=7.2E-05). İçerik odaklı, yüksek kaliteli içerik için ödeme yapmaya istekli izleyiciler ile premium akış ödemelerini reddeden fiyat tercihli tüketiciler arasındaki pazar segmentasyonu ekonomik araştırma yoluyla tespit edilmiştir. Çalışmanın bulgularına göre, akış hizmetleri insanların film izleme şekillerini önemli ölçüde değiştirmiş olsa da,

geleneksel sinema erişilebilirlik veya içerik çeşitliliği konusunda rekabet etmek yerine kendine özgü sosyal ve görsel özelliklerine odaklanarak ve bunları geliştirerek hayatta kalabilir. Bu sonuçlar, sektör paydaşlarına gelişen eğlence pazarını yönetmek için öneriler ve akışın çeşitli etkilerine dair ampirik kanıtlar sunmaktadır.

Anahtar Kelimeler: Akış hizmetleri, geleneksel sinema, tüketici davranışı, dijital dönüşüm, film gösterimi, regresyon analizi.



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ABSTRACT

THESIS TITLE: The Impact of Streaming Services on the Traditional Cinema

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This study utilizes a quantitative examination of shifting customer preferences, habits, and economic decision-making patterns to investigate how streaming services are transforming traditional cinema. By identifying the primary reasons of audience shifts apart from traditional cinema, the study analyses the disruptive impact of digital platforms such as Netflix, Disney+, and Amazon Prime on theatrical exhibition. A total of 200 respondents from various demographic segments participated in the survey, and the results were analysed using multiple regression models to examine reduced moviegoing, views on the survival of movie theaters, and willingness to pay for streaming services versus live experiences. The results show that 78% of respondents claimed they had been to the movies less frequently since using streaming services, and the most effective indicator of this loss was the variety of content (coefficient=0.237151, p=0.012092). Nonetheless, the social component of watching movies operates as a buffer, being positively associated with optimistic views on the sustainability of cinema in the future (coefficient=0.298967, p=7.2E-05). Market segmentation between content-focused viewers willing to pay for high-quality content and consumers with price preferences who refuse premium streaming payments was identified via economic research. According to the study's findings, traditional cinema could survive by focusing on and improving its distinctive social and visual characteristics rather than

engaging in accessibility or content diversity, even if streaming services have dramatically altered how individuals watch movies. These results provide industry stakeholders with recommendations for managing the evolving entertainment market and empirical evidence of streaming's diverse impact.

Keywords: Streaming services, traditional cinema, consumer behavior, digital disruption, film exhibition, regression analysis.



1. INTRODUCTION

In recent years, streaming services have emerged as the dominant player in the digital entertainment industry, substantially altering how audiences watch movies. The film industry's once-undisputed center, traditional cinema, is now navigating a more competitive landscape where on-demand access to enormous content libraries is made possible by services like Netflix, Disney+, and Amazon Prime. The development reflects a thorough reassessment of the relation between content producers, distributors, and consumers rather than just a technology advancement. Although the film industry has endured several technological disruptive over the years, from the development of audio and color to the home video revolution, the streaming paradigm represents difficulties because it can duplicate quite a few of cinema's fundamental offerings while introducing convenience and personalization. In order maintain their relevance in this evolving environment, traditional cinemas encounter increasing pressure to modify their value propositions and economic strategies as viewers adopt digital consumption techniques. Significant developments in mobile technology, internet infrastructure, and smart home appliances have occurred with the growth of streaming services, fostering an environment in which customers can easily access video of the highest quality on a variety of platforms. Consumer expectations have shifted toward on-demand, customized entertainment experiences that are difficult for a conventional cinema exhibition to fulfill due to the convergence of technologies. Major entertainment companies have noticed this shift and adapted by investing resources in digital-first content initiatives and developing their own streaming services. The development has an impact on the basic characteristics of film production, distribution, and monetization as well as viewing habits. Streaming services employ subscription-based operations that value consistent engagement beyond individual title performance, whereas conventional film depends on the theatrical release timeframe as its main source of income. The differences in financial incentives began to influence the sorts of movies that are produced, how they are

promoted, and eventually how they are seen by viewers. By analyzing shifting customer perspectives, behaviors, and economic decision-making patterns, the primary goal of this study is to scientifically evaluate how streaming services are affecting traditional cinema. To carry out this goal, an assortment of objectives must be achieved, including determining out how streaming platforms have impacted moviegoing across demographics, identifying the main factors influencing consumers' decisions between streaming and in-theater experiences, and assessing opinions about the future of cinema in a world where streaming is the ruler. This study remarks on significant inquiries about what affects moviegoers' willingness to pay more for streaming experiences than for in-theater ones, how opinions about the sustainability of cinema are influenced by perceptions of its social aspects, and what factors most significantly contribute to reduced moviegoing. The research contributes significantly to academic literature by offering empirical proof of streaming's multifaceted influence on cinema, extending beyond anecdotal industry insights to quantitative characteristics. Unlike prior studies that focused just on economic implications or content analysis, this research incorporates behavioral, attitudinal, and economic views to provide an overall overview of the transition in film consumption. These results offer significant insights for cinema operators, film makers, and streaming platforms as they negotiate this shifting landscape, as well as offering a scientific framework for quantifying digital disruption in creative industries. Instead, emphasizing certain geographic or demographic segments, this investigation aims to explore the link between streaming and movies from the perspective of consumer behavior, applied to a different sample of moviegoers that provides insight into larger market dynamics. The thesis consists of into five chapters: an introduction that highlights the goals and focus of the study; a literature review that appears at the rise of streaming and its effects on traditional media; a methodology section that outlines the research design and analytical approach; an implementation and results section that provides survey results and regression analyses; and a conclusion that highlights the key findings and delivers recommendations for industry stakeholders and future research directions. This research offers a data-driven basis for absorbing the evolving relationship between these rivals but potentially complementary exhibition formats by methodically examining how streaming services have reshaped traditional cinema

while identifying timeless components of the theatrical experience that currently attracts audiences.



2. LITERATURE REVIEW

This literature review examines how the rise of streaming services has significantly changed the film industry. Platforms including Netflix, Amazon Prime, and Disney+, which are now recognized as significant influences in transforming content development, distribution, and consumption patterns, have completely reinterpreted traditional film distribution structures. The studies and theories that address the evolving industry dynamics are examined in this section, with an emphasis on content development, distribution channels, and revenue models. It illustrates how streaming services have shifted the traditional film landscape and caused significant changes in the entertainment business through an examination of technology improvements and changes in customer behavior.

2.1. The Rise and Impact of Streaming Services

The film industry has been greatly affected by the notable rise of streaming services. The number of platforms such as Disney+, HBO Max, and Apple TV have increased in recent years, leading to a more competitive market for film distribution. With streaming services providing direct income streams to film production firms, the need to split revenues with distributors and theatre owners have been eliminated, drastically altering how consumers observe films and television shows. Companies have been encouraged by this business model to invest more in material created especially for streaming, which frequently results in higher profit margins than traditional theatrical releases. At the same time, there has been noticeable shift in consumer behavior, with an increase in the number of consumers who spend funds on at-home entertainment options. This trend is supported by the rise in internet-connected televisions and the increasing use of tablets and smartphones for streaming. Companies are encouraged to balance film releases between theatres and streaming platforms to maximize income and audience reach, as anticipations have been expressed regarding the financial sustainability of conventional theatrical releases due to the drop of viewers caused by the arrival of streaming services. Furthermore, there are several small distinctions between streaming and traditionally released movies, including cost, the quality of the content, and the social aspects of watching a movie in a theatre. In general, the arrival

of streaming services has changed the film industry, affecting consumer behavior, production strategies, and market dynamics. This highlights how essential it is for film companies to adapt to this changing environment to stay competitive (Casiano & L., 2022). As discussed by Chao et al. (2016) technological developments have been crucial to this transformation. Driven by technical developments, especially in internet speed and capacity, the film companies have experienced a substantial revolution with the shift in media consumption from traditional DVD rentals to streaming services. Due to this evolution, people can watch films directly on the internet, eliminating the requirement of physical DVDs and significantly changing how films are distributed and watched. The survey shows a discernible shift in consumer preferences towards streaming services, which are favored due to their simplicity of use since they eliminate the need for customers to visit video rental shops or wait for DVDs to be delivered. Compared to renting a DVD, streaming is now much more appealing due to its ease. As a result, there have been many difficulties with the conventional DVD rental model, with Netflix and other companies leading to changes and contributing significantly to the rapid decline in DVD rental subscriptions. For example, in a short period of time revenue from streaming increased by 158% while revenue from DVD subscriptions decreased by 52%. The film industry has experienced a change in competitiveness, with streaming services currently going up against traditional movie theatres and rental businesses in addition to rivals. These traditional companies must change or become extinct due to the accessibility and ease that streaming provides. The article highlights the relationship between the rise in internet video traffic and the increasing use of smart devices, which resulted in a rise in the popularity of streaming services as a preferred option for many consumers. To satisfy changing consumer expectations as streaming takes precedence as the primary method of media consumption, the film industry must continue to innovate in both technology and customer service. In response to wider consumer preferences and technological advancements that are changing the media environment, conventional DVD rentals may continue to drop if alterations are not implemented (Chao et al., 2016). Additionally, beyond the boundaries of traditional media, the competitive scene has also expanded as is discussed by Vas and Binkyte (2018) on how the Danish film industry, which has produced notable films and television shows has been impacted by large streaming services like Netflix, Amazon, and HBO. It highlights how, as

worldwide production increases, there is more rivalry for the attention of viewers, which drives up streaming services' need for local content. The research uses a mixed-methods approach, including qualitative interviews with experts in the industry to examine how the film distribution and production environment is changing. It is organized by a conceptual framework that connects several models to comprehend the dynamics of the company. To accurately represent the intricacies of the film companies, the study employs a dual research philosophy that combines positivist epistemology with interpretivist viewpoints. Twelve experienced Danish film producers were interviewed for the data gathering process, including well-known individuals like Mikael Rieks and BO Ehrhardt. These interviews provided a range of perspectives on market trends and production dynamics. The analysis explores how the film supply chain has changed, specifically how producers deal with large VOD services like Netflix and Amazon. A simulated case study is used to highlight the difficulties that production firms have in negotiating and distributing their movies. The research admits its limitations, which might restrict the extent to which the results can be applied. These include language challenges that Danish participants faced during English interviews and the study's emphasis on specific cultural contexts. The study concludes that, for producers to succeed in the long term, they must adjust to the changing distribution channels caused by the arrival of streaming services, which have led to significant alterations in the film industry's supply chain (Vas & Binkyte, 2018). In another article, Cho (2020) examines the increasing rivalry in the streaming market, highlighting the presence of traditional media companies like multichannel video programming distributors (MVPDs) in this sector. These companies, which formerly concentrated on cable or satellite television, are now fighting for a portion of the streaming market. They encounter competition from streaming services that combine production and distribution, as well as from competitors. Since established corporations use their control over content and distribution channels to preserve a competitive edge, this integration generates significant challenges for new competitors. Disputes over advertising income and content access have been driven on by this competitive environment, which is an illustrative to the larger intricacies and relationships of influence in the media sector. Since MVPDs bring significant resources and existing customer bases to the streaming companies, it becomes even

more competitive and difficult for developing, smaller firms to succeed. This further complicates the competitive environment. (Cho, 2020)

As described by Kaur and Ashfaq (2023), Netflix is probably the most obvious instance of the revolutionary effects of streaming. The worldwide entertainment scene has seen significant transformation due to the rise of streaming services, especially Netflix. Netflix began as a DVD rental company before switching to streaming in 2007. Netflix was able to provide rapid access to films and TV series via the use of improved internet connections and more household connectivity. This change has significantly improved pricing and simplicity, which has helped Netflix become one of the biggest streaming services and develop rapidly within the world. Viewer behavior has changed dramatically because of the streaming revolution; consumers increasingly choose on-demand content and have embraced an immediate gratification culture. This has rendered consuming more prevalent, when entire seasons of television series are watched in one sitting since all the episodes are available at once. Variety of content, ease of use, and accessibility are becoming significant factors for consumers when making decisions, with Netflix frequently receiving praise for its excellent user experience. Furthermore, the "Netflix effect" has changed how media is created as well as how viewers consume it, reversing traditional broadcasting paradigms and creating a new standard for media consumption (Kaur & Ashfaq, 2023). However, as stated by Sundet & Colbjørnsen (2021) the transition to streaming is not without its challenges, notably about financial models and industry adaption. Traditional financial structures in a variety of cultural industries, such as publishing, music, cinema, and television, are being completely transformed by streaming services. A key feature of this transition is the shift beyond traditional income streams such as CD, DVD, and printed book sales and towards subscription-based models that priorities user access over ownership. The emergence of platforms like Netflix and HBO Nordic as significant content commissioners has resulted in an environment of more competition and opportunity for content creators and producers, dubbed the "golden age" of content production. However, as streaming services mainly depend on user data for income, this change presents challenges for financial models, as rights holders frequently encounter insufficient reimbursement. Despite these difficulties, streaming's benefits to viewers including its increased accessibility and affordability

are widely acknowledged. Traditional sector specific processes frequently limit the industry's ability to adapt to streaming, which restricts innovation and solutions across industries. Therefore, even if streaming services provide a lot of possibilities for audience interaction and content creation, they also draw attention to ongoing issues with financial equity and industry-wide change. (Sundet & Colbjørnsen, 2021). Sindagimath et al. (2023) discussed the development of Over-the-Top (OTT) streaming services has led to a notable shift in the traditional media landscape by increasing accessibility and competitiveness, as well as posing a challenge to established entertainment sectors. The growth of OTT platforms (over-the-top) has increased competition, which has led to a wide range of streaming services offering consumers more options and reducing content costs, making premium content more affordable. Users may enjoy a variety of content from anywhere in the world and have a better viewing experience considering this accessibility across multiple platforms. Also, democratizing access to international content is due to the affordability of over-the-top (OTT) subscriptions, which frequently cost the same for three months as a single movie ticket. But this expansion has also presented a serious challenge to conventional media, notably television and film, as the pandemic's financial losses have increased worries about the survival of theatres, especially in nations like India where they are extremely popular. At the same time, the rise of over-the-top (OTT) services has sparked technical innovations such as virtual and augmented reality, which are transforming the creation and consumption of content. The shift in media consumption habits is highlighted by these advances as well as by shifting consumer behaviors caused by inexpensive internet, attractive content, and the ease of staying away with cable or satellite subscriptions. Due to this, OTT services are not only revolutionizing the entertainment sector but also opening up the possibility to a more tailored and technologically advanced watching experience, indicating a significant change in the way consumers interact with content. (Sindagimath et al., 2023) Similarly, Colbjørnsen (2020) highlight how the distribution of media has fundamentally changed from ownership to access-based models, providing consumers with an enormous selection of content but making the interactions between multiple players in the streaming ecosystem more complex. With an emphasis on nodes and power dynamics through prominent cases like Spotify and Netflix, this research attempts to map this complicated network. Using financial and operational data, the

research compares and examines four key services which are Spotify, Apple Music, Netflix, and Kindle Unlimited to examine the complex relationships between streaming providers, content publishers, creators, and device makers. The notion of streaming is complex; it is characterized by transient content availability, reliance on user information, and the requirement for collaborations with content producers, which transforms conventional distribution models. The selected cases indicate how different models affect power dynamics. While content publishers and originators struggle to manage content provision and autonomy due to complicated licensing agreements, streaming providers act as central nodes controlling content access and user data. Additionally, by managing access points and gathering user data, device manufacturers have considerable influence and can create partnerships that enhance their streaming services. Furthermore, models that are sponsored by advertisements, like Spotify's free tier, illustrate how user data is monetized and how crucial user engagement is to the survival of streaming services. The research indicates changing dynamics that potentially reshape the distribution landscape by revealing an unequal power distribution that supports streaming providers and device makers over consumers and content creators. Future studies might examine the impact of more specialized, smaller services on established power structures, which would further enhance our knowledge of media distribution economics, given that the streaming network is still dynamic and context dependent. (Colbjørnsen, 2020)

2.2. The Impact of Streaming on Traditional Cinema and Television

Savage (2014) examines how the Irish film company is changing as a result of growing Video on Demand (VOD) services and changing consumer preferences. It focusses on an abrupt decline in box office receipts as well as heightened competition from home entertainment choices including internet streaming and piracy. The research illustrates a shift in consumer power, with many viewers preferring the flexibility and convenience of VOD services over conventional theatre experiences. This shift is caused by the analysis of macroeconomic and microeconomic variables affecting cinema demand and the focus on age differences in viewing patterns. Consumer surveys and qualitative insights from industry expert and theatre manager interviews reveal that theatre managers are more worried about VOD services than about piracy,

generally considering the latter to be an ongoing issue. Additionally, according to the research, 47% of consumers believe that attending movies is no longer worthy of spending money, which discourages people from going, especially younger viewers who are more and more inclined to watch videos on stream. The industry expert asserts that despite these challenges, movie theatres may still be relevant by improving the consumer experience with features like designer seats and special screenings, as they still have a competitive advantage when it comes to new releases and engaging watching movies. The study acknowledges many limitations, including the small sample size of movie theatre managers and possible biases in their responses, as well as the consumer survey's inadequate representation of people in general. (Savage, 2014). Furthermore, Loureiro (2019) examines how streaming services, especially Netflix, have changed the film company's operations. It emphasizes how the "Netflix model" has changed consumer expectations through enabling consumers to decide what and when to watch. Significant changes have resulted from this transformation in the company. For example, Netflix's subscriber base increased quickly from 26.5 million to over 137 million by the third quarter of 2018, which is indicative of the larger trend of streaming services replacing traditional media consumption as the main way that people consume content. Since viewers increasingly prefer the accessibility of streaming, many films now have limited theatrical releases or avoid traditional theatre premieres. Using an analytical approach, the study collects data via questionnaires that have been modified to present industry trends. The results provide significant novel viewpoints on how streaming services are changing consumer behavior and the movie theatre companies, providing both opportunities and challenges for adaptation (Loureiro, 2019). In addition to changed media consumption patterns and a decrease in both viewership and advertising income, the rise of streaming services has had a significant impact on traditional broadcast television. Customized watching experiences and on-demand content are the primary selling benefits of streaming platforms, driving consumers away from traditional networks' scheduled programming and one-way communication. This change has made content creation more accessible and democratic by enabling an expanded range of creators to make and release a variety of programming. While live events and niche content remain important on traditional broadcast television, streaming services that priorities the requirements and preferences of their users at first are becoming increasingly

dangerous. This disruption is explained by the argument of technological determinism, which emphasizes how changes in technology have impacted the dynamics of content consumption. The "cord-cutting" trend and the desire for customized recommendations highlight the changing preferences of consumers. Cultural aspects and regional differences in internet availability further affect how traditional media is impacted by this evolution. In order to stay competitive in this changing market as streaming becomes more and more prevalent, established networks need to adjust through implementing hybrid programming models while increasing investments in original content (Sanusi & O., 2023). Due to the COVID-19 epidemic, film festivals and other cultural events have shifted to online platforms, which has had a major impact on conventional cinema exhibitions and broad cultural ramifications. Because audiences increasingly interact with mediated reproductions of performances rather than going in person, this change has reduced the direct experience of live performances and may have reduced the special significance of these cultural occasions. Financially, streaming has created new dynamics wherein intermediaries take a significant amount of funds, compromising the future of traditional festivals and the cultural workers who depend on them. However, streaming has additionally made it possible to reach a wider audience. The availability of streaming has also caused a shift in audience involvement, with people preferring inexpensive, mediated experiences over costly, immersive performances. This trend might result in fewer individuals attending live events in the future. Furthermore, the corporatization of festivals is a concern since the shift to online platforms could combine festival activities into larger, more established organizations, endangering the diversity of cultural offers and undermining independent, smaller festivals. With fewer consumers looking for live experiences, workers' responsibilities are being challenged by structural changes and rising competition, increasing the precarious personality of cultural labor. The balance between live and mediated experiences is expected to keep on changing in the future of cultural production, therefore producers must adapt to attract audiences and preserve diversity in this new environment. When everything is considered, streaming expands the scope and accessibility of film festivals while posing significant challenges to their longevity, variety, and overall experience. These new dynamics must be carefully considered. (Shipman & Vogel, 2024)

2.3. Digital Transformation in Film Production and Distribution

The movie industry experienced a significant transformation due to the development of digital technology, including streaming services, which have altered the production and distribution processes. Since digital cameras and editing software are now widely used, the transition from analogue to digital filmmaking has resulted in an increase in film revenue and an expansion of filmmaking strategies. Simultaneously, streaming services such as Netflix have revolutionized conventional patterns of distribution, allowing filmmakers to avoid traditional movie theatres and directly interact with consumers, thus increasing prospects for independent filmmakers. With the ability to obtain information on-demand over many platforms, this transition has significantly altered the behaviors of viewers, leading to a rise in demand for personalized and varied content. But these alterations also put pressure on established filmmaking processes, forcing filmmakers to continually innovate in an increasingly competitive field and adapt to a market that prioritizes content appealing to streaming consumers. The need for content to stand out in a crowded market and the rivalry local productions, like those in Ukraine, face from foreign films continue despite the potential that streaming services offer for greater exposure. To be able to properly navigate this changing environment, they must make considerable adaptations to digital technology and streaming services, even as they provide new opportunities (Alforova et al., 2021). However, traditional Hollywood studios comply with a commitment logic that prioritizes theatrical releases and mass-market hits to achieve box office success, emphasizing the communal cinema experience. In contrast, streaming platforms adhere to convenience logic that is driven by data analytics to accommodate a wide range of consumer preferences through extensive content libraries and home accessibility. This significant clash between traditional studios and emerging streaming services like Netflix is a characteristic of the shifting Hollywood filmmaking landscape. The significant increase in worldwide consumer expenditure on home entertainment from \$15.8 billion in 2014 to \$42.6 billion in 2018 is indicative of this transition. Due to this, conventional studios must alter their strategies to comply with the convenience logic, which may include changing their distribution and production strategies. The paper delves into several future scenarios for the film industry, one of which is the creation of a new logic that can further incorporate

streaming services into conventional procedures. In addition to disrupting the conventional movie going experience, this development represents a fundamental change in the creation, promotion, and consumption of films. As a result, studios and streaming services must both constantly adapt to the shifting demands of the market (Hadida et al., 2020). In addition, Ravid et al. (2021) explores how digitalization has changed production, distribution, and exhibition, providing insight on the outstanding effects of this change on the film companies. It emphasizes how important data analytics is in helping producers make better informed decisions regarding content production and marketing by giving them comprehensive knowledge of audience preferences and behaviors. This transition to a data-driven strategy is a crucial step ahead for the sector. The article also explores adaptation strategies for conventional companies, such as combining video-on-demand and linear television in accordance with changing viewer habits and presents a variety of viewpoints from various industry stakeholders, such as individual producers and integrated studios. Despite these modifications, there is always an active market for filmed entertainment, and the sector continually comes up with new strategies and business models. The discussion is further enhanced by perspectives from experts in the field and educational partnerships, which highlight the necessity of continuous innovation and adaptation in the constantly shifting environment of cinematic entertainment (Ravid et al., 2021).

Mateer and Hailay (2019) provides a comprehensive analysis of the significant effects of digital disruption on the film and television industries, with an emphasis on the revolutionary role of streaming services. With the arrival of Video-on-Demand (VoD) services like Netflix and Amazon, the way that people consume content has completely altered. Viewers now have unprecedented access to a wide selection of films and TV shows at any time and from any location, which has completely transformed the way the content is monetized. In an increasingly overexposed market, traditional producers, especially independents, now confront enormous challenges in their efforts to stand out. It emphasizes how manufacturers must adapt their strategies to stay relevant and profitable in an environment of growing competition. In this uncertain climate, independent filmmakers are adjusting by adopting new marketing and distribution strategies to increase their audience reach and income. For both commercial and academic initiatives, visibility has become more essential, and independent producers

are learning from industry tackles to successfully present and illustrate the impact of their work. Moreover, content quality remains to be a crucial component of its success; films with greater quality have a higher chance of obtaining theatre distribution, which can increase their exposure to streaming video (VoD) services. The essay disputes the misconception of self-distribution additionally, arguing that although some directors aim to maintain independence over their publications, collaborating with well-established distributors frequently leads to more exposure and audience access. In Practice-as-Research (PaR) environments, where efficient transmission strategies are essential, this shift is especially essential. In summary, the paper highlights how digital disruption has changed the film and television industry, carrying with it both enormous challenges and captivating possibilities. It highlights how crucial creative thinking and controlled awareness campaigns to succeed in this changing industry (Mateer & Hailly, 2019). In author's hand, the movie sector has seen a tremendous transformation due to digital platforms, particularly streaming services, which have had a big impact on marketing and distribution strategies. Global streaming access has displaced physical copies and traditional marketing strategies including pay-per-view television and DVD sales, reversing traditional distribution structures. This change increases audience reach and eliminates geographical restrictions. The mechanisms of revenue are also changing; studies realizing that conventional sources of income like box office receipts, which used to contribute an extremely small part of overall revenues, are declining. To adjust to these shifting income streams, new business models are required by the digital revolution. In addition, the democratization of content production caused by digital platforms is making it possible for obscure films and specialized content to establish relationships with disparate audiences. These challenges established economic theories such as the Pareto principle, which argues that the majority of sales are created by a tiny percentage of merchandise. This democratization creates additional space for a wide range of information. The utilization of social media and digital platforms by studios to engage audiences directly is another indication that marketing strategies are changing. This allows for more individualized and real-time marketing campaigns. The way companies evaluate their customers has altered similarly. Instead of emphasizing scarcity, they should embrace abundance, which is demonstrated by free access, a wide range of products, and customized consuming experiences. In general, digital platforms and streaming

services have caused significant disruption in the film industry, requiring changes to marketing strategies, content democratization, distribution strategies, and revenue structures to survive in this changing digital environment (Pardo, 2013). Also, Khan (2022) discussed that a wider range of creators are now able to produce and distribute films due to the democratization of filmmaking brought about by digital technologies. However, this proliferation of content has also intensified competition and introduced complex legal issues. Intellectual property rights, particularly those related to copyright and trademark, have become more contentious, with issues like fair use and piracy complicating creators' initiatives to protect their work. The rise of streaming platforms has transformed content distribution, requiring filmmakers to navigate intricate licensing agreements, territorial rights, and revenue-sharing models of which can lead to legal disputes. Furthermore, as filmmakers employ digital tools for targeting audience increasingly, privacy and data protection concerns are growing. As a result, filmmakers must comply with changing legislation to avoid any legal ramifications. Filmmakers must strike a balance between their creative freedom and difference to local laws and cultural sensitivities because of the many regulatory frameworks that exist across different jurisdictions, which further complicates the legal landscape. Filmmakers, industry stakeholders, and legal experts must work together to exchange best practices and promote equitable regulations that preserve the rights of artists while encouraging innovation to effectively navigate these difficulties. To protect their creative aspirations in a rapidly transforming environment, filmmakers need to be alert and incorporate legal considerations into each phase of the filmmaking process as the legal landscape changes. To survive in the context of the changing landscape of film production in the digital age, a proactive strategy is needed. (Khan, 2022)

2.4. The Evolution of Cinema in the Digital Age

The rise of streaming services like Netflix has led to a significant shift in consumer expectations and viewing patterns, which affect traditional cinema. Nowadays, viewers are more intrigued in flexibility and on-demand viewing alternatives than in the conventional paradigm of regularly planned movie releases. This change has affected how films are produced, distributed, and watched by raising the demand for

content that is available anywhere, at any time. The cinematic scene has undergone significant transformation due to the rapid expansion of streaming services, which provide a wide range of films and TV shows and reflect wider digital trends in entertainment. The number of films being released in theatres has decreased as streaming services dominate other content consumption strategies. Instead, many films prefer to be distributed exclusively online. Theatres now must contend with the ease and comfort of home viewing, which presents significant challenges. The film business must embrace innovative narrative strategies and distribution plans that suit the preferences of contemporary consumers to survive in these new digital realities. Accepting these changes is essential to conventional film's survival and prosperity in a world where streaming is dominant (Blümlinger, 2015). A transition towards a more sophisticated and creative medium is highlighted by the changing cinematic scene, which has been affected by the digital revolution and the rise of streaming services. According to Astruc (2017), film may convey complex human ideas more successfully than literature or painting since it is a language that extends beyond simple presentation. This movement advocates for a more abstract and innovative form of expression where filmmakers may imprint their distinct views onto the screen, arguing for an interruption from typical documentary procedures. New stories and aesthetics are now accessible in film due to technological advancements such as the introduction of 16mm film and television. Though not specifically stated, streaming services contribute to this change by rendering an extensive range of films more accessible, which encourages the development of nontraditional storylines. Astruc (2017) also emphasizes how several artists working together may push the limits of conventional filmmaking and create a more comprehensive art form. This perspective emphasizes the value of intimate interaction with movies, arguing that watching movies should be performed in a way that creates an intense sense of belonging, like reading a book instead of just watching a movie. (Astruc, 2017). As is known, technological advancement and historical skepticism have formed a deep existential debate that will guide movies in the digital era. Antoine Lumière and other early critics have questioned the long-term viability of cinema, raising charges that it is outdated. The arrival of sound and color, two historical technological innovations that were at first seen as dangers to the film industry, eventually led to adaptation rather than its destruction. The transition to digital cinema brought with it additional complications,

most notably those related to indexicality the interaction between images and reality, which raises the question of what exactly qualifies as a "cinema." Streaming services put traditional cinema to challenge by converting watching from communal theatre experiences to individual, on-demand viewing, which could reduce the social component of the movie experience. Cinema is going through an identity crisis because of this modification, as it combines its traditional beginnings with new digital forms. Digital innovations provide opportunities for creativity and redefinition, countering concerns that they might undermine conventional cinematic ideals. It is possible that cinema may evolve due to its capacity to adopt and incorporate new technology without losing sight of its fundamental principles (Belton, 2014). In another article, an increasingly complicated conjunction exists between streaming services and traditional cinema because of the profound changes that the arrival of these platforms brought on in the film distribution environment. Although local film makers receive less from subscription-based streaming services (SVOD), making them more dependent on theatrical releases for financial security, the transition from DVD/Blu-ray to streaming hasn't made up for the income losses suffered by local films. As a result, the movie theatre has become an even more important source of income. Furthermore, it's clear that there is a conflict between local film policies that aim to promote cultural dissemination and the paradox of revenue generation caused by limiting the accessibility of local films to national audiences at the expense of restricting their availability on streaming platforms. With the rise of on-demand viewing, this techno Cultural Revolution has changed consumer behavior making the communal movie experience more essential and unique. Policymakers and industry stakeholders are urged to capitalize on transactional video-on-demand (TVOD) services and theatres to successfully promote local films. These platforms even have availability compromises that are more closely aligned with the commercial models of local films. This changing dynamic highlights how disruptive streaming services have brought spotlight on the value of cinemas in the film companies, illustrating the intricate relationship between cultural objectives and commercial realities (Gaustad, 2019). Furthermore, due to technological advances, especially streaming services, the film companies which were previously dependent on a traditional value chain model, is undergoing a significant shift. The development of platforms such as Netflix has created a new economic model that redefines content distribution, providing

consumers with unmatched access to films anytime and anywhere. The industry, on the other hand, has been slow to adapt, focusing only on supply and demand. As streaming services can establish personal relationships with customers and generate income, this change has forced traditional movie theatre operators to review their strategies. Including its previous responses to television, the film sector has mostly reacted to changes rather than adopting significant ones, opting instead to introduce small-scale advances including improved theatrical quality and enhanced audience comfort. Streaming platforms, like Netflix, integrate content creation and distribution, using data analytics to improve user experiences and customize content recommendations. This approach challenges the industries with a long-standing division of labor. Furthermore, the rise of specialized technology providers has promoted innovation by uniting technical and creative teams and assisting in navigating the complexity of contemporary film production. A rising emphasis on research and development in addition to technical accumulation is highlighted by the industry's shift from a project-based to a business-based model, which changes the power dynamics within the value chain to the benefit of those in control of technological resources. The development of a demand-driven digital ecosystem also emphasizes the significance of customer interaction, changing the emphasis from conventional push strategies to pull strategies that give audience desires priority. Recognizing that the future of cinema will be shaped by a combination of technological advancement and audience-driven dynamics, industry stakeholders must embrace innovation, change their value propositions, and adjust to the expectations of a digitally savvy audience to succeed in this changing landscape (Salvador et al., 2019). And it's noticeable from the silent film period to the incorporation of synchronized sound and color, traditional cinema has gone through significant changes that reflect advancements in both technology and creativity as stated by Simlote et al. (2024). The long-standing dominance of cinema has been challenged by the rise of Over-The-Top (OTT) platforms, which has caused a reevaluation of audience preferences and the entertainment landscape. By providing consumers with unmatched independence and flexibility, platforms like Netflix have completely changed how content is distributed, changing how consumers enjoy entertainment throughout the world and fostering more competition. Due to this disruption, traditional movie theatres now need to innovate and adjust to the shifting needs of their customers. While

OTT services promote diversity and democratize access to a variety of narratives, they also put conventional cinema's business model to the examination, forcing theatres to improve the movie going experience. The transition away from appointment-based programming and towards immersive storytelling is reflected in the phenomenon of binge-watching, which has prompted movie theatres to adopt new technology and foster social occasions to bring in customers who prefer streaming. Despite these obstacles, movie theatres carry on as essential cultural establishments, exerting an effort to differentiate themselves apart from distinctive watching experiences. In contrast to movie theatres that rely heavily on the box office, OTT platforms have led to a resurrection in storytelling by allowing independent filmmakers to interact directly with consumers and avoid conventional gatekeepers. The OTT services' subscription service income model has forced theatres to reevaluate their services and investigate new business strategies. The importance of inclusive and varied storytelling is highlighted by the coexistence and complementarity of conventional cinema and streaming platforms as the entertainment environment changes. This dynamic interaction demonstrates the ways in which technology can promote intercultural communication and shared experiences, as well as the persistent impact of streaming and films to influence the direction of entertainment in the future (Simlote et al., 2024). Since digital distribution platforms keep rising popularity, going to the movies remains relevant as, contrary to common belief, it involves more than just watching films; it also involves rich social practices and experiences that are difficult to replicate at home or through streaming services. The research explores how digitalization affects movie-going behaviors by using socially orientated media theory. It emphasizes the social significance of movie-watching and the need of understanding audience behaviors beyond simple demographics. Grundström (2018) who applies practice theory, provide greater insights into audience participation in the digital era by arguing that going to the movies is an established social activity impacted by cultural and technical environments. The research highlights a complicated interaction with both viewing modes by revealing how individuals go between traditional cinema and internet platforms through qualitative interviews with Finnish viewers. The interviewees' substantial reliance on internet resources to guide their movie selections reflects their desire for a meaningful cinematic experience that strikes a balance between information and the excitement of discovery. Even if some individuals prefer watching

movies by themselves social media habits including commenting and tagging have become essential to the movie going experience. They allow people to share their experiences and encourage others to go. The study shows how going to the movies may be a concentrated counterweight to the distractions of modern life by identifying a variety of activities associated with the activity that go beyond watching a movie, such as gathering information and controlling distractions. The results indicate that going to the movies is still a thriving social activity that satisfies demands that digital platforms are unable to meet, such as the emotional and communal components of observing films. The distinctive experience of going to the movies attracts audiences even in the age of streaming services, indicating that going to the movies is not only an aspect of the past but a dynamic activity that has relevance in the digital era. This development emphasizes the success that films are and how adaptable they can be, all the while providing distinct social and cultural experiences (Grundström, 2018).

2.5. Cultural Shifts and Audience Behavior in the Streaming Era

Zheng et al. (2023) explores how live streaming user's motivations and behaviors shift, pointing out notable alterations to how audiences engage with the content being broadcast. It reveals that people are driven to live streaming for a variety of purposes, such as entertainment, communicating with others, and exercising over boredom. This indicates a growing desire for media experiences that are more immersive and active. The research delves deeper into three crucial aspects that impact the behavior of viewers: the social presence and communication of the broadcast, the attractiveness and skill of the streamer, and the appropriate stimulation level of the viewer. Together, these factors impact how viewers engage with content while rendering judgements about what to buy. The notion of "flow," a profoundly engaged psychological state that is proven to improve both viewing and purchase behaviors, has significance in this context. According to the study, social presence and interaction are essential for creating flow, which in return motivates viewers to keep watching and leads to purchases. Furthermore, the notion of ideal stimulation level is presented as a moderator that modifies the way in which the stream and streamer dimensions impact flow, implying that engagement may be greatly increased by personalized content. The results indicate an overall shift in media consumption from passive reception of

contents to active participation in which viewers may interact more closely with the streamer and the content in real-time. To satisfy different viewer motivations and desired stimulation levels, the article's conclusion highlights how crucial it is for platforms to provide customized services and a variety of content sorts. This will eventually improve user engagement and satisfaction in line with changing media consumption behaviors (Zheng et al., 2023). Additionally, Kohli (2020) emphasizes how consumer preferences and habits of viewing are shifting towards streaming services, which is leading to an enormous collapse in traditional television. The ease of on-demand content has been an important factor in the 87.1% of viewers who report a shift in their watching habits, with 60.6% arguing it as the primary reason for this change. The survey additionally indicates that, while 10.3% of respondents still prefer traditional TV, 89.7% of respondents select streaming services over traditional TV, drawn to these platforms by their accessibility and diversity. The popularity of streaming services has largely been attributed to their capacity to deliver content according to what viewer prefers, with content availability playing a major role in consumers' platform preference. On the other hand, streaming services provide instant access to movies and series, frequently uploading episodes right after they appear on TV, whereas traditional television is sometimes perceived as having restricted content because of its scheduled programming and lack of multiple selections. Improved internet connectivity, especially in cities, has been a major factor in the rise of streaming services as it has allowed for less restriction and a wider audience than conventional TV. Nevertheless, as many viewers still prefer content written in their native tongues, which streaming services may not provide, especially in rural areas, the rise of streaming has also sparked concerns about cultural representation. Notwithstanding these barriers, the transition to streaming is indicative of an overall shift towards more customized and on-demand media consumption experiences (Kohli, 2020). Also, the rise of streaming services had an important impact on audience preferences and media consumption behaviors, which has changed the landscape of both film and television. Incomparable accessibility and convenience are provided by platforms such as Netflix and Amazon Prime, which enable users to watch content whenever and wherever they choose. This has encouraged viewers to shift away from typical viewing patterns and develop binge-watching habits. These services provide a wide range of genres and subjects, satisfying specialized interests and regional

preferences (such as local language content in India) due to significant investments in original content. As a result, innovative and diverse content standards have emerged, reflecting shifting cultural norms and providing more reliable, even when contentious, representations of reality. The increasing prevalence of mobile consumption has rendered smartphones a prominent viewing device, affecting the production and promotion of content. Moreover, small communities and communities with lower incomes may benefit from streaming as well as urban destinations, which is driving platforms to further diversify their content choices. Traditional television and movies are having difficulties sticking to their audience as streaming services keep expanding, since the variety and flexibility that these services provide has led to decrease traditional media consumption. The way that audience behavior has altered highlights how streaming has completely changed the media environment. (Pandit, 2020). In another hand, the media and entertainment industry's business models were significantly influenced by digital transformation, mainly due to the rise of streaming services such as Netflix and Spotify. This has ended up with notable alterations in consumer behavior and media consumption practices. With the emergence of streaming, the method that material is accessible has changed significantly, shifting from traditional media formats to on-demand services that provide access to massive amounts of content anywhere, at any time. The current market dynamics have caused an examination of industry organizational strategies in response to this transformation. To remain relevant in a fast dynamic market, business models have shifted from product-centered strategies to data-driven strategies that concentrate on consumer preferences and behaviors. Instead of being inactive viewers, consumers are now active co-creators, which encourages businesses to interact more with their audiences and use innovative approaches for producing and distributing content. Technological innovations including the internet and cloud computing have made content digitalization easier, increasing accessibility to innovation and adaptability while also improving customer satisfaction and profitability. Companies like Netflix, who have modernized their processes and increased content accessibility to lead the market, have benefited from these digital shifts to get a competitive edge. But there are downsides to the digital revolution as well. To be competitive, companies need to aggressively adopt new technology and strategies while navigating an unpredictable market. Once everything was considered, the media and entertainment industry's financial structures

have been drastically altered by digital developments, particularly with respect to streaming. This had an extensive effect on audience behavior and consumption practices, driving ongoing innovation and adaptation from industry participants. This shift emphasizes how media organizations must adapt to changing consumer expectations and technological advancements to survive in an increasingly digital environment. (Pratama et al, 2023). Similarly, Changde's traditional cinema and television culture has undergone a profound transformation due to digital and streaming technology, which reflects larger changes in media consumption and cultural dynamics. By establishing exclusive relationships with platforms such as Tencent Video, Changde's traditional media culture has adapted to the changing media landscape, where networking and competitiveness play a crucial role. Through features including "Homepage Focus Recommendation," which greatly increases exposure and audience interaction, these collaborations have improved visibility. With audience's increasingly consuming media via mobile devices, there is an obvious shift in watching structures that needs a transfer to digital forms to preserve cultural relevance and reach. Changde producers are using digital technology to provide interactive experiences, such as topic discussions and live broadcasts that enhance audience participation and highlight regional cultural narratives within a contemporary environment. Changde's distinct cultural character is highlighted and preserved through this digital integration, which also appeals to contemporary consumers. Furthermore, the effects of this digital revolution on society and the economy are remarkable since they not only promote cultural variety but also economic growth, which is consistent with a larger trend in which the cultural industries play an important role in the economy. To sum up, the way Changde consumes traditional cinema and television culture is changing due to digital and streaming technology. This creates an atmosphere that allows local cultural identity to thrive even with the backdrop of global media trends. This development emphasizes how innovative and flexible cultural organizations must be relevant and powerful in the digital era (Wang, 2022).

3. METHODOLOGY

The influence of streaming services on traditional cinema is thoroughly examined in this study using a methodical multiple-methods approach. The approach is intended to record qualitative aspects of audience impressions as well as quantitative insights into shifting consumer habits. Our study strategy includes sound statistical analysis methods, rigorous data collection procedures, and survey development and implementation. The sections that follow include details on our methodology, starting with the problem definition and overall research design and moving on to the survey design and problem definition. The distribution of the survey questionnaire and the procedure for gathering respondents are subsequently explained along with our data collection methods. Lastly, we provide our analytical approach, emphasizing the regression analysis methods applied to investigate correlations between important factors associated with moviegoing and streaming consumption behaviors. With this methodological framework, we can answer our study questions on how streaming services have impacted how people watch movies, make financial decisions, and consider the future of cinema.

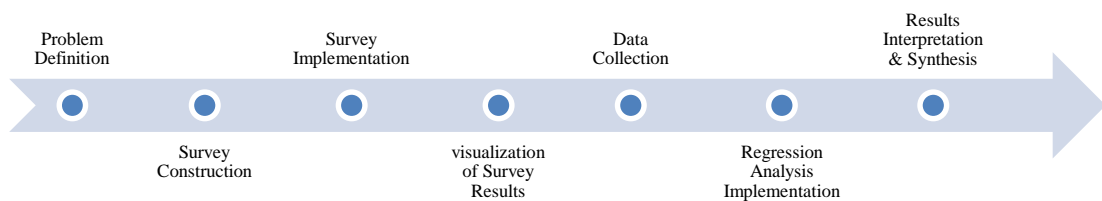


Figure 1. Process Flow Chart

3.1. Problem Definition

This study focuses on the disruptive effects of streaming services on conventional movie-going and traditional cinema patterns. Due to the development of digital platforms such as Netflix, Disney+, and Amazon Prime, traditional cinemas have encountered uncommon challenges in sustaining both financial sustainability and public attendance. The objective of this research is to use quantitative analysis of audience behaviors, preferences, and perceptions to scientifically examine both the nature and extent of the resulting disruption. We look at how cinema attendance

patterns, consumer willingness to pay for entertainment content, and perceptions about the future sustainability of traditional cinema have all been impacted by streaming services. This study aims to offer a data-driven knowledge of the shifting dynamics in film distribution and exhibition by identifying the critical aspects that influence consumers' decisions between streaming and in-theater experiences. Our methodological approach is based on this problem definition, which directs the survey design, variable selection, and analytical framework to accurately assess the multiple effects of streaming services on the conventional traditional cinema business model.

3.2. Survey Construction

Five main categories will be the primary focus of our survey's structured questionnaire: demographic information, consumer behavior, economic impact, cultural shifts, and future industry perspectives. To guarantee data consistency and make statistical analysis simpler the questions will be stated in simple terms with clear response possibilities. Consumer behavior questions will employ multiple choices to capture watching preferences and attendance patterns, while demographic questions will use categories that extend different ages and viewing frequencies. We will use Likert-scale questionnaires with balanced answers to assess attitudes and views. Specific inquiries will focus on platform selection justifications, streaming preferences, the value of social factors in the cinema, and willingness to pay for different content distribution methods. Economic effect questions will be created to assess customer buying patterns and price sensitivity across a range of entertainment alternatives. Cultural inquiries are going to investigate shifting viewing patterns, such binge-watching as opposed to conventional serial consumption. From overall demographics to more focused questions on streaming and movie-going preferences. This design guarantees enhanced completion rates while reducing the respondent exhaustion. To prepare the quantitative data for regression analysis, every factor will provide variables that serve as both independent and dependent measures in our statistical models. To prevent discrimination or leading responses, we shall pay close attention to the spoken language of the questions. The response possibilities will be comprehensive, encompassing every potential answer while maintaining mutual exclusion. Instead of using simple binary responses for significant variables like decreased movie

attendance, we will use categorized response options to capture different levels of behavior change. To guarantee thorough coverage of our research questions, clarify any uncertainty, and make sure that response alternatives offer sufficient measurement sensitivity for identifying significant variations in behavior and attitudes, we will assess the structure before making any final adjustments. The questionnaire that is generated will produce reliable data that can be used for the statistical analyses that are scheduled for later stages of the study.

3.3. Survey Implementation

We plan to utilize both traditional and digital distribution methods to reach a representative and varied sample of moviegoers to conduct our survey. Google Forms, an online survey tool that enables effective data collecting and automated answer recording, will be used as the main distribution method. Multiple methods, such as email and social media sites (Facebook, Instagram), will be used to send questionnaire links. Between February and March 2025, we will set up a two-month implementation timeframe to provide sufficient response time and accomplish our goal of 200 responders. To promote participation and gather thorough data, the survey will be designed for both desktop and mobile completion, with an expected completion time of 7–10 minutes. There will be explicit notice regarding data usage and research aims, and participation will be anonymous and voluntary. We will keep an eye on demographic characteristics during the data collecting period and, if necessary, modify our distribution strategy to concentrate on underrepresented groups to guarantee sample diversity. For example, we will focus on other distribution channels that elderly individuals use if younger respondents are overrepresented. Continuous data quality monitoring will be part of the implementation phase to spot and fix any technical or question interpretation problems. If a partial response offers comprehensive information for at least one of our main analytical sections, it will be stored in the dataset. To prepare the data for analysis, we will end the survey after we have reached our goal sample size, export the raw data to statistical analysis tools, and start the data cleanup and coding process.

3.4. Visualization of Survey Results

Our goal is to create a complete collection of visual representations that convert the initial information into understandable visuals to successfully explain the results of our study. For each of the main questions, we will utilize pie charts and bar graphs to show the distribution of responses, paying special attention to watching preferences, streaming adoption rates, and movie-going habits. To guarantee instant visual comprehension, each demographic component will be represented using appropriate color-coding and labeling. We will create proportional visualizations for questions with numerous response alternatives, which show the relative frequency of each answer choice and make it easier to spot dominating trends. Throughout, the visualizations will be styled consistently to make comparing various survey components easier. Each figure will include descriptive details that describe the data it represents, along with exact percentage figures. These visualizations will be arranged logically in accordance with the areas of our survey, starting with demographic breakdowns and moving on to consumer behavior, economic effects, cultural developments, and future perspectives. Every graphic will be resized in the thesis paper with the quality of print optimization while preserving clarity. In addition to providing instant visual insight into the shifting dynamics between streaming services and traditional cinema, our methodical approach to data visualization will convert complicated survey results into easily understood graphical evidence that supports our analytical narrative.

3.5. Data Collection

A methodical scaling approach will be used to convert our survey results into quantitative data appropriate for statistical analysis. We will assign numerical values to categorized responses for demographic questions. For instance, age groups will be coded from 1 (18–24) to 5 (55+), and the frequency of movie watching will range from 1 (rarely) to 5 (daily). The answer categories' original ordering is maintained during this conversion. To enable direct comparisons between primary consumption modalities, we will use binary coding for platform preference questions where applicable (e.g., streaming=1, cinema=2). To accurately reflect the impact of behavioral changes, questions assessing the extent of behavior change, such as fewer

moviegoing, will be rated on ordinal measures from 0 (no reduction) to 3 (substantial reduction). Higher ratings indicate greater agreement or preference. Likert-type scales used in attitude questions will be consistently categorized. Responses will be ranked on a scale of 1 (not important) to 3 (extremely significant) for the social aspect of the significance question. Similar findings will be seen in questions on streaming engagement and industry outlook, where higher numerical values indicate more favorable opinions about platforms or technologies. To incorporate multiple-choice questions with non-ordinal replies into our regression analysis, each response option will be converted into a distinct binary variable. We will create a coding system for open-ended replies to classify and measure recurrent themes. When necessary, we will generate combined variables following the first coding process to reflect more general categories like "streaming engagement" or "cinema preference." To guarantee coding accuracy, the final quantitative dataset will be verified before statistical analysis may begin.

3.6. Design of Experiment

The design of experiment is a methodical approach to planning and structuring research studies to guarantee reliable, effective data gathering that facilitates impartial findings regarding the correlations between variables. In order to test hypotheses while reducing bias and optimizing statistical power, this method entails selecting variables, setting up measurement protocols, and identifying suitable analytical tools. By modeling the connections between a dependent variable and one or more independent variables, regression analysis is a statistical method that enables researchers to evaluate the magnitude of impacts, find relevant predictors, and formulate predictions based on patterns in observed data. This analytical technique establishes the direction and strength of links by quantifying the correlation between changes in the independent variables and variations in the dependent variable. Using three regression models, we will analyze declining moviegoing attendance, perceptions of cinema survival, and willingness to pay for streaming material to investigate the effects of streaming services on conventional cinema. This method shall offer us factual proof of how digital disruption has impacted the way people consume entertainment by allowing us to focus on the elements that have the most

effects on consumer behavior and attitudes toward going to the cinema in the streaming era.

3.6.1. Regression Analysis Method

. This analytical technique establishes the direction and strength of links by quantifying the correlation between changes in the independent variables and variations in the dependent variable. Using three regression models, we will analyze declining moviegoing attendance, perceptions of cinema survival, and willingness to pay for streaming material to investigate the effects of streaming services on conventional cinema. This method shall offer us factual proof of how digital disruption has impacted the way people consume entertainment by allowing us to focus on the elements that have the most effects on consumer behavior and attitudes toward going to the cinema in the streaming era.

Parameters:

Y : *Dependent Variable*

X_1, X_2, \dots, X_K : *Independent Variables*

β_0 : *Intercept*

$\beta_1, \beta_2, \dots, \beta_k$: *Coefficients(slopes)*

ε : *Error term(residual)*

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \dots + \beta_K X_K + \varepsilon \quad (1)$$

$$\hat{y} = X\hat{B} \quad (2)$$

$$\hat{B} = (X'X)^{-1}X'y \quad (3)$$

$$\hat{\sigma}^2 = \frac{\sum_{i=1}^n e_i^2}{n-p} = \frac{SS_E}{n-p} \quad (4)$$

$$SS_T = \sum_{i=1}^n (\hat{y}_i - \bar{y})^2 = \sum_{i=1}^n y_i^2 - n\bar{y}^2 \quad (5)$$

$$SS_R = \hat{\beta}'X'y - \frac{(\sum_{i=1}^n y_t)^2}{n} \quad (6)$$

$$SS_E = y'y - \hat{\beta}'X'y \quad (7)$$

$$Residual_i = Y_i - \hat{Y}_i \quad (8)$$

$$R^2 = \frac{SS_R}{SS_T} = 1 - \frac{SS_E}{SS_T} \quad (9)$$

$$R_{adj} = 1 - \frac{\left(\frac{SS_E}{df_E}\right)}{\left(\frac{SS_T}{df_T}\right)} \quad (10)$$

The equations illustrated above are a significant component of the analysis of linear regression. Equation (1) specifies the linear model with the dependent variable Y , independent variables X_1, X_2, \dots, X_K , coefficients $\beta_1, \beta_2, \dots, \beta_k$, and an error term ε . Equation (2) illustrates how the design matrix X and the estimated coefficients \hat{B} are used to calculate the anticipated values \hat{y} . The formula for estimating the coefficients \hat{B} using the ordinary least squares approach is given by equation (3). Equation (4) divides the sum of squared residuals by the degrees of freedom to determine the variance of the residuals $\hat{\sigma}^2$. The total sum of squares SS_T , which quantifies the whole variance in Y is computed by equation (5). Equation (6) defines the regression sum of squares SS_R , which captures the variance explained by the regression model. Equation (7) computes the residual sum of squares SS_E , representing the unexplained variance. Equation (8) gives the residuals $Residual_i$, which are the differences between observed and predicted values. Equation (9) defines R^2 , the coefficient of determination, which represents the proportion of variance in Y explained by the model. Finally, equation (10) adjusts R_{adj} for the number of predictors in the model, providing a more accurate measure of model fit when multiple variables are included.

3.7. Results Interpretation & Synthesis

In order to draw significant conclusions on the influence of streaming on traditional cinema, we will critically examine the statistical results from our regression models in this section. Regression results will be interpreted to determine the magnitude and direction of each independent variable's impact on our three dependent variables. To determine whether variables accurately forecast shifts in cinema attendance, survival perceptions, and payment preferences, statistical significance levels will be assessed.

To detect predictable patterns and significant variations in the means that factors influence multiple aspects of the streaming-cinema interaction, we will combine the results from all three regression models. To identify if our data supports or contradicts accepted notions regarding the digital disruption of entertainment, key correlations will be examined with most of the current research. We will evaluate how factors such as demographic characteristics, social aspects of cinema, and content variety operate across several models, offering a thorough grasp of their relative significance. By relating our empirical findings to further general industry trends and theories of consumer behavior, this interpretation will extend beyond statistical data to investigate theoretical implications. We will assess how our findings advance knowledge of the evolving dynamic between streaming services and traditional cinema, distinguishing the key elements influencing market change and customer preferences. This synthesis will serve as the basis for our findings and suggestions about how cinema will continue to evolve in the streaming era.

4. IMPLEMENTATION AND RESULTS

In the implementation and results section, we use a systematic empirical method to investigate the concrete effects of streaming services on traditional cinema. We developed and implemented a survey to get quantitative data from people about their watching habits and preferences to thoroughly examine this relationship. A wide range of respondents answered the survey, giving our further analysis a solid foundation. Regression analyses were performed using this data to assess the effects of streaming services on three important dimensions: reduced cinema visits, perspectives on the survival of cinema in the future, and willingness to pay extra for streaming services rather than going to the movies. We can assess not just behavioral but also perceptual and economic changes in the way that consumers interact with cinema material due to our three-pronged approach. We provide a thorough examination of each dimension in this section, examining the statistical correlations between various factors and evaluating their importance based on the evolving entertainment market. In addition

to offering useful guidance for industry stakeholders managing this digital transition, our study attempts to empirically validate the theoretical frameworks covered in the literature review.

4.1. Survey Implementation

An extensive range of audience behavior, preferences, and opinions were carried out to determine the effect of streaming services on conventional cinema. Between February and March 2025, the survey was sent to a worldwide population of different participants by email and social media. The respondents covered a range of age groups, viewing interests, and modes of film consumption. The survey, which was filled out by 200 individuals overall, yielded insightful information on shifting consumption trends and opinions regarding the future of cinema in the age of streaming. Five key elements comprised the survey's questions: demographic data, shifting consumer behavior, industry and economic effect, cultural and social shifts, and opinions on the movies industry's future. Table 1 displays nearly all the survey questions and response answers created for this study.

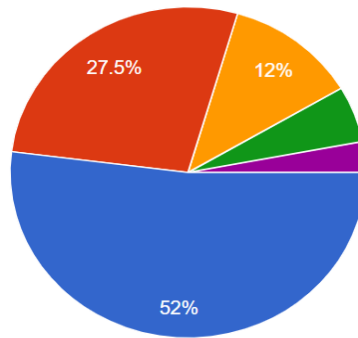
Table 1. The Impact of Streaming Services on Traditional Cinema Survey

	Questions	Options
Section 1: Demographic Information	1. How old are you?	<ul style="list-style-type: none"> • 18-24 • 25-34 • 35-44 • 45-54 • 55+
	2. How often do you watch movies?	<ul style="list-style-type: none"> • Daily • Several times a week • Once a week • Occasionally • Rarely

	3. How do you usually watch movies?	<ul style="list-style-type: none"> • Streaming services (Netflix, Disney+, etc.) • Cinema • TV (Cable/Satellite) • DVDs/Blu-ray
Section 2: Changing Consumer Behavior	4. Why do you prefer streaming services over cinema (if applicable)?	<ul style="list-style-type: none"> • Convenience (watch anytime, anywhere) • Cost-effective (cheaper than movie tickets) • Wide content selection • No preference, I still go to the cinema
	5. Have streaming services reduced your visits to the cinema?	<ul style="list-style-type: none"> • Yes, significantly • Yes, somewhat • No, I still go to the cinema regularly • No, I prefer the cinema experience
	6. How important is the social aspect of watching movies in a theater for you?	<ul style="list-style-type: none"> • Very important • Somewhat important • Not important at all
	7. Would you prefer to watch a newly released blockbuster movie in the cinema or on a streaming service?	<ul style="list-style-type: none"> • In the cinema • On a streaming service • No preference
Section 3: Economic and Industry Impact	8. Would you pay extra for a new movie on a streaming service instead of going to the cinema?	<ul style="list-style-type: none"> • Yes, I prefer streaming • No, I prefer the cinema experience • It depends on the movie

	9. Do you think cinemas will survive despite the rise of streaming services?	<ul style="list-style-type: none"> • Yes, cinemas will always have a place • No, cinemas will decline further • Not sure
	10. Do you subscribe to multiple streaming services due to exclusive content?	<ul style="list-style-type: none"> • Yes, I subscribe to multiple platforms • No, I use only one streaming service • I do not use streaming services
Section 4: Cultural and Social Changes	11. How do you feel about binge-watching compared to watching weekly TV episodes?	<ul style="list-style-type: none"> • I prefer binge-watching • I prefer weekly episodes • No preference
	12. Do you think streaming services provide a better variety of movies compared to traditional cinema?	<ul style="list-style-type: none"> • Yes, streaming has more diverse content • No, cinemas provide better selections • They are about the same
	13. Do you feel overwhelmed by too many streaming choices?	<ul style="list-style-type: none"> • Yes, it's hard to choose • No, I enjoy the variety • I don't use streaming services

Section 5: Future of the Film Industry	14. Do you think streaming services will replace traditional cinema in the future?	<ul style="list-style-type: none"> • Yes, completely • No, cinemas will adapt and survive • Not sure
	15. Would you be interested in watching new movies released on Virtual Reality (VR) instead of in a cinema?	<ul style="list-style-type: none"> • Yes, that sounds exciting • No, I prefer watching traditional movies. • Not sure
	16. How important is owning a physical copy of a	<ul style="list-style-type: none"> • Very important, I collect physical copies



	movie (DVD/Blu-ray) to you?	<ul style="list-style-type: none"> • Somewhat important, I buy them occasionally • Not important, I only stream movies
	17. What is the biggest drawback of streaming services for you?	<ul style="list-style-type: none"> • Too many subscriptions needed • Poor selection of new movies • Internet issues affect streaming quality • No drawbacks, I prefer streaming

4.2. Survey Result Analysis

This section examines data from our poll of 200 people about how streaming is affecting traditional movie theaters. Significant changes in watching habits and consumption patterns are shown by the results, which are categorized into five areas: demographics, consumer behavior, economic effect, cultural changes, and industry future perspectives. The associated studies and visual representations addressed below offer considerable insight into how streaming services have affected the way people watch movies and what this implies for the future for the relationship between digital platforms and movie theaters.

4.2.1. Demographic Information

Figure 2. Age

As seen in Figure 2, the survey gathered responses from a wide range of age groups, with younger demographics being heavily represented (52% of respondents were between the ages of 18 and 24 and 27.5% were between the ages of 25 and 34) and elderly respondents having a low percentage (8.5% over the age of 45).

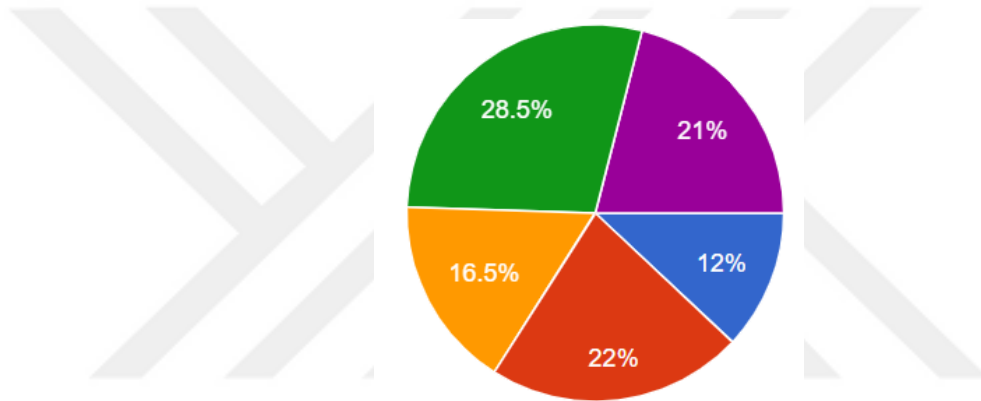


Figure 3. Watching Frequency

With 50.5% of the sample watching movies at least once a week, most of the sample is made up of active cinemas consumers; yet Figure 3 shows that the biggest individual group was made up of infrequent watchers (28.5%).

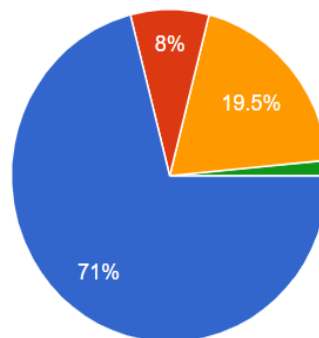


Figure 4. Viewing

Most significantly, Figure 4 shows a distinct change in watching habits, with 71% of respondents primarily using streaming services and only 8% preferring to go to the

movies in person. While visual media has decreased to almost obsolescence (1.5%), television viewing is still significant at 19.5%. These consumption trends and demographics show a dramatic shift in the way audiences, especially younger ones, interact with cinema content, with a strong preference for digital platforms over conventional venues for exhibitions.

4.2.2. Changing Consumer Behavior

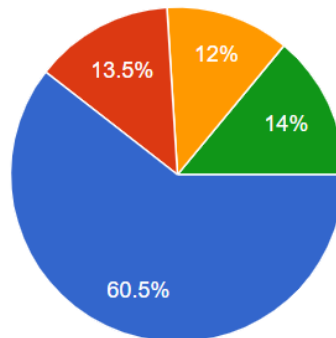


Figure 5. Streaming Preferences

According to the survey, there have been notable shifts in how consumers watch movies. As seen in Figure 5, 60.5% of respondents said that accessibility was their top streaming preference, followed by cost-effectiveness (13.5%) and content diversity (12%), while 14% said they had no preference at all.

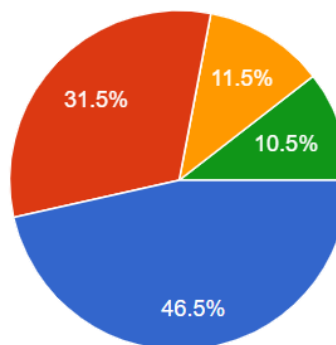


Figure 6. Cinema Attendance Impact

As seen in Figure 6, 78% of respondents experienced fewer moviegoing experiences (46.5% substantially, 31.5% slightly), whereas just 22% continued their conventional watching habits, indicating streaming's strong influence on moviegoing.

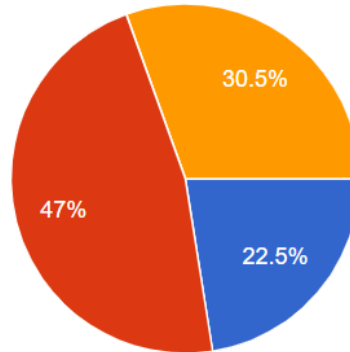


Figure 7. Social Significance

Although 30.5% of participants believe it is insignificant, Figure 7 demonstrates that 69.5% of people still consider the social aspect of movies to be significant (22.5% extremely important, 47% moderately important).

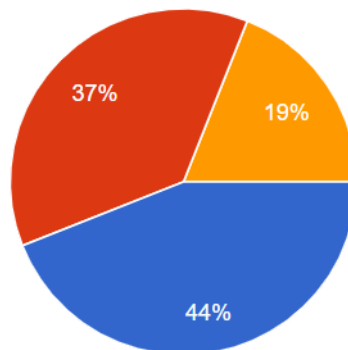


Figure 8. Blockbuster Preferences

Interestingly, Figure 8 shows that movie theaters still have a slight advantage over streaming for blockbuster releases (44% prefer theaters versus 37% prefer streaming). This suggests that even though streaming is more popular option for daily viewing, theaters still provide a unique experience for big-budget film events that many customers still value.

4.2.3. Economic and Industry Impact

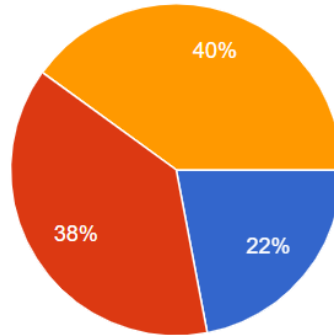


Figure 9. Premium Pricing Willingness

Customer perspectives are different, as seen by the economic interactions between streaming and traditional cinema. Figure 9 demonstrates how people's willingness to pay additional fees for streaming services varies; 40% of respondents evaluate decisions based on content, 38% prefer moviegoing regardless of price, while only 22% support streaming with additional costs.

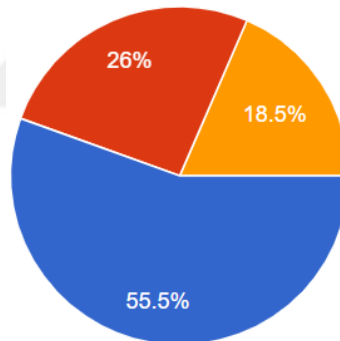


Figure 10. Cinema Survival

Despite the interruption, Figure 10 reveals that 55.5% of respondents assume cinemas will continue to exist in the entertainment environment, while 26% expect a further decline and 18.5% are unsure.

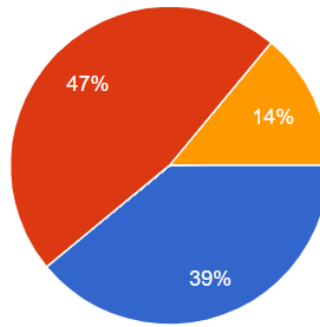


Figure 11. Subscription Patterns

According to Figure 11, the effects of content fragmentation across platforms are evident: 47% of users only use one streaming service, indicating subscription fatigue; 39% subscribe to multiple platforms, confirming exclusive content strategy; and 14% avoid streaming completely. These results show that even while streaming has changed the economics of viewing, consumers are however conservative with their money, while many still embracing the cinematic experience and gingerly manipulating the continually developing streaming market.

4.2.4. Cultural and Social Changes

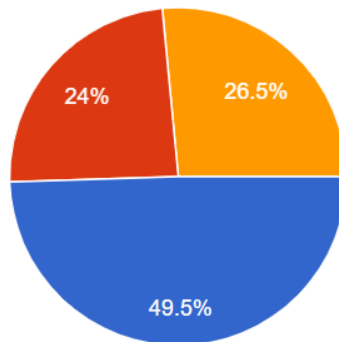


Figure 12. Viewing Rhythm Preferences

Viewing habits have undergone major cultural and sociological changes as a result of the streaming revolution is seen in figure 12. The shift in content consumption patterns is seen in Figure 11, where over half (49.5%) of respondents said they preferred binge-watching over weekly releases, 24% said they preferred the usual pace, and 26.5% said they had no preference.

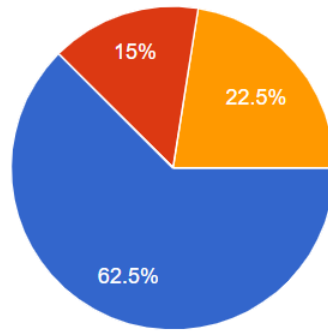


Figure 13. Content Diversity Comparison

Figure 13 highlights that content diversity is streaming's biggest benefit, with 62.5% of respondents experiencing streaming platforms provide more content variety than traditional cinemas, while just 15% prefer theatrical options and 22.5% believe they are the same.

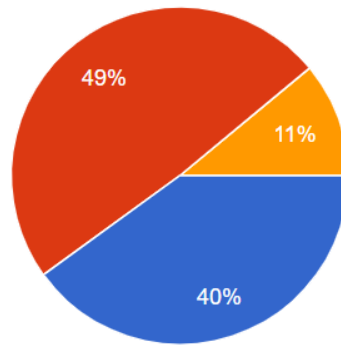


Figure 14. Choice Overwhelm

The paradox of choice in the streaming world is shown in Figure 14, where 49% of respondents say they appreciate the variety of alternatives, but nearly as many (40%) say they are overwhelmed with possibilities. This suggests that content abundance presents both benefits and difficulties for viewers. 11% have never used streaming services at all. Collectively, these results show how streaming has radically changed the way people interact with material both mentally and psychologically, as well as where they watch it.

4.2.5. Future of the Film Industry

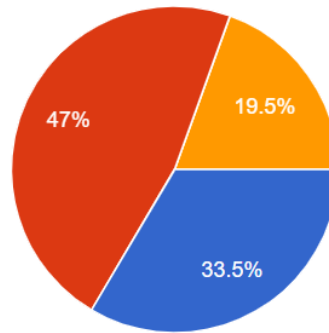


Figure 15. Future Replacement Predictions

The study provides interesting insights into opinions on the future of the film industry. 47% of respondents believe movie theaters will adapt and survive, 33.5% think streaming services will completely replace them, and 19.5% are unsure, according to Figure 15. This implies a cautious sense of confidence over the survival of cinema in an environment of technological change.

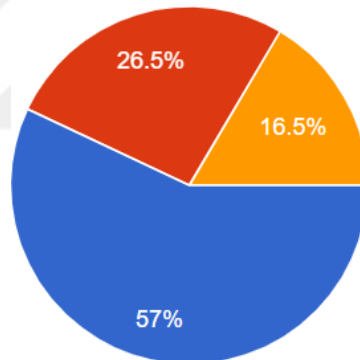


Figure 16. VR Viewing Interest

Significant flexibility to more innovation is seen in Figure 16, where 57% of respondents are enthusiastic about virtual reality movie experiences, compared to 26.5% who prefer traditional watching and 16.5% who are unsure. This suggests potential opportunities beyond current streaming models.

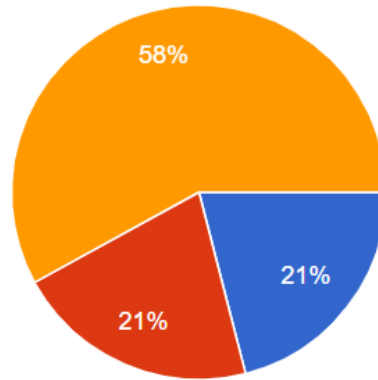


Figure 17. Physical Media Importance

The transition from ownership to access models is supported by Figure 17, which shows that while 42% of respondents still value physical media to some extent, 58% of respondents believe it is irrelevant, indicating enduring particular markets.

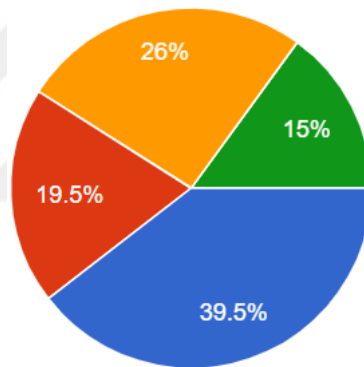


Figure 18. Streaming Drawbacks

Fragmentation (39.5% citing multiple subscriptions as the primary drawback), technical limitations (26% reporting internet connectivity issues), and content gaps (19.5% highlighting poor selection of new movies) represent a few of the current streaming limitations that lack in traditional cinema, as shown in Figure 18. There is potential for substantial improvement in the evolving digital economy, since just 15% of respondents say there are no streaming difficulties.

4.3. Data Collection

To help with statistical analysis of survey data, we developed a complete scaling system that translated personal responses into numerical values. Demographic

questions used ordinal scales, with age categories assigned values ranging from 1 (18-24) to 5 (55+), and movie watching frequency ranged from 1 (rarely) to 5 (daily). We utilized a targeted coding method (streaming=1, cinema=2, TV/DVD=0) for comparing direct streaming to cinema. Ordinal scale patterns were used for the preference and behavior questions; the relevance of social aspects was assessed from 1 (not important) to 3 (extremely important), and the number of decreased movie visits ranged from 0 (no reduction) to 3 (significant reduction). Similar scales were used for attitude questions: streaming engagement was assessed from 0 (no engagement) to 2 (high engagement), while cinema survival outlook values ranged from 0 (negative outlook) to 2 (positive outlook). This trend was maintained by outlook questions, where higher scores denoted greater accessibility to technology or pro-streaming views. We were able to measure emotional reactions, find connections between variables, and do insightful statistical analysis to evaluate the effect of streaming on traditional cinema due to our systematic scaling technique.

4.4. Design of Experiment

This section discusses the experimental setup that was used to examine the variables affecting cinema attendance in the era of streaming services. Regression analysis is the method used for structuring the study, which aids in determining the main factors influencing moviegoing and evaluating the relationships between them. Understanding what factors, including age, movie-watching habits, social influences, and content availability, affect audience behavior with regard to movie attendance is the main goal of the research. Age (X1), movie watching frequency (X2), usual movie watching method (X3), Preference reasons for streaming (X4), Preference reasons for streaming(X5), social aspect importance (X6), and content variety comparison (X7), Streaming replace cinema(X8), Reduced Cinema Visits (X9) are the independent factors in this study, whereas the dependent variables are: reduced cinema visits (Y1), willingness to pay extra for streaming(Y2), opinion on cinema survival (Y3). These factors have been chosen to offer a thorough understanding of how individual preferences as well as external factors affect the choice between using streaming services and going to the movies. Multiple regression modelling and correlation analysis are used in the study structure to investigate the connections between these

variables. While regression modelling aids in quantifying the influence of these factors and evaluating their cumulative impact, correlation analysis is utilized to determine the extent to which each independent variable relates to variations in moviegoing. To assess the overall significance of the regression model and confirm if the selected factors make a significant contribution to the research, an ANOVA (Analysis of Variance) test is also conducted. Additionally, the design considers how various factors interact, such as how social factors could impact the desire for streaming over cinema or how customer decisions are influenced by the variety of resources available. The research intends to offer a data-driven knowledge of the changing entertainment setting and the factors influencing customer behavior through applying this approach to implementation. The goal of the experiment is to provide information on how movie theatres can adjust to changing customer preferences and stay relevant in a time when digital streaming services are becoming more and more popular.

4.4.1. Comprehensive Analysis of Cinema Visit Reduction in the Streaming Era

Table 2 . Correlation Analysis

	Reduced Cinema Visits (y1)	Age(x1)	Movie watching Frequentl y(x2)	Usual movie watching method (x3)	Social Aspect Importance(x6)	Content Variety Compariso n (x8)
Reduced Cinema Visits (y1)	1					
Age(x1)	0.05127	1				
Movie watching Frequently(x2)	0.037478	0.040374	1			
Usual movie watching method (x3)	-0.08078	-0.20345	0.062151	1		
Social Aspect Importance(x6)	-0.10998	0.031769	0.244871	-0.06717	1	
Content Variety Comparison (x8)	0.188718	-0.01292	0.011552	0.004518	-0.09695	1

Table 3. Summary Output

<i>Regression Statistics</i>	
Multiple R	0.24018
R Square	0.057687
Adjusted R Square	0.0334
Standard Error	0.975918
Observations	200

Table 4. Anova

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	5	11.31118	2.262236	2.375258	0.040456
Residual	194	184.7688	0.952417		
Total	199	196.08			

Table 5. Regression Coefficients

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	2.035377	0.324997	6.26	2.38E-09	1.394397	2.67635	1.39439	2.67635
Age(x1)	0.035101	0.067615	0.51	0.604	-0.09825	0.16845	-0.09825	0.16845
Movie watching Frequently(x2)	0.050507	0.053861	0.93	0.349	-0.05572	0.15673	-0.05572	0.15673
Usual movie watching method (x3)	-0.16309	0.135684	1.20	0.230	-0.4307	0.10451	-0.4307	0.10451
Social Aspect Importance(x6)	-0.15917	0.099248	1.60	0.110	-0.35492	0.03657	-0.35492	0.03657
Content Variety Comparison (x8)	0.237151	0.093615	2.53	0.012	0.052518	0.42178	0.05251	0.42178

The survey data analysis provides significant knowledge about the interaction between streaming services and traditional cinema attendance changes. The correlation matrix and regression analysis are used together to provide an extensive overview of how multiple variables impact customers' cinema-going preferences in the age of digital streaming platforms. The research investigation demonstrates that the diversity of material provided by streaming services is the most effective predictor of declined cinema attendance, with a positive correlation coefficient of 0.188718 and a statistically significant regression coefficient of 0.237151 ($p=0.01209$) as seen in table 2 and 5. This result correlates with the literature's emphasis on content diversity as a major competitive advantage for streaming services. Sindagimath et al. (2023) and Colbjørnsen (2020) discuss how streaming services offer diverse content across genres and regions, challenging cinema theaters limited offerings. This indicates a significant shift in audience access to entertainment. The negative correlation between the importance of the social aspect and reduced cinema visits (-0.10998) in table 2, while not reaching statistical significance in the regression model ($p=0.110391$) in table 5, indicates that the social aspect of cinema continues to serve as a defense against streaming's absolute dominance. This demonstrates Grundström (2018) claim that

cinema-going entails extensive social activities that go beyond content consumption and are complicated to replicate into home viewing environments. The regression model's overall significance ($F=2.375258$, $p=0.040456$) in table 4 scientifically confirms the transformation of the cinema industry described by numerous scholars in the literature review, including Savage (2014) and Loureiro (2019), who documented shifting customer preferences toward the convenience and accessibility of streaming services. The model's modest explanatory power ($R^2=0.057687$, Adjusted $R^2=0.0334$) seen in table 3 indicates that, while content variety and social aspects play important roles in cinema attendance decisions, additional factors beyond those captured in this analysis probably contribute to the complex relationship between streaming services and traditional cinema. The insignificant associations between age, movie-watching frequency, and lower attendance at cinemas (0.05127 and 0.03748, respectively) in table 2 demonstrate that streaming's influence extends across demographic borders, influencing viewing patterns across various age groups and frequency of consumption. This widespread accessibility to streaming services aligns with Kaur and Ashfaq's (2023) explanation of how platforms such as Netflix have extensively transformed global media consumption. The results for typical movie-watching methods show a negative correlation with fewer cinema visits (-0.08078) in table 2, claiming a connection between preferred platforms for viewing and cinema attendance, though this factor failed to achieve statistical significance in the regression model ($p=0.230823$) in table 5. The interaction of these variables highlights the disagreement between what Hadida et al. (2020) refers to as streaming services' "convenience logic" and conventional studios' "commitment logic" for theatrical distribution. The analysis supports the idea that, while streaming services have challenged traditional cinema with greater content variety and simplicity, cinemas still have an advantage in the marketplace due to the social and experience aspects of watching movies. A standard residuals analysis determines insignificant developments, indicating that the model, while restricted in explanatory power, is appropriate to the data. These findings collectively illustrate that the impact of streaming services on traditional cinema is a complicated transformation rather than an exhaustive displacement, with content diversity emerging as streaming's primary competitive advantage and social experience serve as cinema's most resilient defense. This observational study verifies many of the theoretical hypotheses from the literature review while offering a

measurable assessment of the influence of streaming on theatrical attendance in modern media consumption environments.

4.4.2. Comprehensive Analysis of Public Opinion on Cinema's Future in the Streaming Era

Table 6. Correlation Analysis

	Opinion on cinema survival (Y3)	Age(x1)	Reduced Cinema Visits (x11)	Social Aspect Importance(x6)	Streaming replace cinema(x10)
Opinion on cinema survival (Y3)	1				
Age(x1)	-0.02242	1			
Reduced Cinema Visits (x11)	-0.25651	0.05127	1		
Social Aspect Importance(x6)	0.265267	0.031769	-0.10998	1	
Streaming replace cinema(x10)	-0.40179	0.008639	0.243548	0.006544	1

Table 7. Summary Output

Regression Statistics	
Multiple R	0.501473
R Square	0.251475
Adjusted R Square	0.236121
Standard Error	0.748621
Observations	200

Table 8. Anova

	df	SS	MS	F	Significance F
Regression	4	36.71535	9.178838	16.37809	1.39E-11
Residual	195	109.2846	0.560434		
Total	199	146			

Table 9. Regression Coefficients

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95.0%	Upper 95.0%
Intercept	1.317887	0.215284	6.121626	5E-09	0.893303	1.742471	0.893303	1.742471
Age(x1)	-0.01655	0.050807	0.32565	0.745036	0.11675	0.083656	-0.11675	0.083656
Reduced Cinema Visits (x11)	-0.1187	0.055574	2.13599	0.033927	0.22831	-0.0091	-0.22831	-0.0091
Social Aspect Importance(x6)	0.298967	0.073699	4.0566	7.2E-05	0.153618	0.444316	0.153618	0.444316

Streaming replace cinema(x10)	-0.35618	0.06157	5.784 98	2.85E-08	0.4776 1	0.2347 5	-0.47761	0.23475
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The regression and correlation study of popular attitudes on cinema sustainability in the era of streaming services reveals appealing evidence of an important relationship between multiple factors impacting cinema's predicted future. The statistical results show a significantly stronger clarifying model than the previous analysis, with an R-Square of 0.251475 and an Adjusted R-Square of 0.236121 as shown in table 7, indicating that the selected variables can explain approximately 25% of the variance in opinions about cinema survival. This is a significant improvement over the prior model, which investigated decreasing cinema visits, revealing that panoramic views about cinema's future are more consistently related to the observed variables than actual attendance behavior. The model's analytical strength implies that the opinions of respondents on cinema's future aren't random, but instead exhibit recognizable patterns associated with their attitudes about streaming and the social features of watching movies. The ANOVA outcomes illustrate that the regression model is extremely significant (F=16.37809, p=1.4E-11) seen in table 8, implying ideal reliability in the observed associations. This relatively low p-value indicates that the overall influence of the predictive variables on opinions regarding cinema survival is not random but rather reflects significant developments in customer perceptions. A high level of significance increases the validity of the results attained from this study and demonstrates that these factors are indeed significant to understanding how people perceive cinema's opportunities in the modern era. The correlation matrix indicates numerous significant associations that are useful to explain how people perceive the future sustainability of conventional cinema in the streaming age. Particularly, the variable "Streaming will replace cinema" has the greatest association (-0.40179) with assumptions on cinema survival, indicating a significant negative connection. This huge negative connection suggests that respondents whose anticipated streaming services will eventually replace traditional cinema are more unlikely to remain confident about the industry's survival. This association is further supported by the regression analysis, which shows that the streaming replacement variable has a very significant negative coefficient (-0.35618, p=2.85E-08) in table 9, making it a highly effective predictor in the model. The strength of this association implies that people's beliefs of streaming's disruptive potential have a significant impact on how they

anticipate cinema's future progress, resembling the technological predictability mentioned by Sanusi and O. (2023) in the literature review. This result is consistent with the concerns raised by Savage (2014) and Loureiro (2019) about the existential risk that streaming services represent to traditional cinema presentation, giving empirical validity for these theoretical concerns. Unexpectedly, the "Social Aspect Importance" variable displays a strong positive correlation (0.265267) table 6 with positive feedback about cinema survival, and this interaction is confirmed as highly significant in the regression analysis (coefficient=0.298967, $p=7.2E-05$) seen in table 9. This implies that respondents who value the social experience of cinema-going are substantially more probably to believe in cinema's subsequent years survival, despite streaming's growth. This experimental finding supports Grundström's (2018) argument that the social interactions related to cinema-going represent a unique value proposition that streaming services are unable to reproduction. The magnitude of this coefficient, utilized with its highest statistical significance, suggests that the communal, experiential nature of theatrical display is cinema's largest protection against digital disruption, providing a lasting competitive benefit that may guarantee its survival in the acknowledge of technological advances through home entertainment. This is in line with Belton's (2014) claim that cinema's flexibility to adapt while preserving fundamental social characteristics will allow it to continue growing rather than fade away. An additional intriguing result is a notable negative link between "Reduced Cinema Visits" and perspectives on cinema survival (correlation=-0.25651, regression coefficient=-0.1187, $p=0.033927$) as shown in table 6 and 9. This points out that those who are currently lowering their cinema attendance are more negative about the cinema's prospects for growth. This connection obviously relates attitude and awareness, implying that those who switched from cinema attendance are more probable to reflect this behavior pattern into the wider market. The modest strength of this association suggests that, while individual conduct influences perceptions, it is less effective than attitudes toward streaming's replacement potential or the significance placed on social experiences. This study aligns with Pandit's (2020) statement regarding shifting audience behaviors contributing to declined traditional media consumption, while also demonstrating that behavior and perspective directly strengthen each other in determining perceptions about cinema's future. Table 6 and 9 shows age has a limited association with feedback

on cinema survival (correlation=-0.02242, regression coefficient=-0.01655, p=0.745036), implying that attitudes toward streaming and social experiences influence perceptions of cinema's future rather than differences among generations. This contradicts the concept that younger generations might be more dissatisfied of cinema's future prospects because of their digital maternity. The lack of substantial age influence implies that appreciation for cinema's unique qualities and concerns about streaming's disruptive potential vary equally toward age groups, rather than focusing on older populations who are expected to have a greater connection to traditional displayed formats. This research weakens conventional assumptions about generational gaps in media consumption and implies that perspectives regarding cinema's future are more complicated than simply age-based alternatives. The residual analysis reveals no concerning patterns, indicating that the model is adequately specified for the data. The standard residuals appear to be randomly distributed, reflecting the statistical technique utilized in the research and increasing confidence in the results. It implies that the linear model captures the major relationships in the data without missing out on important nonlinear effects or interactions, as shown by the lack of systematic patterns in the residuals. Together, these results provide a complex perspective of how customers perceive the future of cinema in the era of streaming. The substantial explanatory power of the model ($R^2=0.251475$) from table 7 reveals that perceptions about streaming's replacement potential and the value of cinema's social experience are privileged predictors of opinions about cinema's survival. The significant importance of the social aspect variable supports Salvador et al.'s (2019) hypothesis that traditional cinema must highlight its unique experiential characteristics to continue competitive in the technological era. Hadida et al. (2020) discuss competing institutional reasoning in the film industry, where the convenience-focused approach of streaming challenges cinema's traditional commitment logic based on communal theatrical experiences. This also follows the intense negative influence of streaming replacement beliefs. According to the statistics, cinema's future depends on its ability to utilize its distinct social and experience benefits while adapting to the demand from streaming services. It is not just determined by advances in technology. The harmony between actual and digital experiences continues to shift, therefore conventional display must evolve while retaining its own distinctive social value, according to Shipman & Vogel's (2024) results. Maintaining audience involvement is

essential for both current financial sustainability and preserving credibility in cinema's long-term prospects, as seen by the strong correlation between lower attendance and a negative perspective for the future. This relates to Simlote et al.'s (2024) finding that cinemas must innovate and improve their moviegoing experience to compete with streaming services. These results through experimentation support the theoretical conflict that researchers have discovered between the technological accessibility of streaming and the perceptual distinctiveness of cinema, as shown in the comprehensive literature research. Even though streaming services have clearly changed traditional viewing habits, a strong positive correlation between the importance of social aspects and a positive cinematic perspective offers quantitative evidence that the cinematic experience continues to hold value for customers who value its communal aspects. According to researchers like Kaur & Ashfaq (2023), streaming platforms have grown rapidly, but this doesn't mean that conventional cinema has vanished; rather, it keeps evolving to meet the demands of the market. Compared to the study of cinema visits, the model's comparatively strong explanatory power indicates that opinions about the future of cinema are more organized and predictable than actual attendance patterns, which might be affected by other real-world elements not included in the survey. This variation draws attention to the contrast between attitudes and behaviors in customer research and implies that although respondents had well-reasoned opinions regarding the viability of cinema in the future, their actual patronage decisions may consider factors other than what this study examined. Perceptions of the viability of cinema may be greatly influenced by the conversation and media narratives on the disruptive impact of streaming, as seen by the substantial negative correlation between optimism about the future of cinema and opinions about its replacement potential. This highlights how crucial it is for the cinema industry to clarify its value offer while distinguishing itself distinct from streaming services to preserve trust among consumers in its ongoing significance. The industry's most promising approach to guaranteeing sustained public support and attendance is to highlight and improve the socially conservative, experienced aspects of moviegoing, as indicated by the equally strong positive association with social component significance. The cinema industry as whole and cinema operators are significantly impacted by these findings. Instead, they trying to compete with streaming services on convenience or content diversity, they recommend that cinemas focus on improving their social and experience

offerings. Cinemas may maintain their position in the entertainment ecosystem even as streaming platforms continue to develop by capitalizing on the distinctive social components of theatrical presentation that are still highly valued by a substantial portion of the audience. According to the research, expanding cinema's value proposition to highlight its crucial social aspects is necessary to ease the worries of people who think streaming would eventually overtake cinema. This goes beyond simple operational changes. In conclusion, a complex interaction of the components influencing public attitudes on the future of cinema in the streaming era is revealed by the regression analysis of perspectives on cinema survival. Theoretical concerns regarding the ongoing relevance of cinema in the context of technology disruption are empirically validated by the considerable explanatory power of factors related to social aspect significance and streaming replacement beliefs. These results imply that, even though streaming services certainly transformed the entertainment landscape, movies' unique social and experiential aspects still serve as a basis for their survival and adaptation in the digital era, so long as the industry can effectively highlight and capitalize on these special qualities.

4.4.3. Comprehensive Analysis of Consumers' Willingness to Pay Extra for Streaming Services Instead of Cinema

Table 10. Correlation Analysis

	Willingness to pay extra for streaming	Age	Preference reasons for streaming	Multiple streaming subscriptions	Content Variety Comparison
Willingness to pay extra for streaming	1				
Age	0.041705514	1			
Preference reasons for streaming	-0.139414157	-0.01374597	1		
Multiple streaming subscriptions	0.096487706	0.056034556	-0.247608162	1	
Content Variety Comparison	0.144192728	-0.01292267	-0.118139575	0.249118588	1

Table 11. Summary Output

Regression Statistics	
Multiple R	0.197009435
R Square	0.038812718
Adjusted R Square	0.019096055
Standard Error	0.752504178
Observations	200

Table 12. Anova

	df	SS	MS	F	Significance F
Regression	4	4.458805	1.114701247	1.968523734	0.100831
Residual	195	110.4212	0.566262539		
Total	199	114.88			

Table 13. Regression Coefficients

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95.0%	Upper 95.0%
Intercept	0.696173669	0.2034224	3.42230635	0.0007	0.294983	1.097	0.294983	1.09736
Age	0.028837947	0.051066	0.56471897	0.5729	-0.07187	0.13	-0.07187	0.12955
Preference reasons for streaming	-0.078665175	0.0493503	-1.59401680	0.1125	-0.17599	0.019	-0.17599	0.01866
Multiple streaming subscriptions	0.038958214	0.082652	0.47135213	0.6379	-0.12405	0.202	-0.12405	0.20196
Content Variety Comparison	0.125033387	0.0742896	1.68305424	0.0939	-0.02148	0.272	-0.02148	0.27154

The willingness of customers to pay more for streaming services rather than going to the cinema is examined using regression and correlation analysis, which shows

moderate but significant correlations between each of the factors impacting this financial decision-making behavior. This model shows fewer explanatory power than the earlier studies of less moviegoing experiences and views on cinema survival, but it still provides insightful information about the economic aspects of the streaming vs. moviegoing disagreement. To truly understand the changing economic environment of cinema distribution and exhibition, it is crucial to have a critical awareness of how customers weigh the costs of conventional theater experiences against digital streaming possibilities. According to the regression data seen in table 11, the chosen factors account for around 3.9% of the variance in willingness to pay more for streaming, with an R-Square value of 0.03881 and an Adjusted R-Square of 0.01909. Despite having a lower explanatory power than the earlier models, it yet detects observable trends in customer payment preferences. Table 12 illustrates a slightly significant model ($F=1.97$, $p=0.100831$) that approaches but falls short of the traditional criteria for statistical significance ($p<0.05$) is revealed by the ANOVA findings. Although there are noticeable developments regarding the factors influencing consumers' payment preferences, this borderline significance indicates that these relationships are more complex and probably impacted by additional factors not included in the current model, such as household income, the perceived value of content types, and individual price sensitivity thresholds that would demand additional economic research. Several significant correlations that provide insight into consumer payment patterns in the streaming era are revealed by the correlation matrix. A significant positive correlation shown in table 10 (0.14419) is found between content variety comparison and willingness to pay more for streaming services. This suggests that consumers who believe that streaming platforms offer a greater variety of content are more likely to pay premium prices for these services instead of purchasing movie tickets. This conclusion is consistent with the literature analysis by experts like Sindagimath et al. (2023) and Colbjørnsen (2020), which discusses content variety as a major competitive advantage for streaming services. This correlation's moderate strength reflects the complexity of how consumers value entertainment content in the digital age, showing that while content diversity has a substantial impact on payment choices, it is not the only determining factor. Unexpectedly, there is a negative correlation (-0.13941) between preference reasons for streaming and willingness to pay more displayed in table 10. This may appear contradictory at first, but it exposes

a significant segment variation in the streaming audience. This inverted connection suggests that customers who primarily attribute their preference for streaming to cost-effectiveness are also the ones who are less inclined to pay premium rates for streaming content, deciding instead to obtain the majority out of their standard subscription. This points to a price-conscious subset of streaming users who appreciate how much less expensive streaming is overall than going to the movies, but who are nonetheless opposed to paying more for premium material. This research highlights a significant economic conflict in the streaming industry between consumers who are drawn to streaming because it is more affordable than traditional movie theaters and those who are searching for high-quality content at any cost. As both streaming services and traditional display venues struggle for consumers' entertainment budgets, this divergence has important ramifications for their pricing tactics. Table 10 provides that customers who already subscribe to multiple streaming platforms may have higher overall media expenses thresholds as well as therefore are more receptive to premium pricing for desirable content, as demonstrated by the modestly positive correlation (0.09648) between multiple streaming subscriptions and willingness to pay more. This result relates to Sundet & Colbjørnsen's (2021) assessment of the trend toward subscription-based operations and the resulting financial difficulties for both content producers and users. The slightly positive connection indicates that some customers have adopted a portfolio approach to entertainment subscriptions, directing a sizable percentage of their discretionary income toward digital media. In the streaming era, consumers' conceptions of entertainment budgeting may be changing from infrequent expensive movie outings to regular monthly investments across several platforms with sporadic premium upgrades. This segment is a particularly valuable target market for premium streaming offerings. There is a weak correlation (0.04170) displayed in table 10 between age and willingness to pay more, suggesting that preferences for streaming over movies are not generational but rather influenced more by content and value evaluations than by demographic characteristics. This undermines popular beliefs that older audiences may oppose new payment methods out of tradition or that younger viewers may be more likely to pay for streaming because they are more familiar to digital media. According to the weak correlation, consumers of all ages are now evaluating content value against cost considerations during entertainment-related decisions, rather than depending entirely on platform familiarity or established habits.

These findings cast doubt on industry narratives that frequently divide the market based on age differences and imply that payment decisions may be influenced by perceived value and content quality across all demographic groups. These correlations are further clarified by the regression coefficients, which give more accurate estimations of the impact of each element after adjusting for other factors. The greatest predictor of willingness to pay more for streaming services is Content Variety Comparison (coefficient=0.1250), which is like the threshold but falls short of typical statistical significance ($p=0.09396$) demonstrated in table 13. According to Pandit (2020) in the literature review, this implies that customers' perceptions of content diversity continue to have an impact on their purchasing decisions, hence reinforcing the significance of broad content libraries as a competitive advantage for streaming platforms. When combined across considerable consumer populations, the coefficient shows that willingness to pay more rises by 0.125 units on the measurement scale for every unit increases in the assessed quality of streaming content diversity which represents a significant economic impact. For streaming platforms seeking to increase customer willingness to pay premium rates, the variable's approaching relevance indicates that continuous investment in a variety of content production and acquisition is still a profitable choice for action. The conclusion that cost-conscious customers who prefer streaming primarily for its affordability are less likely to pay premium pricing for online content is supported by the Preference Reasons for Streaming report, which displays a negative coefficient (-0.0786) that approaches significance ($p=0.11255$) supplied by table 13. This points to a group of consumers with tight budgets who shifted to streaming primarily to cut down on their entertainment costs rather than to watch premium material. On the measuring scale, customers who place a higher value on cost-effectiveness are 0.0786 units less likely to pay more for streaming than those who are driven by other considerations like convenience or content selection, according to the magnitude of this coefficient. As Kohli (2020) discusses in the literature review, this finding has significant implications for the structured pricing strategies of streaming platforms. It suggests that while premium options may appeal to consumers who are content-focused, maintaining affordable basic various levels remains essential for retaining affordable segments, which make up a significant portion of the market. Age (coefficient=0.0288, $p=0.5729$) and multiple streaming subscriptions (coefficient=0.0389, $p=0.6379$) in table 13 shows

little influence in the regression model, indicating that these factors have fewer impact on payment decisions when preference and content perceptions are taken into consideration. This suggests that the main factors of willingness to pay additional costs for streaming content are perceived value and content quality rather than demographics or subscription patterns. These variables' non-significance in the regression model supports the conclusion that individual content preferences and value judgments are increasingly driving economic decision-making in entertainment consumption, going beyond conventional market segmentation techniques. This supports the finding of Salvador et al. (2019) that, in the digital age, the film industry has to embrace customized services and customization instead of demographic generalizations. The residual analysis reveals no disturbing trends, suggesting that the model has been adequately tailored to the data. The statistical method employed in the research is further validated by the standard residuals, demonstrating a random distribution. This confirms that the linear modeling technique accurately reflects the connections identified in the data without systematic biases. Although the model's explanatory power is limited, the lack of distinct patterns in the residuals indicates that it properly captures the correlations that do exist within the constraints of the variables being assessed. These results present essential background information for comprehending the economic aspects of the streaming vs. cinema conflict. Despite the model's limited ability to explain why consumers are willing to pay more for streaming, the increasing significance of Content Variety Comparison highlights the crucial role that content libraries play in the value proposition of streaming platforms. According to Salvador et al. (2019), the cinema industry must embrace several rather than limitations in the digital era, as a variety of content offers emerge increasingly important in determining how consumers perceive value. The results indicate that by continuing to grow and varying their content offerings and emphasizing this diversity in their marketing communications to influence customer opinions, streaming platforms can raise consumer willingness to pay for higher quality content. The opposite correlation between cost-oriented streaming preferences and willingness to pay more emphasizes how appealing streaming is in two ways: some consumers are drawn to it because of its convenience and premium content, while others see it primarily as an inexpensive alternative over going to the movies. In the context of conflicting institutional logics, Hadida et al. (2020) address the tension between value orientation and premium

positioning in the streaming market, which is reflected in these contradictions. According to the research, streaming services need to find a difficult balance between improving their products to support higher prices and keeping them reasonably priced to attract and keep budget-conscious customers who expressly switched from movie theaters to avoid spending money on entertainment. Innovative scaled pricing methods that may simultaneously service both market groups without alienating either are required due to this conflict. The results of earlier assessments of less moviegoing experiences and opinions on the future of cinema have been enhanced by these economic insights. All three models showed that content variety was crucial but its correlation with readiness to pay more for streaming implies that content diversity affects not only watching habits and perceptions but also how much consumers are prepared to spend on entertainment. This constant importance across several assessments offers solid evidence of the pivotal role that content diversity has played in the evolution of the cinema industry, acting as a catalyst for shifting consumer habits and a basis for new digital distribution economic models. This finding's credibility is increased by the fact that it was connected across several research. It also highlights the strategic significance of content variety for streaming platforms and conventional exhibition venues looking to stay relevant and profitable. The "subscription fatigue" phenomenon where customers manage many services yet might become more resistive to new charges is empirically supported by the weak link between having multiple streaming subscriptions and willingness to pay more. In the increasingly fragmented streaming scene, this relates to Kohli's (2020) clarification regarding changing audience preferences and the economic considerations that drive platform selections. According to the outcomes, customers are prepared to split their entertainment spending among several subscription services, but they are becoming more resistant to each additional request for money, which makes it difficult for new streaming companies or premium pricing schemes to succeed. The current state of competition among streaming platforms, as each aims to establish itself as a need rather than an alternative in customers' subscription portfolios, may be explained by this market dynamic. These results imply that although streaming services have flipped the conventional movie theater industry's economic model, customer payment preferences are still complicated and varied, according to the literature review's larger framework. While the negative correlation with cost-oriented preferences underscores the

economic tensions underlying the streaming revolution discussed by Sundet & Colbjørnsen (2021), the increasing significance of content variety as a predictor of willingness to pay extra supports Ravid et al.'s (2021) argument regarding the central importance of content in operating industry transformation. These economic factors provide vital context for comprehending the disruptive effects of streaming services, indicating that, in addition to modifying viewing preferences and attitudes, streaming has radically changed how consumers view the worth of media entertainment and decide how much to spend on it. The model's low explanatory power in comparison to those for fewer moviegoing experiences and opinions on the future of cinema implies that other factors not included in the survey may have an impact on consumers' economic decisions when selecting between streaming and going to the cinema. These might include personal price sensitivity levels, promotional promotions, household income, the perceived worth of the cinematic experience beyond the material itself, and the perceived quality of content. This complexity mirrors the film industry's complicated economic transition, as detailed by Pardo (2013) in the literature review, where conventional revenue models are being radically reconsidered for the digital era. The result implies that to fully understand the complexity of consumer decision-making in the dynamic entertainment business, future study should include more specific economic aspects. Although the observed factors do affect willingness to pay, the economic decision-making process in entertainment consumption is extremely personalized and context-dependent, as evidenced by the model's approaching significance ($p=0.100831$) despite its moderate explanatory power. This is consistent with Cho's (2020) description of the streaming market as becoming more complicated and competitive, with overlapping market groups with different value criteria created by a variety of customer requirements and preferences. According to the findings, individualized pricing techniques that consider the diversity of customer tastes and willingness to pay levels should be preferred over one-size-fits-all pricing strategies by both streaming services and traditional movie theaters. In conclusion, perceptions of cost-effectiveness and content variety have a moderate impact on consumers' willingness to pay more for streaming rather than going to the movies, but the model's modest explanatory power indicates that payment preferences in the streaming era are influenced by a complicated combination of factors that go beyond those that were measured in the current analysis. However, the growing importance of content

diversity highlights its pivotal position in the value proposition of streaming platforms and its impact on viewing habits and attitudes as well as financial decisions in the changing entertainment industry. By demonstrating how digital disruption functions not only at the level of technology and viewing habits but also through fundamental shifts in how consumers value and allocate financial resources for entertainment consumption in the age of technology, these economic dimensions provide crucial context for recognizing the whole effect of streaming services on traditional cinema.



5. CONCLUSION

With major ramifications for the future of film watching and consumption, the connection between streaming services and traditional cinemas has developed into a complicated dynamic of rivalries and possible complementarity. This study's empirical examination of consumer attitudes, behaviors, and economic decision-making patterns in the dynamic entertainment environment has allowed it to completely investigate the multifaceted effects of streaming platforms on conventional cinema. The disruptive impact of digital platforms on theatrical exhibition, the study's main problem, has been methodically examined through quantitative evaluation of audience preferences and perceptions, exposing both opportunities and problems for traditional cinema in the streaming era. With 78% of survey participants reporting fewer moviegoing experiences since implementing streaming services, our statistical results unambiguously demonstrate the revolutionary impact of streaming on moviegoing attendance. The primary indicator of lower moviegoing experiences, according to regression analysis, was content diversity (coefficient=0.237151, $p=0.012092$), indicating streaming's competitive edge in providing a wide range of content resources. The social aspect of cinema, however, proved to be an influential protective factor, as respondents who appreciated the group theater experience had much more positive opinions on the sustainability of cinema in the future (coefficient=0.298967, $p=7.2E-05$). Additionally, our economic study showed that there is a market segmentation between content-focused viewers who are willing to pay for quality and price-sensitive customers who are resistant to premium streaming costs. This suggests that there may be opportunities to implement distinct pricing strategies in both exhibition approaches. Rather than trying to compete with streaming based on convenience or diversity of material, we advise conventional movie theaters to highlight and improve their distinctive social and experience offers in consideration of these results. While streaming services should keep expanding their content libraries and adopt multiple price structures that appeal to both budget-conscious and luxury-seeking customers, movie theater owners should make investments in producing unique community experiences that are impossible to duplicate at home. Given that each media offers unique value propositions to viewers, the industry would

profit from investigating complementary release methods that optimize earnings throughout both theatrical and streaming periods. Future studies should involve looking at other economic aspects, such as family income, the perceived value of particular content kinds, and price sensitivity thresholds, that affect consumers' decisions between streaming and traditional entertainment. Insights into whether the current patterns are a temporary phase, or a permanent reconfiguration of the entertainment landscape might be gained via longitudinal studies that monitor variations in observing preferences over time. Furthermore, studies that examine effective movie adaptation techniques in areas where streaming is widely used may provide the most beneficial strategies for displaying films in cinemas in the digital era. Stakeholders navigating the future of cinema consumption will need to comprehend the constantly shifting relationship between two complementary yet competing exhibition forms as both sectors continue to expand.

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