

ABSTRACT

Media psychology is a burgeoning field that explores the intricate relationship between media and human behaviour. With the advent of Over-The-Top (OTT) platforms, individuals now have unprecedented access to a vast array of content, ranging from movies and TV shows to documentaries and web series. This dissertation delves into the impact of exposure to OTT content on the unconscious mind. This study aims to uncover how repeated exposure to specific content through OTT platforms can shape individuals' thoughts, emotions, attitudes, and behaviours, often outside their conscious awareness. It provides insights into the cognitive and emotional processes that occur beneath conscious awareness and highlights the potential consequences of prolonged exposure to specific content genres, themes, and narratives. Furthermore, the research offers practical implications for mental health professionals to develop strategies that promote responsible media consumption and mitigate any negative effects on the unconscious mind.

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Chapter 1 – INTRODUCTION

1.1 NEW MEDIA

The world of media has undergone significant transformations with the advent of new media platforms, particularly over-the-top (OTT) platforms. These have revolutionised the way we consume media, offering a plethora of options for viewers to choose from. The rise of OTT platforms has led to a shift in the way we perceive media, with viewers now having more control over what they watch and when they watch it.

Gone are the days of a traditional TV setting wherein an entire family would sit together over a meal and watch films. The concept of personalised viewing is now being enforced among people. Unlike traditional TV and magazines, which are limited by the number of channels or pages they can offer, OTT platforms provide a vast library of content that can be accessed at any time. This content includes TV shows, movies, documentaries, and original programming that cater to different tastes and preferences. Internet and smartphones have made it possible to consume media anywhere, anytime, anyhow and people are split for choices among types of media content, genres, classification based on ratings, popularity, release date, etc.

The rise of OTT platforms can be attributed to several factors. Firstly, the increase in high-speed internet connectivity has made it easier and more convenient for people to stream videos

online. Secondly, the popularity of mobile devices such as smartphones and tablets has created a huge demand for on-the-go entertainment. Thirdly, the cost-effectiveness of OTT platforms compared to traditional media forms has made them more accessible to a wider audience.

One of the key differences between OTT platforms and traditional media forms is the way content is distributed. Traditional media forms such as cable and satellite TV providers distribute their content through a closed system, which requires users to pay for a package of channels they may not want in order to access the content they do want. OTT platforms, on the other hand, allow users to choose the content they want to watch, and offer subscription-based pricing models that are more flexible and cost-effective.

As far as content goes, what has been noticed is that there is a higher degree of flexibility and relatability in the portrayal of characters and storylines in the original content of OTT platforms. The mechanism of 'creative license' is sometimes used too flexibly to depict scenes and ideas that may not be considered socially or morally acceptable to showcase on TV network channels. As these platforms are not subjected to the same regulations and licenses as a TV network, it allows for greater creative freedom to showcase provocative, explicit and challenging expression of thoughts. These platforms also cater to a more niche audience which is highly interested in diversified content creating a segmented target audience like millennials, Gen Z's, or fans of a particular genres as opposed to TV network channels having a general audience.

OTT platforms have a global reach and can create content that is more culturally diverse than what is typically seen/heard on traditional media outlets. This gives them the power to push boundaries and challenge norms that may be considered ideal in certain regions and countries.

1.2 THE UNCONSCIOUS MIND

As put forward by Sigmund Freud – the father of psychoanalysis, the human mind is a complex chamber consisting of 3 interconnected layers – the conscious, preconscious/subconscious and the unconscious. Our feelings, thoughts and behaviours are a result of these three layers and their interactions. This mechanism has been explained with the help of an ‘Iceberg model’ by Freud.

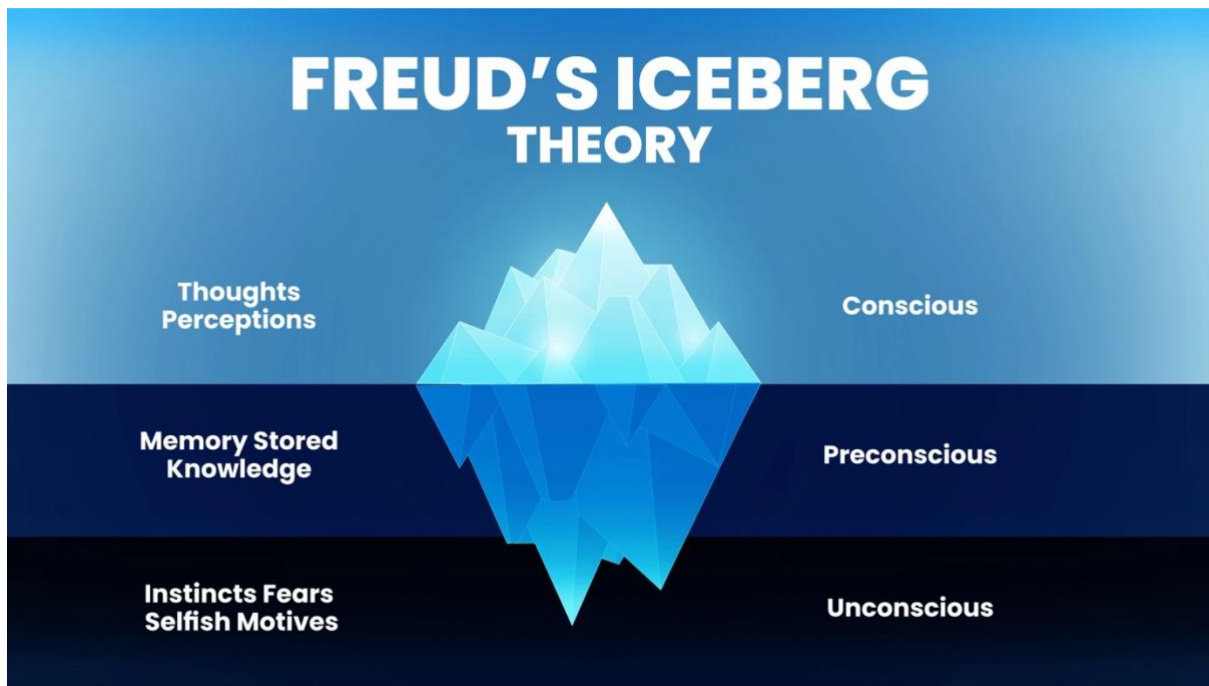


Fig. 1.2

Our conscious mind is aware of the present moment and stores mental processes and activities that are required for daily functioning. It has a present composure and aims to sustain us into our senses.

And on the other hand, we have no knowledge of what is stored in our unconscious mind. The unconscious mind serves as a container for primitive desires and impulses that are kept under control by the preconscious mind. Our past experiences strongly influence our emotions, motivations, and decisions, which are stored in our unconscious. According to psychoanalysis, the unconscious mind consists of repressed ideas and images that are not allowed to enter the conscious mind. Freud considered the unconscious to be a crucial aspect of an individual,

which is irrational and emotional and it's material is often deemed too anxiety-provoking to be allowed in consciousness, but still manages to influence our behaviour, feelings, judgments, and thoughts to a greater extent than we realise, and psychoanalysis aims to bring it into consciousness. Much of our actions are influenced by factors beyond our conscious awareness, and we use defence mechanisms like repression, projection and denial to avoid acknowledging our unconscious motives and feelings. The subconscious mind acts a bridge between these two chambers, trying to restore a balance in our thoughts and actions i.e. what we think and how we actually act on it.

The unconscious houses our fears, hidden motives, obnoxious dreams, unacceptable sexual desires, violent and irrational urges, selfish needs, unhealthy fixations and content from traumatic episodes while the conscious mind stores feelings and thoughts of the current state. Our childhood memories and knowledge is regulated by the subconscious. These aspects can be triggered at any given time and especially, in today's digital age, we cannot relinquish but consume media pieces that impact our behaviour and provoke some repressed thought brought about by their scenes, dialogues or setting.

1.3 MIND AND MEDIA

Since its inception, media has singlehandedly reflected the world around us and acted as a window to reality. We encounter lifestyles, habits, values, issues, etc., portrayed in the most relatable manner. On the other hand, we also come to know about certain things because the media tells us about them. This is a whole new dynamic in itself.

The media view of the world is becoming our real view and this process happens almost unconsciously alongside the entertainment extracted from it. Everything that we know about the world today – our understanding- is an amalgamation of already existing frameworks and values & new-formed schemas and information gained through media consumption. Media is warping our perception of reality because ultimately, what we see is what we believe. The violent, objectionable, controversial and highly graphic content of news sneaks into our subconscious and affects the content of our dreams.

But what makes us turn to media? Is it entertainment or passing time alone? Or something much deeper? Perhaps, as I may state, every great individual in history has resorted to some art form in their toughest times and let themselves dwell deeper into the perspectives and meanings of that very form. There's always a reason behind choosing the kind of media content we see because as individuals with complex feelings and thought processes, engaging ourselves in a specific genre does tell us a lot about our ongoing emotions which, otherwise, may be hard to

decipher. Our unconscious desires may be fulfilled through exposure to a kind of media content that not only helps us understand its central idea but also relate with it and somehow, let go of our disturbing thoughts that may have been created as a result of the conflict between – the id and the superego.

The mind and media have a peculiar interconnection and their relationship has already been studied in the past by a few researchers. I can state that exposure to different kinds of media brings our unconscious impulses to the surface; it will be interesting to know just how.

1.4 NEED OF THE STUDY

We all know that exposure to different types of web content broadens our horizons and thinking patterns. It makes us more sensitive and informed about world issues, pop-culture references, societal happenings, and mainly, new perspectives. There has been some great content releasing now and then, directed wonderfully to evoke emotions in viewers through their tasteful scripts and dialogues too. Eventually, what media shows us are variations of already existing lifestyles and values; everyone can correlate with them and when they do, it releases repressed emotions in them which might have been a result of problematic episodes in their life. Moreover, content on OTT platforms is designed to keep viewers hooked and engaged, making use of cliffhangers and plot twists to create a sense of anticipation and excitement. In view of these, the content can be highly addictive and people find themselves watching it on loop.

It becomes essential in this context to give media content that kind of importance to help people elevate their mood and lighten the load of distressing feelings in their unconscious/subconscious mind. This will be beneficial for clinically diagnosed patients or anyone facing conflict of ideas arising from troublesome episodes.

1.5. SCOPE OF THE STUDY

Media therapy can help us to understand our unconscious needs by providing a safe space to explore our thoughts and feelings through the characters and stories we see on screen. By analysing the media we consume, we can gain insights into our own emotional states, as well as develop strategies for coping with life's challenges. However, it is crucial to be mindful of the content we watch and to approach it with intentionality. Some content may trigger negative emotions and reinforce harmful beliefs or behaviours.

As we continue to consume media in the digital age, it is essential to be aware of the impact that it has on our mental health so that it can be utilised as a tool to help us grow and heal, rather than letting it control us.

1.6. HYPOTHESIS

1. There is an effect of OTT media content on the behaviour of viewers.
2. There is an effect of age on the genres of content one sees.
3. There is an impact of watching media content alone or with someone on the media viewing experience.
4. There is a positive effect of catharsis on the viewers who feel empathy for emotionally damaged media characters.

2. REVIEW OF LITERATURE

1. An important study (Adriana Braga and Robert Logan, 2013) in the field has already established a co-existential relationship between the mind and the media, specifically between media channels of communication and the activation of unconscious/subconscious feelings of individuals. This study infers that subliminal messages through these channels are grasped quickly by those who have an understanding of them through their dreams, unresolved conflicts, impactful episodes of early childhood, humour, etc. Along the lines of this work, my research will analyse what genre, channel and popular media people consume almost unconsciously, knowing that it will be a healthy outlet for many of their lesser-known desires.

2. A book Lemma, A. (2017). *The Digital Age on the Couch: Psychoanalytic Practice and New Media*. https://openlibrary.org/books/OL27411988M/The_Digital_Age_on_the_Couch aims to understand how new media affects an individual's internal world and what makes up their 'psyche'. It speaks about the challenges faced by the occurrence of contemporary media among its users and whether modern psychoanalytic practices can incorporate technologies to overcome those challenges. The central theme of the book is to assess the impact of mediated technologies on the functioning of humans and to develop psychotherapy practices with them. My body of research, on the other hand, will pertain to a specific kind of media – web content and its integration as a practice in therapy.

3. Another important publication, Sanborn, F. W., & Harris, R. (2013). *A Cognitive Psychology of Mass Communication*. In Routledge eBooks. <https://doi.org/10.4324/9781410610751> emphasises different areas of the social domain in which mass communication plays a dominant role. It lays out various communication and cognitive theories that apply in the study of effects on human behaviour and attitudes. It states that the audience derives meaning from media content fabricating it to be highly subjective in nature and the essence of it depends on them – their state of mind, experiences, perspectives, and ideas. I want to know what kind of content a person, who has disturbed family relations, consumes as an escape and finds so much comfort in them. This is just an example.

4. A publication, Staiger, J. (2006). Media reception studies. *Choice Reviews Online*, 43(06), 43–3233. <https://doi.org/10.5860/choice.43-3233> explores the concept of media reception, which is the study of how audiences receive and interpret media messages. Staiger argues that media reception is a complex and dynamic process, influenced by a variety of factors, including the social and cultural context in which media is consumed. The book provides an overview of the history of media reception studies, tracing its roots back to the Frankfurt School and the work of scholars like Theodor Adorno and Max Horkheimer. Staiger also discusses the role of gender, race, and ethnicity in shaping media reception, and explores the ways in which audiences use media to negotiate their

own identities and social positions. Overall, "Media Reception Studies" is a comprehensive and insightful exploration of a key concept in media studies. Staiger's analysis is both theoretically rich and grounded in empirical research. This study will be focusing on a particular stream of media – OTT platforms and how viewers receive their content.

5. Another publication (*Video and filmmaking as psychotherapy* by Joshua L. Cohen, J. Lauren Johnson, Penelope P. Orr) emphasises on the importance and benefits of video and film-based therapy for clinically diagnosed patients. It attempts to bring into the limelight the traditional forms of media that have been around for decades and have been reinforced as healthy outlets for humour, distress, art, etc. for generations. It also examines the cultural, social, humanistic and developmental implications of films and how it can be used to treat victims of trauma and abuse. Alongside, the entertainment promised by these media forms, there is also some level of accountability to take upon itself, the role of reducing the distress of its viewers.

6. A study on the psychoanalytical implications of television Bainbridge, C., Ward, I., & Yates, C. (2018). *Television and Psychoanalysis*. <https://doi.org/10.4324/9780429480904> has established that TV, as a medium has the ability to ward off people's anxiety and feelings of grief.

This study explores the possible ideologies that people can adopt through their portrayal in TV, which may affect their psyche in a positive way. Overall, it speaks about how this medium can be used efficiently and therapeutically. It also puts forward the failed duty of reality television shows to maximise the usage of dramatic expressions instead of representing the emotional aspects of their participants which viewers may relate to.

7. An important book (*Exploring the collective unconscious in the age of digital media*) explores how the concept of the collective unconscious, as introduced by Carl Jung, is relevant in the age of digital media. It examines how the symbols, archetypes, and patterns of behaviour present since ancient times in the collective unconscious are transmitted and reinforced through digital media platforms, and how this affects our culture, identity, and psyche. It highlights the transformative revolutions in the sphere of media and their effect on the ever-changing mental schemas of people. A significant point of difference in my study will be the appreciation of individual unconscious as opposed to collective. As every ancestral chunk has evolved through and through based on their environment, it may be hard to decipher their collective unconscious taking in account their complex feelings and structures.

8. A study on the effects of OTT media (*Impacts of OTT media on the society: insights from path analysis*) examines the possible social, cultural and personal effects of

OTT media on its viewers. This study also explores various genres of media like romance, comedy, etc. that influence the everyday behaviour and lifestyle of people because eventually, what they see on screen is what they follow. It concludes that OTT media has a positive impact on society by increasing media satisfaction, which in turn enhances the perceived social impact of the media. This suggests that it can be a powerful tool for positive social change and should be promoted as such.

9. An important publication by Liu, L. H. (2011). *The Freudian Robot: Digital Media and the Future of the Unconscious*. <https://ci.nii.ac.jp/ncid/BB05186541> explores the impact of digital media and technology on our understanding of the human mind and psyche, particularly in the context of Sigmund Freud's theories of the unconscious. Liu argues that the rise of digital media, with its ability to collect and analyse vast amounts of data about human behaviour, is challenging traditional models of the psyche and creating new possibilities for understanding the unconscious. She examines how this is changing our understanding of emotions, desires, and other unconscious states. Drawing on insights from psychoanalysis, neuroscience, and media studies, Liu puts forward that digital media is creating a new form of the "Freudian robot" – a machine that can both analyse and simulate human behaviour. She talks about the implications of this development for our understanding of identity and privacy in the digital age.
10. A study in 2017 Chang, H., Ivonin, L., & Rauterberg, M. (2016). Unconscious Emotions in Media Content. In *Springer eBooks* (pp. 1323–

1351). https://doi.org/10.1007/978-981-4560-50-4_41 explores the ways in which media content can evoke unconscious emotions in viewers and listeners, and the impact of these emotions on our thoughts, behaviours and feelings. It covers a wide range of media forms like televisions, film, advertising, music, and social media along with the different techniques that creators use to evoke emotional responses from audiences. The researcher also considers the ethical implications of using these techniques and the ways in which media content can be designed to promote positive social outcomes.

11. A book, Jäckel, M. (2003). Jennings Bryant / Dolf Zillmann (eds.): Media Effects. Advances in Theory and Research. Mahwah, New Jersey/London: Lawrence Erlbaum Associates Publishers, 2002. *Medien- & Kommunikationswissenschaft*, 51(1), 109–111. <https://doi.org/10.5771/1615-634x-2003-1-109> published in 2019, provides a comprehensive study on the effects of media on people. It is divided into four sections, each of which covers a specific aspect. The first section provides an introduction to the field, outlining the historical and theoretical background of media effects research. The second section focuses on the role of media content in shaping our attitudes and beliefs, including topics such as media framing, agenda setting, and persuasion. The third section explores the psychological and physiological effects of media use, including the impact of media violence, media addiction, and the role of media in promoting health behaviours. The final section considers the broader social and cultural implications

of media effects, including the role of media in shaping political attitudes and behaviours, and the relationship between media use and social inequality.

12. Another publication by Clough, P. T. (2018). *The User Unconscious: On Affect, Media, and Measure*. <https://muse.jhu.edu/book/57977> provides a thought-provoking and innovative perspective on the ways in which media and affect shape our understanding of the world. The book challenges traditional notions of the self and consciousness, arguing that our experiences of the world are shaped by unconscious processes that are mediated by technology. examines how media technologies such as smartphones, social media, and search engines shape our affective experiences of the world. She argues that these technologies operate at the level of the unconscious, influencing our emotions, desires, and beliefs in ways that we may not be fully aware of.

13. A study by Helmreich, R. investigates how different media platforms, specifically television and radio, affect learning outcomes. The research found that the two media platforms have different effects on learning, with television having a greater impact on visual learning and radio having a greater impact on auditory learning. The study also highlights the importance of considering media-specific effects when designing educational materials and programs. Overall, the findings suggest that educators should carefully consider which media platform is best suited for

delivering specific types of content and learning outcomes. This study takes into account the traditional forms of media whereas my study will be taking a newer form of media into consideration.

14. An Indian study (Psychosocial Impact of Web Series and Streaming Content: A Study on Indian Youth) examines the effects of web-series and streaming content on the psychosocial well-being of Indian youth. It stated that excessive consumption of such content eventually leads to harmful effects in the youth, contributing to problems like depression, anxiety, and addiction; plus exposure to certain themes like violence, sex, crime, twisted and dark humour can invoke similar patterns of behaviour, thus, putting their mental health at risk.

15. Another study, Pandit, M. A., & Parmar, K. (2020). Evolution of Mediated Youth Culture: OTT as 'New Television' in India. In *Evolution of Mediated Youth Culture: OTT as 'New Television' in India*. <https://doi.org/10.5772/intechopen.89696> emphasises that OTT platforms are having a significant impact on youth culture in India in several ways. Firstly, OTT platforms are facilitating the emergence of new cultural practices and identities in the sense that young people are using these platforms to explore and express their identities in new ways. Secondly, the study found that OTT platforms are challenging traditional norms and values in Indian society. This is leading to

greater social awareness and activism among young people, as they use these platforms to engage in discussions and debates. Finally the study found that the proliferation of OTT platforms is leading to greater diversity in media content.

16. A publication, Tamborini, R., Bowman, N. D., Eden, A., Grizzard, M., & Organ, A. E. (2010). Defining Media Enjoyment as the Satisfaction of Intrinsic Needs. *Journal of Communication*, 60(4), 758–777. <https://doi.org/10.1111/j.1460-2466.2010.01513.x> investigates a new framework for understanding the concept of media enjoyment. The research argues that media enjoyment should be defined as the satisfaction of intrinsic needs, which are fundamental psychological needs that are essential for human growth and well-being. The study identifies three intrinsic needs that are particularly relevant to media enjoyment: autonomy, competence, and relatedness. The research argues that media enjoyment is a result of the satisfaction of these intrinsic needs. When individuals engage with media content that allows them to exercise autonomy, demonstrate competence, and experience relatedness, they are more likely to enjoy the experience. The study uses a mixed-methods approach, incorporating both qualitative and quantitative data to support the proposed framework. Overall, the study provides a new perspective on media enjoyment.

17. A study by Connor, John W. explores the relationship between mass media and the human unconscious. This study argues that the media influences people's perceptions of themselves and the world around them, and that media messages can

become internalised in individuals, shaping the attitudes and behaviours. The study also uses psychoanalytic theory to explain how these unconscious processes work and highlights the importance of media literacy to develop a critical understanding of the media's influence.

18. An important study, Preiss, R. W., Gayle, B. M., Burrell, N., & Allen, M. (2006). Parasocial Relationships and Television: A Meta-Analysis of the Effects. *Parasocial Relationships and Television: A Meta-analysis of the Effects*, 309–322. <https://doi.org/10.4324/9780203823453-23> explores the concept of parasocial relationships that are formed between viewers and media figures through television. The study reviews previous research on the topic and conducts a meta-analysis of the effects of parasocial relationships on viewers. The research suggests that viewers often develop parasocial relationships with media figures and characters on television, where they feel a sense of closeness and intimacy with these figures, despite having no actual interaction with them. The study found that these parasocial relationships can have both positive and negative effects on viewers, such as increased self-esteem and social skills but also negative impacts on interpersonal relationships and body image. It also highlights the importance of considering individual differences in how viewers engage with parasocial relationships and how these relationships can be influenced by various factors such as the type of media, the frequency of viewing, and the viewer's personality traits.

19. Another study, Horowitz, M. J., & Becker, S. (1973). Cognitive Response to Erotic and Stressful Films. *Archives of General Psychiatry*, 29(1), 81. <https://doi.org/10.1001/archpsyc.1973.04200010058010> investigated how people respond cognitively to erotic and stressful stimuli in films. The study measured physiological responses and subjective ratings of the participants while watching erotic and stressful films. The results showed that participants had increased physiological arousal while watching erotic films compared to stressful films. Additionally, participants reported more positive affect and less negative affect while watching erotic films compared to stressful films. The study concluded that erotic films have a stronger cognitive impact on individuals compared to stressful films, and that this impact is associated with a positive emotional response.
20. Another work of study, Reeves, B., & Nass, C. (1997). The media equation: how people treat computers, television, and new media like real people and places. *Choice Reviews Online*, 34(07), 34–3702. <https://doi.org/10.5860/choice.34-3702> explores the psychological and social aspects of human-computer interaction. The study examines how people treat media as if they are real people or places, and how this behaviour can affect their attitudes and behaviours towards media. The authors conducted a series of experiments that revealed people's natural tendency to respond to media like real entities with social and emotional aspects. It goes on to conclude that this 'media equation' has important implications for how we design and use technology, and that it can lead to more effective communication and engagement with technology.

This is useful to note in my research that when people treat media like humans, they also have the ability to be influenced by them.

21. A research study by Sidneyeve Matrix in 2014 looks into how teenagers' viewing patterns and general well-being are impacted by binge-watching television shows on digital media services like Netflix. According to the study, binge-watching can alter sleep habits, social contacts, and physical activity, all of which can have an adverse effect on one's mental health and general wellbeing. The study also discovered that youths who binge-watch television exhibit higher favourable sentiments towards both television and the fictional characters it portrays. The report also recommended that media literacy programmes should be created to assist youngsters in comprehending the influence of television on their lives and in making enlightened viewing decisions. Overall, the study emphasises the need for a greater examination and focus on how digital media affects young people's wellbeing.

22. Another publication, Reiss, S. P., & Wiltz, J. (2004). Why People Watch Reality TV. *Media Psychology*, 6(4), 363–378. https://doi.org/10.1207/s1532785xmep0604_3 explores the reasons why people are attracted to reality television shows. It identified several motivations for watching reality TV, including the desire for entertainment, social comparison, and

identification with the characters and found that viewers are often drawn to reality TV because of its ability to provide an escape from their own lives and the opportunity to see how other people deal with similar challenges. Additionally, the study suggests that viewers are attracted to the drama and conflict that are often portrayed in reality TV shows. However, it also cautions that these shows can perpetuate negative stereotypes and promote unrealistic expectations. As opposed to my study, this work focuses on a specific media content – reality TV shows however, it is essential to analyse the effects of all media content across different genres.

23. An important study, Choi, W. (2010). A Study on the Interrelationship Between the Unconscious and Digital Images. *Journal of Information and Communication Convergence Engineering*, 8(6), 725–728. <https://doi.org/10.6109/jicce.2010.8.6.725> states that digital images can activate unconscious associations and memories, which can influence the way people perceive and respond to these images. It suggests that the visual language used in digital media can be used to create emotional responses and convey meaning beyond the conscious awareness of the viewer. Additionally, it highlights the importance of considering the psychological impact of digital images and the potential ethical implications of using these images to manipulate or influence people. Towards the end, this study stresses the need for further research into the intricate connection between digital images and the unconscious mind. This work is along the similar lines of my study, except that it focuses on the implications of visual images as opposed to visual content (moving and static).

24. An insightful study, Bryant, J., & Miron, D. (2002). Entertainment as Media Effect. In *Entertainment as Media Effect*. <https://doi.org/10.4324/9781410602428-25> explains how entertainment media, such as movies, television shows, and video games can have an impact on individuals and society. The study suggests that entertainment media can influence attitudes, beliefs, and behaviours through the use of storytelling, imagery, and emotional appeals. Furthermore, it talks about the potential for entertainment media to shape cultural values and norms, and to impact social and political issues. At the end, it suggests that the effects of entertainment media are complex and depend on factors such as the content, audience, and context in which it is consumed.
25. An article, Olivier, B. (2000). Freud and the question of mediated social behaviour. *Society in Transition*, 31(2), 163–174. <https://doi.org/10.1080/21528586.2000.10419020> that explores the relevance of Sigmund Freud's psychoanalytic theory to understanding the impact of media on social behaviour is also relevant to my study. It argues that Freud's concepts of the unconscious, the id, ego, and superego, and his theory of psychosexual development can provide a framework for understanding how media can influence and shape social behaviour. Then the article goes on to suggest that media can activate unconscious desires and impulses, and that media messages can be interpreted and

internalised in a way that is consistent with an individual's psychosocial development. Finally, there has been a discussion on the potential for media to reinforce or challenge cultural values and norms and to shape identity and self-concept.

26. A publication (*Humour and catharsis: the effects of comedy on audiences*) suggests that comedy can serve as a form of catharsis, allowing individuals to release negative emotions, such as anxiety and stress. Comedy can also serve as a coping mechanism for individuals in dealing with negative emotions and can improve their overall well-being. The study also highlights the importance of considering individual differences in how individuals engage with humour. However, in my body of work, what I want to put forward is that humour is a socially acceptable outlet to deal with one's dark and morally obnoxious feelings. Catharsis through humour explains why people may appreciate racist, sexist, disturbing jokes since it is a popular medium to let out one's repressed desires in the form of irony.

27. Another literature review (*Unconscious thought in Freud, 2015*) that is important to note examines Sigmund Freud's concept of the unconscious mind. It explores how Freud conceptualised the unconscious, its structure, and its relationship to conscious awareness. The research suggests that the unconscious plays a significant role in human behaviour and experience, influencing individuals' thoughts, emotions, and behaviours without their conscious awareness. It also reviews Freud's

theories on the nature of the unconscious, such as the distinction between the preconscious and unconscious, the idea of repression, and the role of dreams in revealing unconscious desires and conflicts. This study highlighted to me, the role of the unconscious mind, not only in letting out our repressed emotions but also in the formation of the conscious mind and thoughts.

28. A study by Karyn Scottney-Tubill examines the impact of digital media on traditional media outlets, such as print newspapers and broadcast television; it suggests that the rise of digital media has disrupted traditional media business models, leading to significant changes in the way people consume news and entertainment. The study reviews the successes and failures of traditional media in adapting to the digital age. On one hand, traditional media outlets have struggled to compete with digital media's ability to deliver real-time news and personalised content. On the other hand, some traditional media outlets have successfully adapted to the digital age by embracing digital platforms, such as social media and online streaming services. Conclusively , it focuses on the challenges faced by traditional media outlets, such as declining advertising revenues, the need to produce more engaging content, and the rise of misinformation and fake news which makes it essential for them to adapt to the digital age to remain relevant and successful in the long term.

29. An article, Hanich, J., Wagner, V., Shah, M. M., Jacobsen, T., & Menninghaus, W. (2014). Why we like to watch sad films. The pleasure of being moved in aesthetic experiences. *Psychology of Aesthetics, Creativity, and the Arts*, 8(2), 130–143. <https://doi.org/10.1037/a0035690> discusses the phenomenon of people enjoying sad or tragic films. It suggests that people can find pleasure in being moved emotionally by such experiences, as they provide an opportunity for catharsis and emotional release. The study examines the reasons why people may enjoy watching sad or tragic films, such as the desire to experience intense emotions, the opportunity for reflection and personal growth, and the ability to feel a sense of connection with others through shared emotional experiences.
30. Another article (*The use of popular film in psychotherapy: Is there a “cinema therapy”?*) that explores the potential of using popular films as a therapeutic tool in psychotherapy is worthy to be noted. It suggests that films can be used to explore psychological themes and issues, and can provide a safe and engaging way for clients to explore their emotions and experiences. Films can be used to facilitate therapeutic goals, such as increasing empathy, promoting self-awareness, and enhancing problem-solving skills. The article also discusses the potential drawbacks of using films in therapy, such as the risk of reinforcing negative stereotypes or triggering traumatic memories. The research suggests that the use of films in therapy should be carefully planned and tailored to the needs and preferences of individual clients. A significant point of difference in one of my research objective is to establish that both, films and web-series can be

accommodated as mediums to lighten the mood of tensed individuals as well as to deal with therapy patients (which of course, requires their detailed analysis).

2. RESEARCH METHODOLOGY

3.1 RESEARCH FRAMEWORK

The research will be both, inductive and deductive in nature, aiming to gather a conclusion from the already existing body of work, as well as, my inferences based on the data collection. The research strategy used will be a questionnaire. The grouping of subjects will be based on a stratified sampling of young adults, adults, and the old age. Questionnaires will be floated among different groups and the answers received will be used as primary data. I believe this is the best method to collect organic data on this topic since we all are active viewers of media content and are split for choices when it comes to genres but we still choose to passively view a certain web series/show/film and willingly suspend our belief.

Furthermore, the data collection method is a mix of qualitative and quantitative and more specifically, content analysis. The theoretical approach is a mix of Freudian and McLuhan's principles.

3.2 RESEARCH PROCEDURE

A questionnaire consisting of 30 questions was circulated among people belonging to different age groups, particularly **below 18, 18 – 25, 26 – 35, 36 – 45, above 45 years**. Their responses have been recorded as primary data and have been used to gather conclusions based on the

hypothesis. Hypothesis statements have been divided into a dependent and independent variable undergoing inferential analysis. And the rest of the research questions are addressed through descriptive analysis.

The different questions fulfil the criteria of age group, gender, the kind of OTT media content people watch, the different genres, its effects on their behaviour, their media viewing experience and overall emotional flow regulated through consuming different media contents.

2. RESULTS

There were a total of 95 participants in the survey. And here are the findings gathered from the questionnaire. Each question's responses have been analysed descriptively.

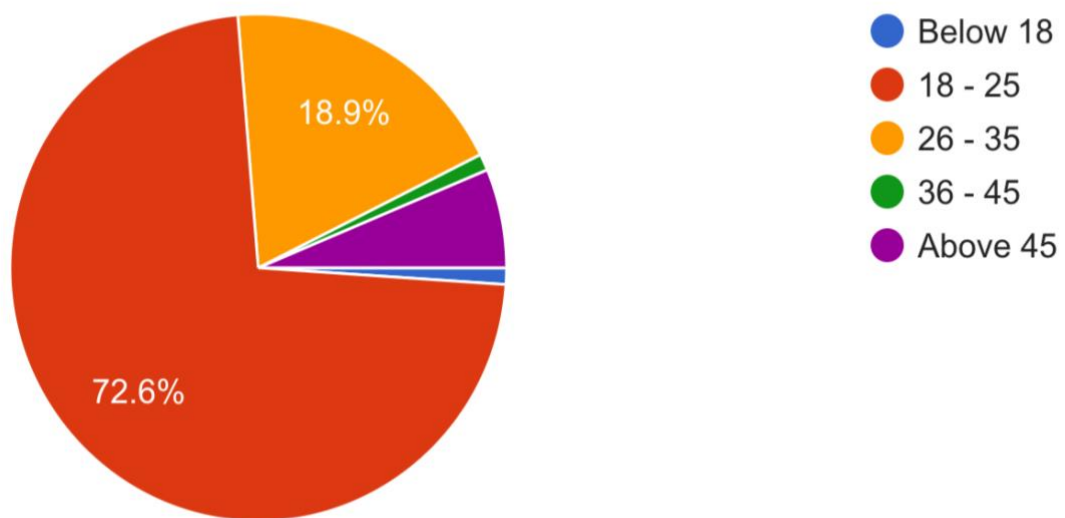


Fig. 4.1

4.1 Age

It was found that from the 95 participants, 72.6% belonged to the age group of 18 – 25 years, 18.9% to 26 – 35 years and smaller percentages in the rest of the age categories.

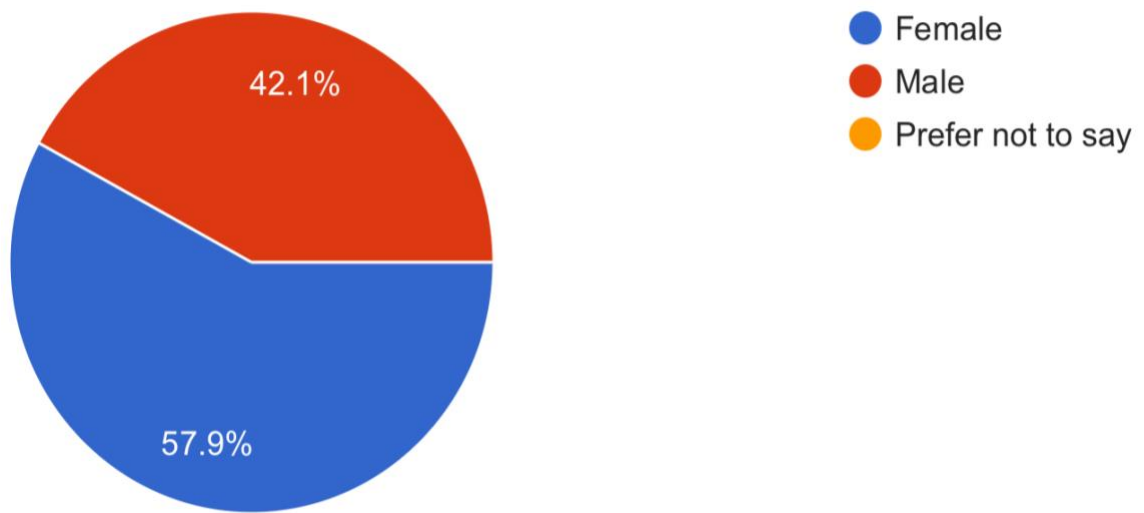


Fig. 4.2

4.2 Gender

The majority of participants in this study were female, contributing to 57.9%. And the rest, 42.1% were males. This data has been used to analyse the media content differences among genders.

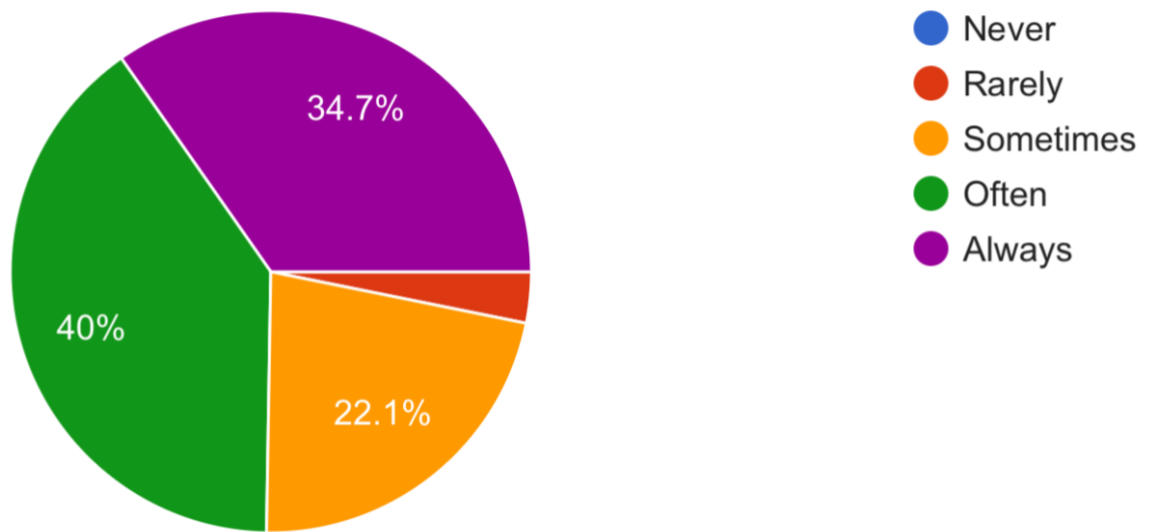


Fig. 4.3

4.3 Do you watch content on OTT platforms (Netflix, Amazon Prime, Disney+, HBO max, Hulu)?

It was found that from a total of 95 participants, 34.7% always watch media content on OTT platforms while there has been no recorded response of anyone never watching it. 40% people were found to often watch the content.

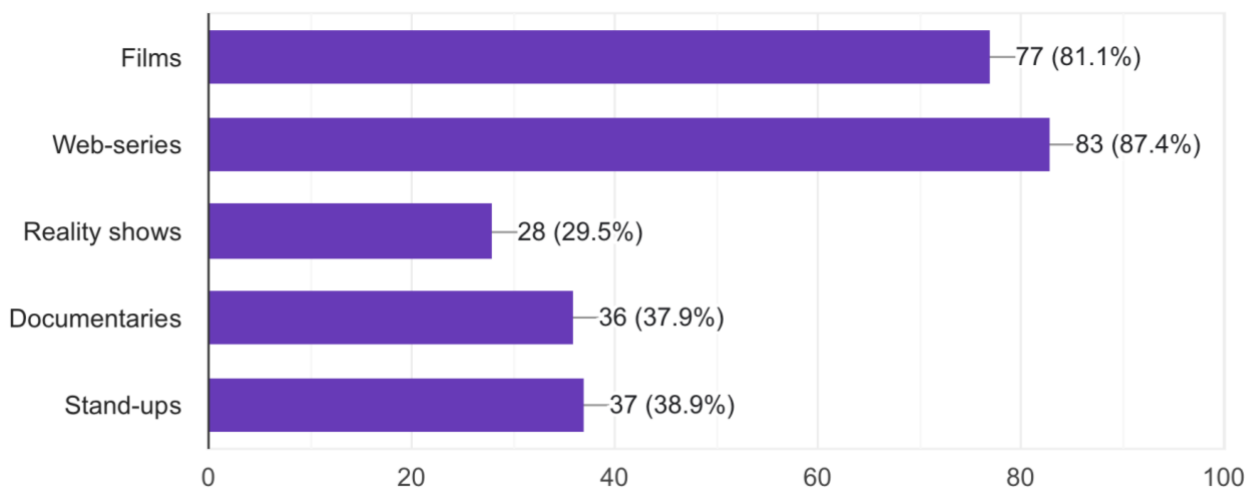


Fig. 4.4

4.4 What do you prefer to watch?

This was a multiple choice question and from the data gathered, it can be obvious to state that people watch web-series the most, followed by films, stand-ups, documentaries and then reality shows. The age group of 18 – 25 years watch the most web-series and this was already a pre-existing thought which has now been established as a result in this study.

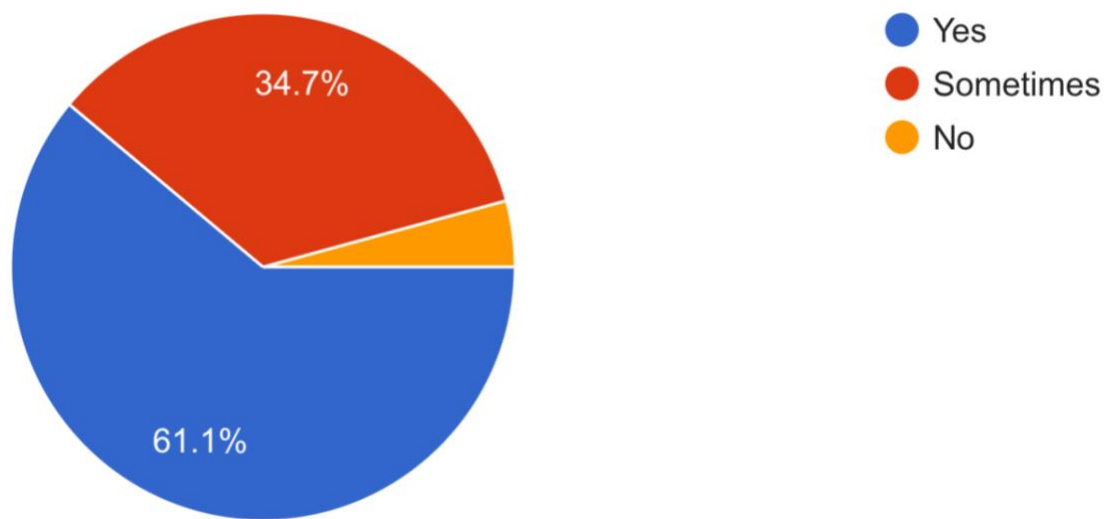


Fig 4.5

4.5 Do you prefer new media (OTT, VOD, Internet & mobile usage) over traditional media (newspapers, TV, radio, magazines)?

61.1% participants always prefer the usage of new media sources over traditional media. A small percentage of people, however, prefer traditional media forms like TV, radio, etc. It may be interesting to note that from the 61.1% of people, most are from the age group of 18 – 25 years and a few from 26 – 35 years.

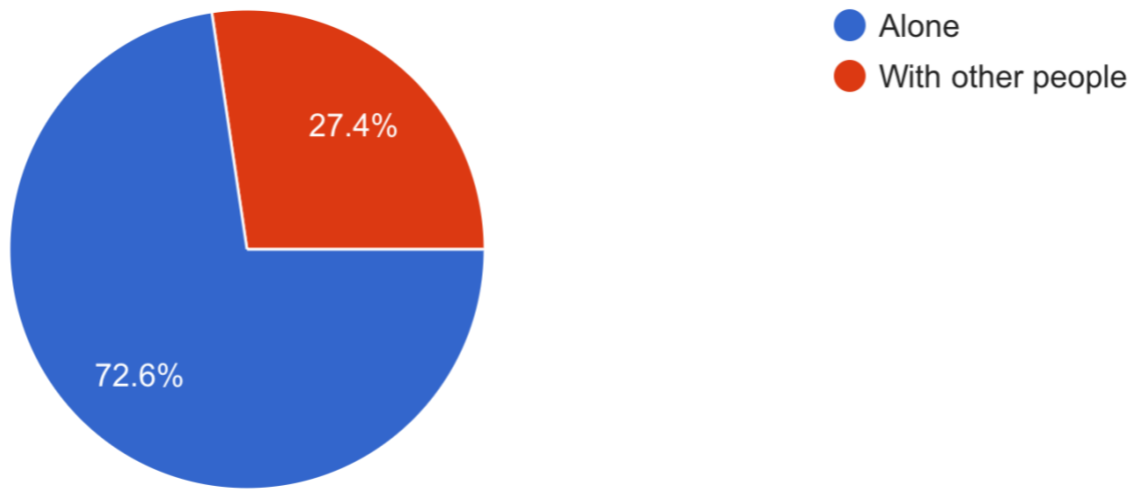


Fig. 4.6

4.6 Do you prefer watching OTT content with someone or alone?

A total of 72.6% people from 95 participants prefer watching media content alone over watching it with other people around. This may be due to wanting to divert full attention towards the screen instead of being distracted by someone else's presence while watching. Only 27.4% like to watch media content with other people.

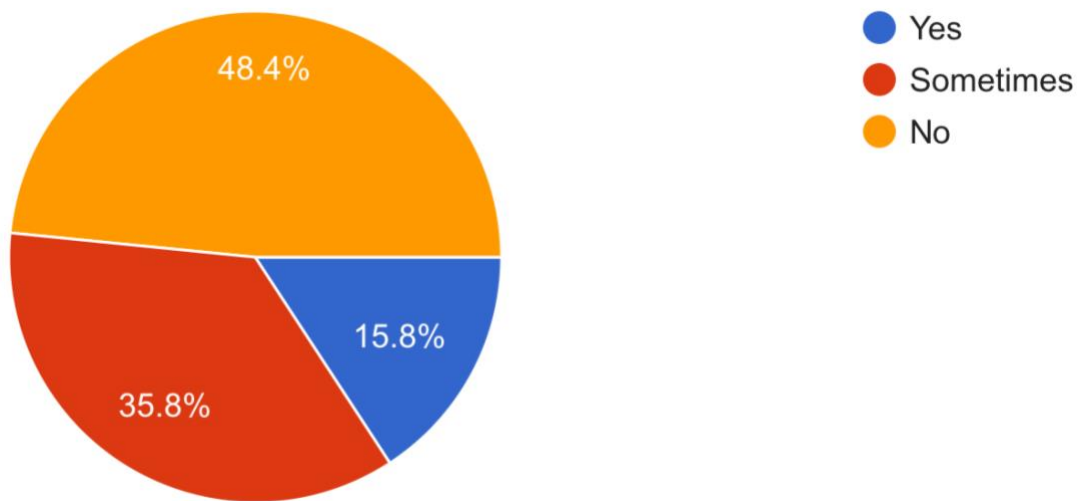


Fig. 4.7

4.7 Does your media viewing experience depend upon the people around you? (eg. - you laugh at a particular scene in a film only because the other person watching with you laughs)

For a majority of people, their media viewing experience does not depend on the person/persons watching with them. But for a comparatively not so smaller percentage, it does affect their media viewing experience. This goes on to show that while watching a media content, the presence of people around may influence one to like/dislike that piece of content.

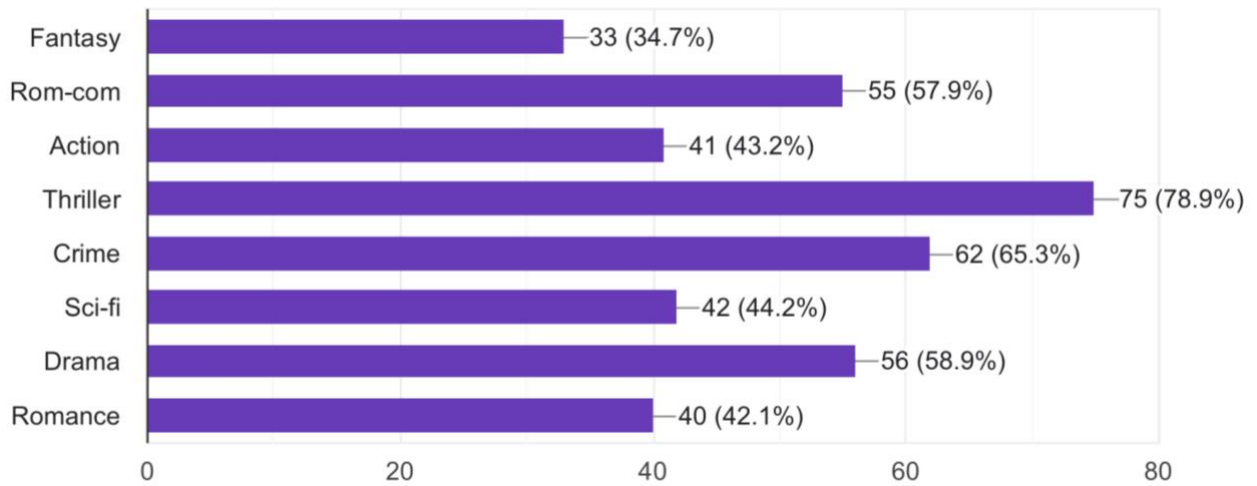


Fig. 4.8

4.8 Which genre of films/web-series/reality shows/documentaries do you generally prefer watching?

The most viewed genre is thriller, followed by crime and then drama. Fantasy as a genre is least watched. There is an interesting correlation between the age groups and the content genres viewed by them which will be further studied through inferential analysis.

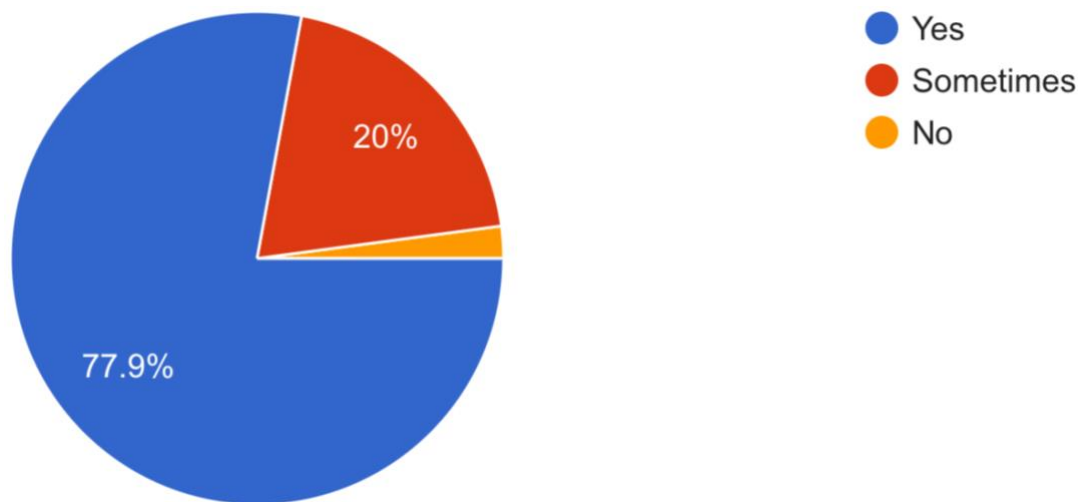


Fig. 4.9.

4.9 Do you think that the content library available on OTT platforms is more versatile that the one available on TV, magazines, etc.?

A whooping 77.9% agree that the content library is more diverse on OTT platforms as compared to TV, radio, magazines, etc.

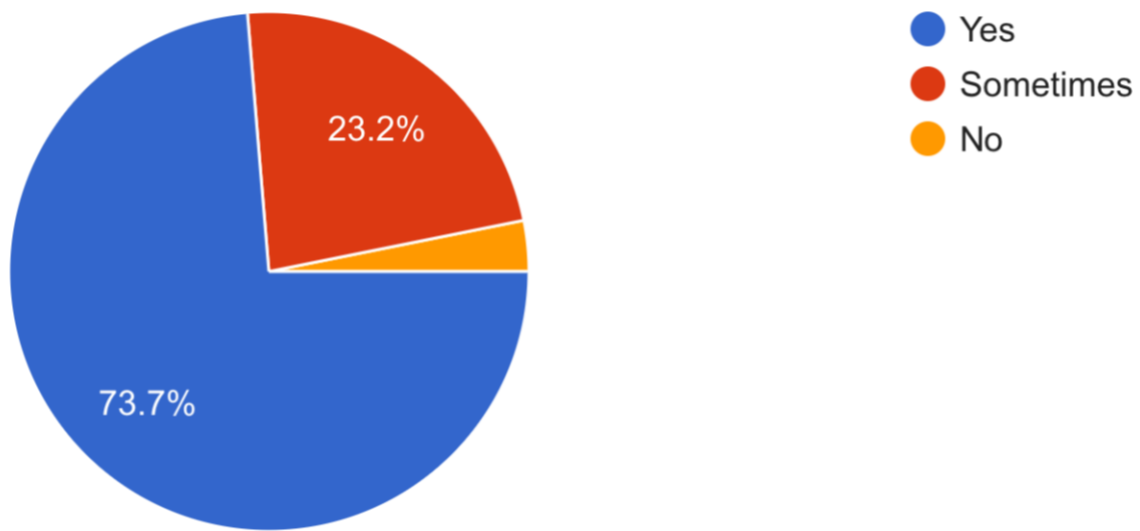


Fig. 4.10

4.10 Would you agree that OTT platforms showcase a higher intensity of genre in their original content as compared to traditional media content? (Be it light-hearted, graphic, disturbing, violent, dramatic, or comedic, etc.)

A majority percentage agrees that OTT platforms showcase higher intensities in their portrayal of characters and storyline. This holds true for original web-series of these platforms which touch upon sensitive topics in a way that they dramatise it yet educate the audience about them.

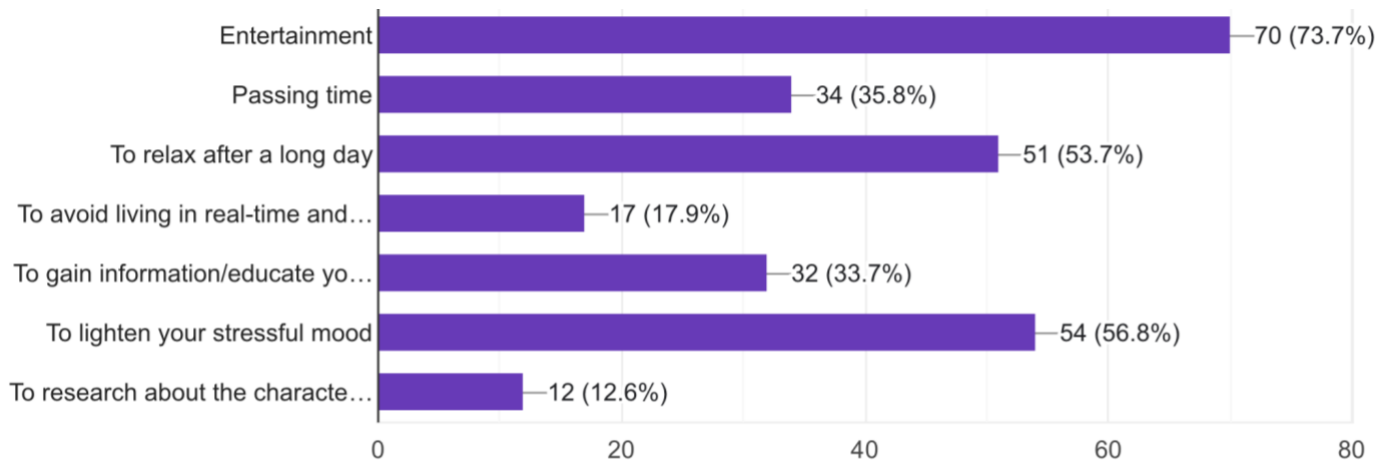


Fig. 4.11.

4.11 Why do you watch films/shows mostly?

Entertainment is the primary driver behind viewing films/series for most people. However, a good chunk (56.8%) of people also watch content with the intention of reducing stress and mood management. Not much emphasis has been given to researching about the characters and stories in films/series as a reason for watching them.

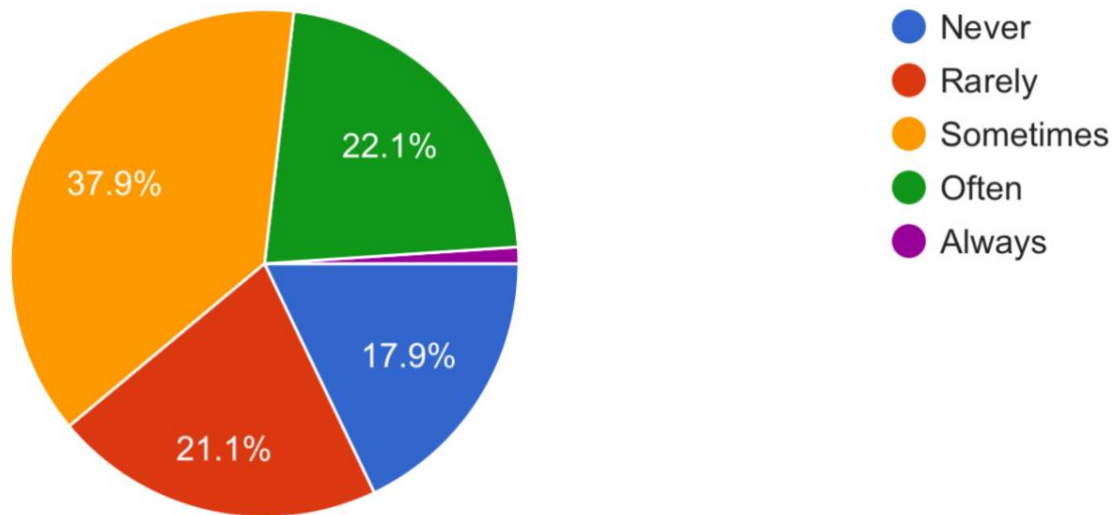


Fig. 4.12.

4.12 Do you watch the same film/series over and over again instead of watching a new one?

Many studies have found that people who keep watching the same media piece over and over instead of new ones, display comparatively higher levels of anxiety and fear novel changes and hold a desire to stick to the familiar. In my findings, 37.9% participants have responded that they watch the same media content again sometimes, while 17.9% of them never watch it again.

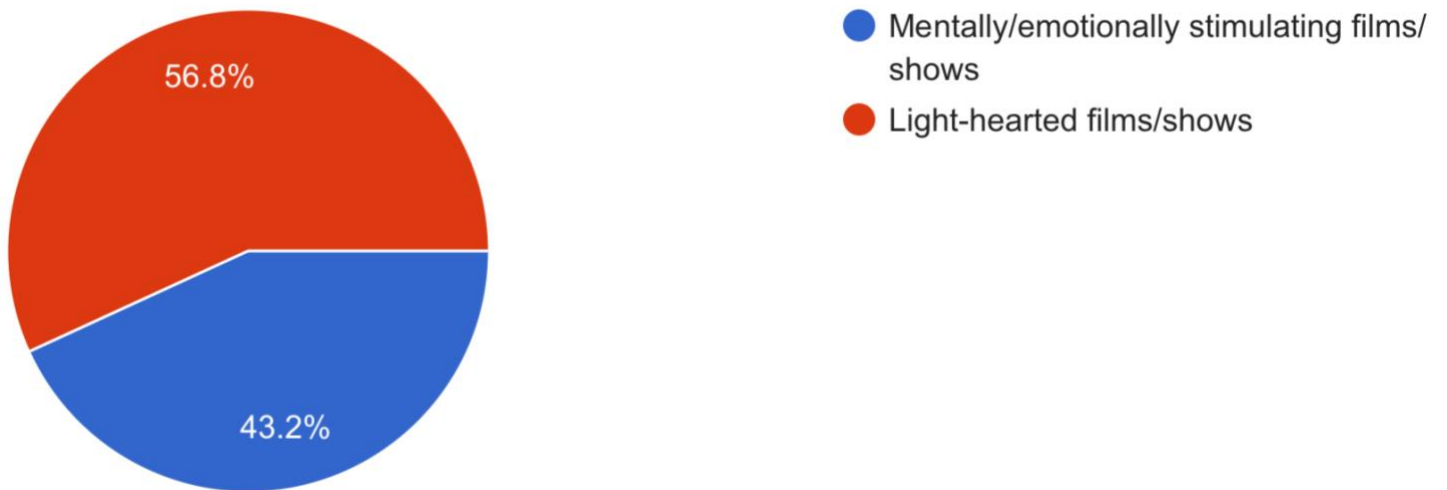


Fig 4.13.

4.13 Do you prefer watching emotionally and mentally stimulating content pieces or light-hearted ones? (eg. - someone always wanting to watch psychological thrillers or someone only viewing daily sitcoms that require less attention)

56.8% of people prefer watching light-hearted pieces of media content. These require less attention and can be viewed while doing some other important task like taking notes, painting, eating a meal, etc. On the other hand, 43.2% people enjoy watching mentally/emotionally stimulating pieces that challenge their beliefs and predispose them into another realm, even if it happens for a while.

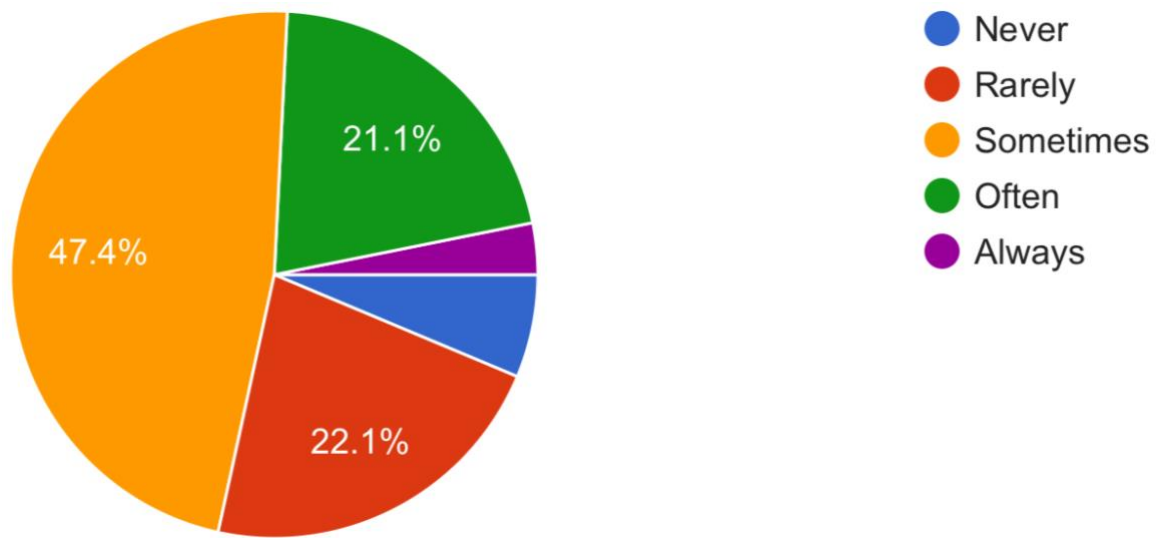


Fig. 4.14.

4.14 Do you ever feel deeply impacted by a fictional/real story in a film/web-series?

Talking about the impact of films/web-series on people, 47.4% believe that they are impacted through consuming films and web-series only sometimes. While, 22.1% believe that this happens rarely to them. This may arise from the fact that how strongly do people hold their own opinions and views. But at the same time, films and web-series in OTT platforms deliberately make content that is highly influential and addictive. The impact may also be unconscious and viewers may not be aware of it up to a great extent.

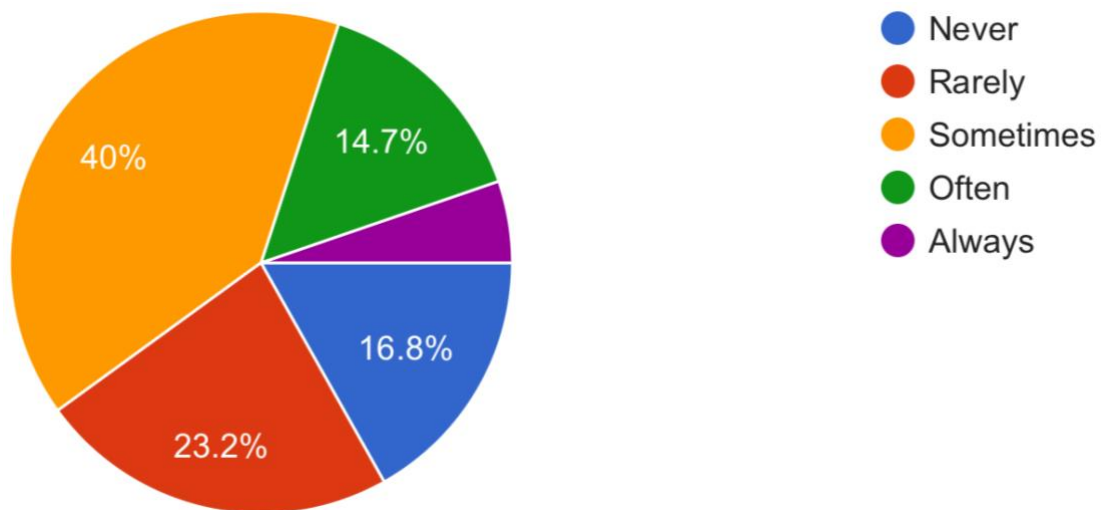


Fig. 4.15.

4.15 Have you ever felt catharsis through watching a certain film/web-series?

Catharsis - the process of releasing, and thereby providing relief from, strong or repressed emotions/thoughts.

Catharsis is a heavy emotional process that involves suspending one's notions and logics and letting their emotions take the front seat. It is often done knowingly. In my survey, only 14.7% of people agree to have experienced catharsis while watching media content.

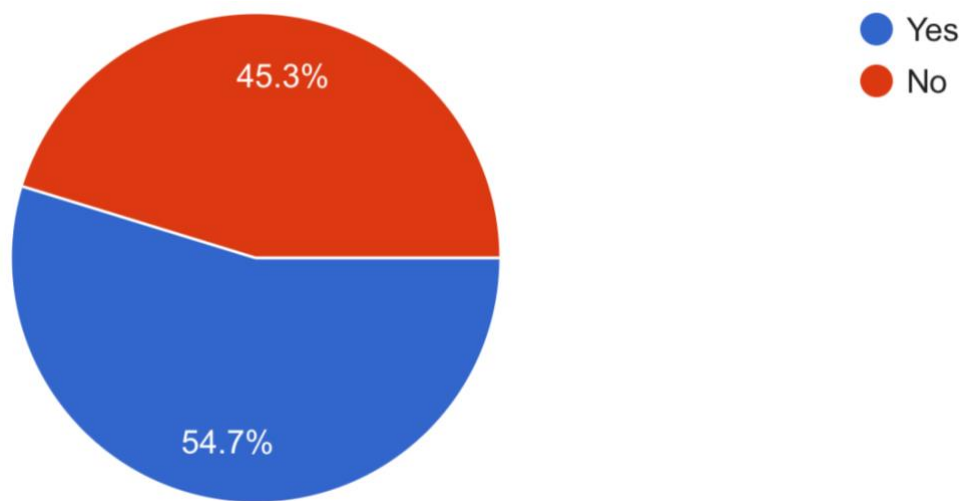


Fig. 4.16.

4.16 Are you aware about cinematherapy?

From the 95 participants, 54.7% are aware about cinematherapy. It makes it easier for them to understand the cultural, therapeutic, social and personal implications as well as benefits of watching films.

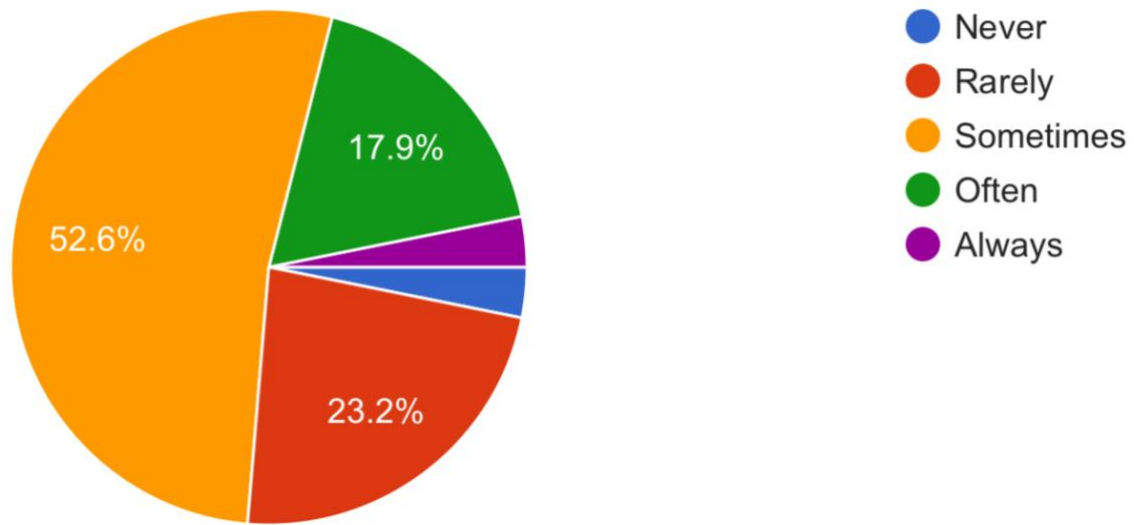


Fig. 4.16.

4.16 Have you ever been able to relate yourself with a specific character in any media piece?

52.6% have agreed to this situation being relevant only sometimes. 23.2% people have rarely felt so. Media creates a world of illusion in the showcasing of the story and characters as close to real happenings because when people view what they've already encountered in real life, they can relate with that specific media and relatability is always a great thing to achieve.

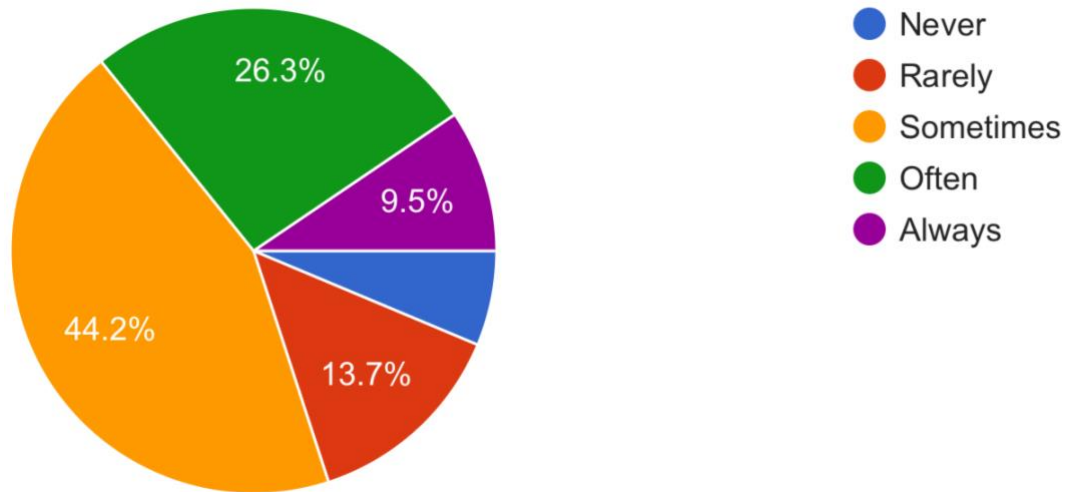


Fig. 4.17.

4.17 Do you feel empathy for emotionally damaged characters in any media piece?

Only a small percentage of people (9.5%) agree that they feel empathy towards emotionally damaged characters and their portrayal in media content. The force behind this is not clear but it can arise from a number of factors like relatability with the character, being emotionally driven, aesthetic portrayal of the character, etc. 44.2% people feel empathy only sometimes.

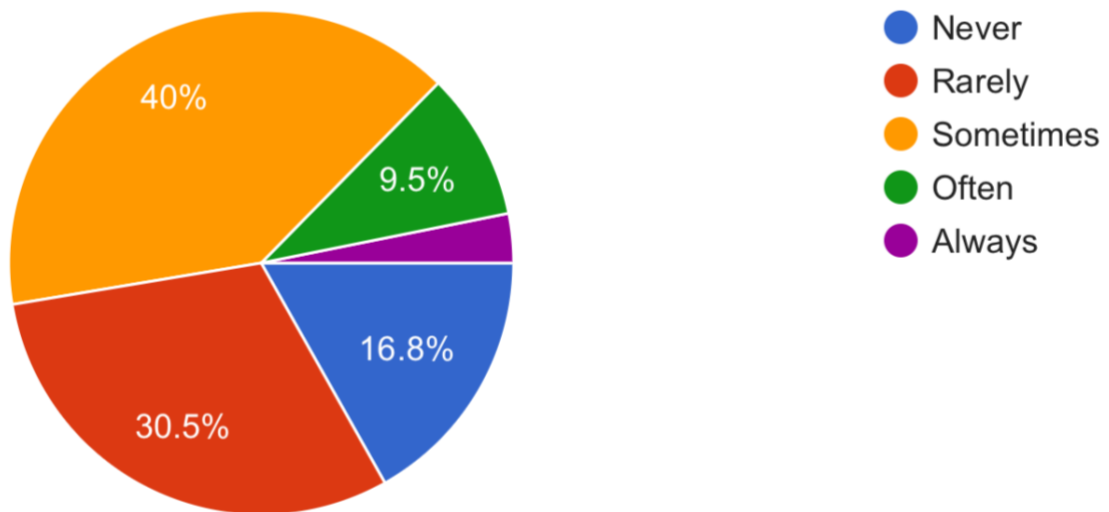


Fig. 4.18.

4.18 Are parasocial relationships healthy?

Parasocial relationships - a kind of psychological relationship experienced by an audience in their mediated encounters with performers in the mass media, particularly on television and on online platforms.

40% of the participants think that parasocial relationships are healthy and on the other hand, 16.8% think that they are never healthy in any scenario. This may come from an individual's personal belief and whether they feel such a relationship experienced in the mind but whose symptoms can be physically present, can even work.



Fig. 4.19.

4.19 Do you appreciate racist, sexist, ethnic jokes made by characters in a film/web-series?

Majority of the participants have a middle-ground view on this subject. 61.1% of them feel that jokes on sensitive issues are relevant as long as articulated in the right sense. Here, the 'right' sense may be what their own definition of right. And 28.4% of the participants do not appreciate jokes on such issues because of whatever reason.

Although, humour is considered to be a socially healthy outlet to address sensitive issues, it should be noted that it is done with respect, considering the fragility of the subjects.

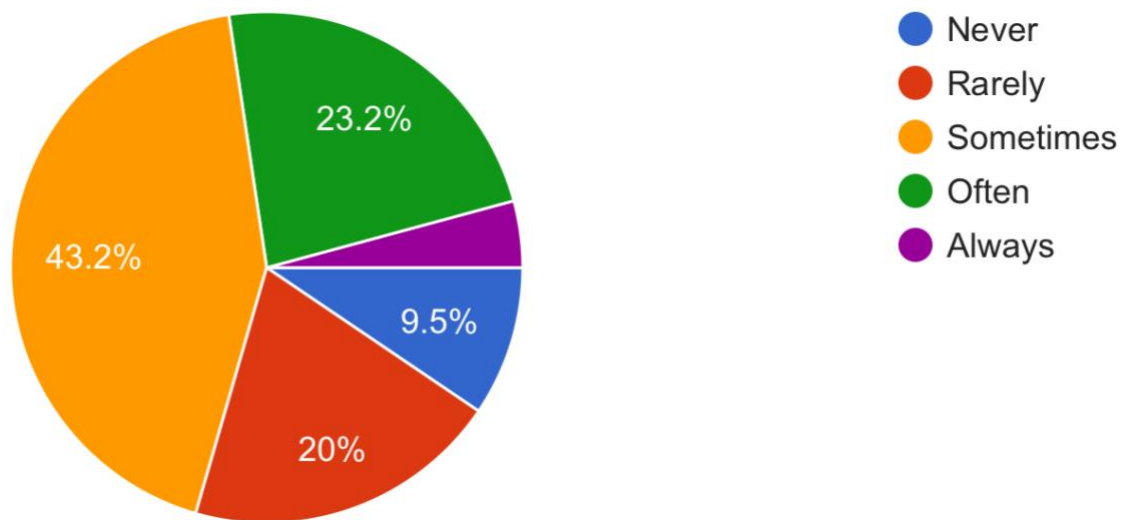


Fig. 4.20.

4.20 Do you feel that what you view on OTT platforms has an ability to influence your behaviour?

Although this question received mixed responses, it was surprising to note that most people agree that viewing OTT media content can influence their behaviour. Again, the influence may be consciously or unconsciously imparted. 9.5% of people feel that their behaviour is never under the influence of OTT media content.

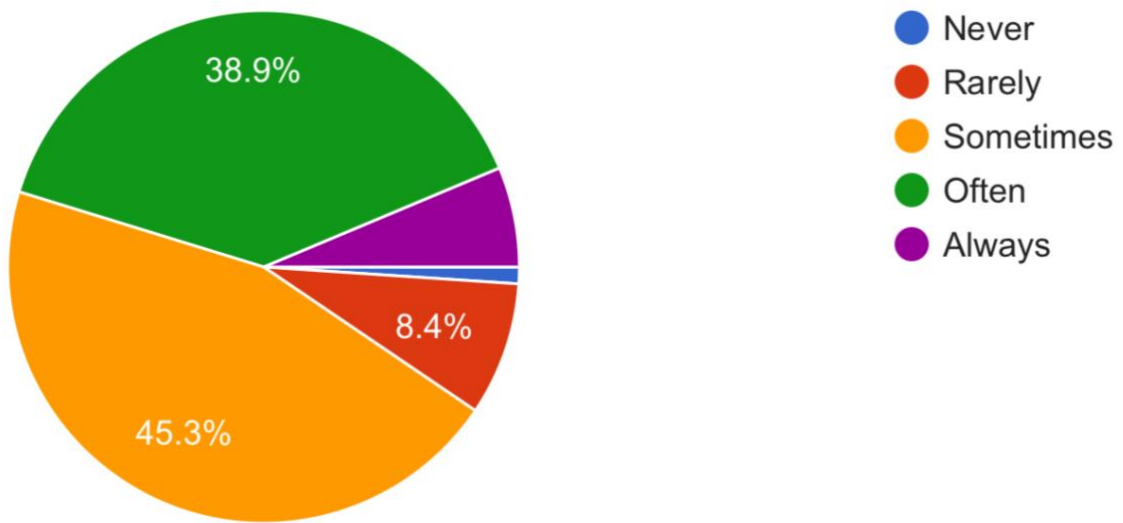


Fig. 4.21.

4.21 Does watching anything make you happy and lift your mood instantly?

It was noted that among the participants, 45.3% of them get instantly happy after watching any media piece. 38.9% feel that it happens with them, often. While, 8.4% of people rarely experience so.

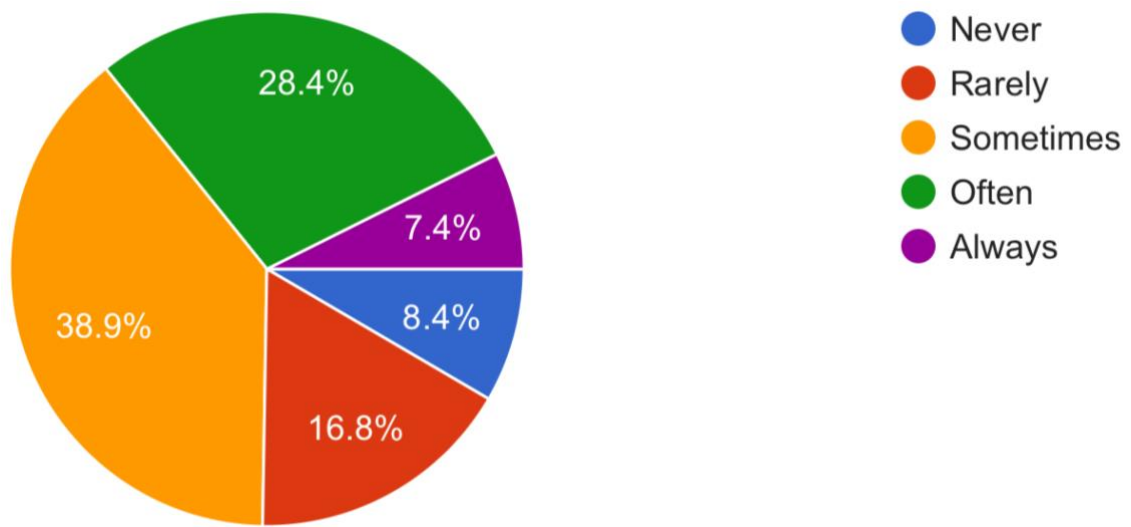


Fig. 4.22.

4.22 Is there an obvious/hidden pattern in the kind of film/web-series genre that you watch?

Only 8.4% people believe that there is no pattern in their media viewing behaviour i.e. they watch anything without consciously realising the kind of things they watch. 38.9% of participants feel that there is a pattern which may occur through genre, duration, type of content, storyline, etc.

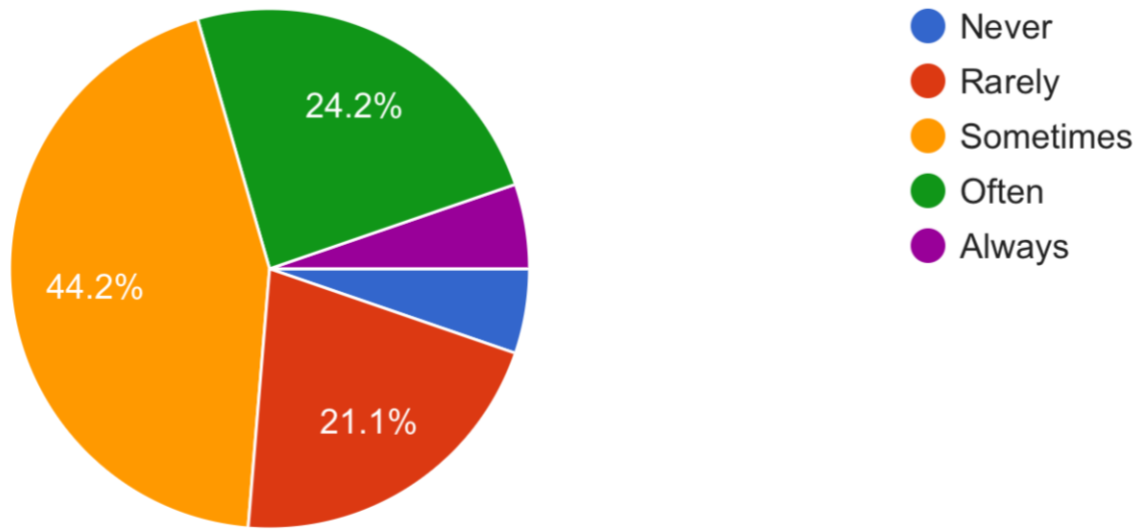


Fig. 4.23.

4.23 Are you more interested in watching popular films/web-series over films/web-series not seen by many?

In my study, 44.2% of participants agreed to watch popular films/web-series over lesser-known films/web-series. And 21.1% of them rarely watch popular content over lesser-known content.

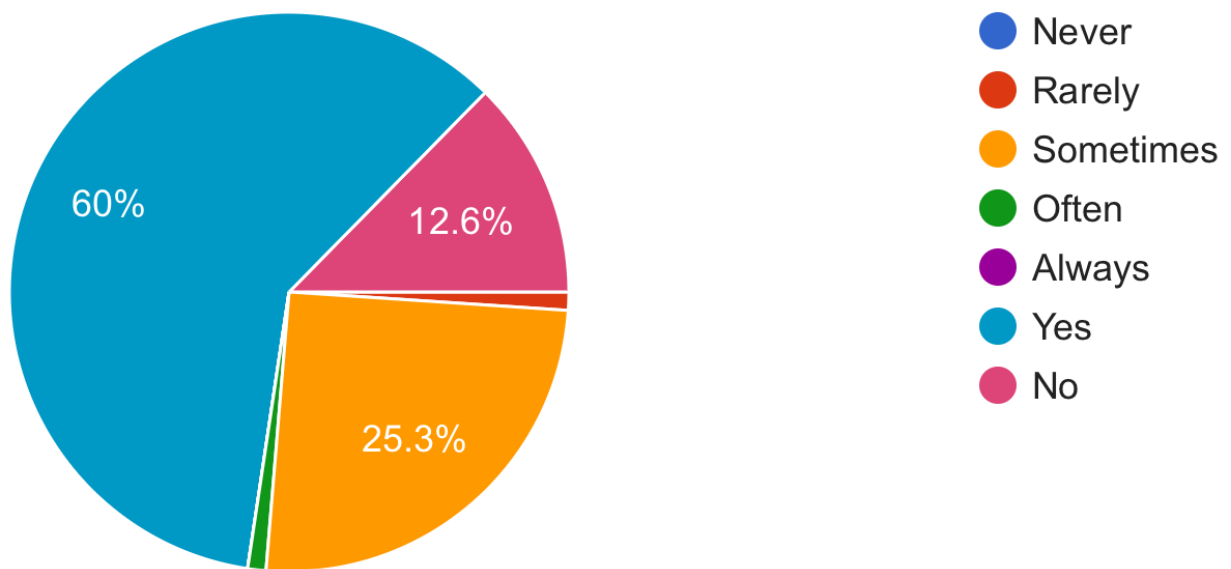


Fig. 4.24.

4.24 Should a person be mindful of the type of content they watch on OTT platforms?

60% of the participants feel that they should be mindful of the content they watch on OTT platforms. While, 12.6% don't align with this thinking. Some people may treat media content as mere pieces of art and entertainment while some observe them as influential works that have the ability to impact minds. It becomes important in this context to observe whether a person watches media content mindfully or not.

The last question was an open-ended one allowing participants to be expressive. Some popularly viewed and appreciated media content pieces by them are FRIENDS, How I met your mother, Schitt's Creek, Yeh jawaani hai deewani, Modern Family, Suits.

Following are the findings gained from the hypothesis testing using the Chi-square test.

1st statement: *There is an effect of OTT media content on the behaviour of viewers.*

| media content | | | |
|----------------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Films | 9 | 19.0 | -10.0 |
| Web-series | 19 | 19.0 | .0 |
| Reality shows | 41 | 19.0 | 22.0 |
| Documentaries | 22 | 19.0 | 3.0 |
| Stand-ups | 4 | 19.0 | -15.0 |
| Total | 95 | | |

| behaviour | | | |
|------------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Never | 77 | 23.8 | 53.2 |
| Rarely | 16 | 23.8 | -7.8 |
| Sometimes | 1 | 23.8 | -22.8 |
| Often | 1 | 23.8 | -22.8 |
| Total | 95 | | |

| Test Statistics | | |
|--|---------------------|----------------------|
| | media content | behaviour |
| Chi-Square | 43.053 ^a | 165.505 ^b |
| df | 4 | 3 |
| Asymp. Sig. | .000 | .000 |
| a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 19.0. | | |

b. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 23.8.

| Case Processing Summary | | | | | | | |
|---------------------------|--|----|---------|---|---------|----|---------|
| Cases | | | | | | | |
| Valid | | | | | | | |
| Missing | | | | | | | |
| Total | | | | | | | |
| | | N | Percent | N | Percent | N | Percent |
| media content * behaviour | | 95 | 100.0% | 0 | .0% | 95 | 100.0% |

| media content * behaviour Crosstabulation | | | | | | |
|---|---------------|-----------|--------|-----------|-------|-------|
| Count | | | | | | |
| | | behaviour | | | | Total |
| | | Never | Rarely | Sometimes | Often | |
| media content | Films | 6 | 2 | 1 | 0 | 9 |
| | Web-series | 14 | 4 | 0 | 1 | 19 |
| | Reality shows | 36 | 5 | 0 | 0 | 41 |
| | Documentaries | 19 | 3 | 0 | 0 | 22 |
| | Stand-ups | 2 | 2 | 0 | 0 | 4 |
| Total | | 77 | 16 | 1 | 1 | 95 |

| Chi-Square Tests | | | |
|------------------------------|---------------------|----|-----------------------|
| | Value | df | Asymp. Sig. (2-sided) |
| Pearson Chi-Square | 18.321 ^a | 12 | .106 |
| Likelihood Ratio | 11.911 | 12 | .453 |
| Linear-by-Linear Association | 1.737 | 1 | .187 |
| N of Valid Cases | 95 | | |

a. 15 cells (75.0%) have an expected count of less than 5. The minimum expected count is .04.

Since the calculated Chi-square value is 0.106, which is greater than the Chi-square critical value (0.05), then we can state that the correlation between the dependent and the independent

variable cannot be proved significantly. There is not enough evidence to prove their association. And the observed outcome would be expected to occur by chance less than 5 times in the same sample size of 95 participants.

2nd statement: *There is an effect of age on the genres of content one sees.*

| Age | | | |
|------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Below 18 | 1 | 19.0 | -18.0 |
| 18 - 25 | 69 | 19.0 | 50.0 |
| 26 - 35 | 18 | 19.0 | -1.0 |
| 36 - 45 | 1 | 19.0 | -18.0 |
| Above 45 | 6 | 19.0 | -13.0 |
| Total | 95 | | |

| Genre | | | |
|--------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Fantasy | 33 | 11.9 | 21.1 |
| Rom-com | 32 | 11.9 | 20.1 |
| Action | 11 | 11.9 | -.9 |
| Thriller | 12 | 11.9 | .1 |
| Crime | 2 | 11.9 | -9.9 |
| Sci-fi | 1 | 11.9 | -10.9 |
| Drama | 3 | 11.9 | -8.9 |
| Romance | 1 | 11.9 | -10.9 |
| Total | 95 | | |

| Test Statistics | | |
|--|----------------------|----------------------|
| | Age | Genre |
| Chi-Square | 1.746E2 ^a | 1.065E2 ^b |
| df | 4 | 7 |
| Asymp. Sig. | .000 | .000 |
| a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 19.0. | | |
| b. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 11.9. | | |

| Case Processing Summary | | | | | | |
|-------------------------|-------|---------|---------|---------|-------|---------|
| | Cases | | | | | |
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Age * Genre | 95 | 99.0% | 1 | 1.0% | 96 | 100.0% |

| Age * Genre Crosstabulation | | | | | | | | | | |
|-----------------------------|----------|---------|---------|--------|----------|-------|--------|-------|---------|-------|
| Count | | | | | | | | | | |
| | | Genre | | | | | | | | Total |
| | | Fantasy | Rom-com | Action | Thriller | Crime | Sci-fi | Drama | Romance | |
| Age | Below 18 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| | 18 - 25 | 26 | 25 | 9 | 6 | 0 | 1 | 1 | 1 | 69 |
| | 26 - 35 | 6 | 7 | 1 | 3 | 1 | 0 | 0 | 0 | 18 |
| | 36 - 45 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| | Above 45 | 1 | 0 | 1 | 3 | 1 | 0 | 0 | 0 | 6 |
| | Total | 33 | 32 | 11 | 12 | 2 | 1 | 3 | 1 | 95 |

| Chi-Square Tests | | | |
|---|---------------------|----|-----------------------|
| | Value | df | Asymp. Sig. (2-sided) |
| Pearson Chi-Square | 83.536 ^a | 28 | .000 |
| Likelihood Ratio | 34.386 | 28 | .188 |
| Linear-by-Linear Association | 3.568 | 1 | .059 |
| N of Valid Cases | 95 | | |
| a. 34 cells (85.0%) have an expected count of less than 5. The minimum expected count is .01. | | | |

Since the calculated Chi-square value is 0.000, which is smaller than the Chi-square critical value (0.05), then we can state that the correlation between the dependent and the independent variable does not exist. Their association is statistically insignificant. And the observed outcome would be expected to occur by chance less than 5 times in the same sample size of 95 participants. Thus, the hypothesis is rejected.

3rd statement: *There is an impact of watching media content alone or with someone on the media viewing experience.*

| Watching | | | |
|-------------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Alone | 69 | 47.5 | 21.5 |
| With other people | 26 | 47.5 | -21.5 |
| Total | 95 | | |

| experience | | | |
|------------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Yes | 15 | 31.7 | -16.7 |
| Sometimes | 34 | 31.7 | 2.3 |
| No | 46 | 31.7 | 14.3 |
| Total | 95 | | |

| Test Statistics | | |
|--|---------------------|---------------------|
| | Watching | experience |
| Chi-Square | 19.463 ^a | 15.432 ^b |
| df | 1 | 2 |
| Asymp. Sig. | .000 | .000 |
| a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 47.5. | | |
| b. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 31.7. | | |

| Case Processing Summary | | | | | | |
|--------------------------|-------|---------|---------|---------|-------|---------|
| | Cases | | | | | |
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Watching * experience | 95 | 99.0% | 1 | 1.0% | 96 | 100.0% |

| Watching * experience Crosstabulation | | | | | |
|---------------------------------------|-------------------|------------|-----------|----|-------|
| Count | | | | | |
| | | experience | | | Total |
| | | Yes | Sometimes | No | |
| Watching | Alone | 12 | 27 | 30 | 69 |
| | With other people | 3 | 7 | 16 | 26 |
| Total | | 15 | 34 | 46 | 95 |

| Chi-Square Tests | | | |
|---|--------------------|----|-----------------------|
| | Value | df | Asymp. Sig. (2-sided) |
| Pearson Chi-Square | 2.468 ^a | 2 | .291 |
| Likelihood Ratio | 2.482 | 2 | .289 |
| Linear-by-Linear Association | 1.995 | 1 | .158 |
| N of Valid Cases | 95 | | |
| a. 1 cells (16.7%) have an expected count of less than 5. The minimum expected count is 4.11. | | | |

Since the calculated Chi-square value is 0.291, which is greater than the Chi-square critical value (0.05), then we can state that the correlation between the dependent and the independent variable cannot be proved significantly. There is not enough evidence to prove their association. And the observed outcome would be expected to occur by chance less than 5 times in the same sample size of 95 participants.

4th statement: *There is a positive effect of catharsis on the viewers who feel empathy for emotionally damaged media characters.*

| Catharsis | | | |
|-----------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Never | 16 | 19.0 | -3.0 |
| Rarely | 22 | 19.0 | 3.0 |
| Sometimes | 38 | 19.0 | 19.0 |
| Often | 14 | 19.0 | -5.0 |
| Always | 5 | 19.0 | -14.0 |
| Total | 95 | | |

| Empathy | | | |
|-----------|------------|------------|----------|
| | Observed N | Expected N | Residual |
| Never | 6 | 19.0 | -13.0 |
| Rarely | 13 | 19.0 | -6.0 |
| Sometimes | 42 | 19.0 | 23.0 |
| Often | 25 | 19.0 | 6.0 |
| Always | 9 | 19.0 | -10.0 |
| Total | 95 | | |

| Test Statistics | | |
|-----------------|-----------|---------|
| | Catharsis | Empathy |
| | | |

| | | |
|--|---------------------|---------------------|
| Chi-Square | 31.579 ^a | 45.789 ^a |
| df | 4 | 4 |
| Asymp. Sig. | .000 | .000 |
| a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 19.0. | | |

| Case Processing Summary | | | | | | |
|-------------------------|-------|---------|---------|---------|-------|---------|
| | Cases | | | | | |
| | Valid | | Missing | | Total | |
| | N | Percent | N | Percent | N | Percent |
| Catharsis * Empathy | 95 | 99.0% | 1 | 1.0% | 96 | 100.0% |

| Catharsis * Empathy Crosstabulation | | | | | | | |
|-------------------------------------|-----------|---------|--------|-----------|-------|--------|-------|
| Count | | Empathy | | | | | Total |
| | | Never | Rarely | Sometimes | Often | Always | |
| | Never | 3 | 4 | 8 | 1 | 0 | 16 |
| | Rarely | 1 | 3 | 14 | 4 | 0 | 22 |
| | Sometimes | 2 | 5 | 17 | 12 | 2 | 38 |
| | Often | 0 | 0 | 3 | 7 | 4 | 14 |
| | Always | 0 | 1 | 0 | 1 | 3 | 5 |
| | Total | 6 | 13 | 42 | 25 | 9 | 95 |

| Chi-Square Tests | | | |
|---|---------------------|----|-----------------------|
| | Value | df | Asymp. Sig. (2-sided) |
| Pearson Chi-Square | 44.350 ^a | 16 | .000 |
| Likelihood Ratio | 43.067 | 16 | .000 |
| Linear-by-Linear Association | 24.018 | 1 | .000 |
| N of Valid Cases | 95 | | |
| a. 18 cells (72.0%) have expected count less than 5. The minimum expected count is .32. | | | |

Since the calculated Chi-square value is 0.000, which is smaller than the Chi-square critical value (0.05), then we can state that the correlation between the dependent and the independent variable does not exist. Their association is statistically insignificant. And the observed outcome would be expected to occur by chance less than 5 times in the same sample size of 95 participants. Thus, the hypothesis is rejected.

CONCLUSIONS

There is a correlation between the kind of media content seen by different age groups of people. Web-series are the most viewed type of media content and the group that adds to its viewing the most is the age group of 18 – 25 years. There is no significant relationship between the kind of media content an individual sees and their behaviour. Although, we might agnate both the variables together, the opposite was found to be true. A stark association was found between the dependent variable – watching media content with someone or alone and the independent variable – media viewing experience. This goes on to show us that the environment we view media content in, is equally important in deciphering in the content. The most remarkable and surprising revelation was that catharsis, as an unconscious process, does not have a significantly positive relationship with people who feel empathy for damaged characters. This may be interpreted in the sense that catharsis can also be felt by people not experiencing empathy for media characters and for the people experiencing so, it is not necessary that they undergo catharsis while viewing media content.

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APPENDIX

1. Name *

2. Age*

Mark only one oval.

Below 18 18 - 25 26 - 35 36 - 45 Above 45

3. Gender *

Mark only one oval.

Female

Male

Prefer not to say

4. Do you watch content on OTT platforms (Netflix, Amazon Prime, Disney+, HBO max, Hulu)?

Mark only one oval.

Never Rarely Sometimes Often Always

5. What do you prefer to watch? * Tick all that apply.

Films Web-series Reality shows Documentaries Stand-ups

6. Do you prefer new media (OTT, VOD, Internet & mobile usage) over traditional medi (newspapers, TV, radio, magazines)?

Mark only one oval.

Yes Sometimes No

7. On an average, how many hours in a day do you consume content on OTT platforms Mark only one oval.

Below 2 hours

2 - 4 hours

More than 4 hours

8. Do you prefer watching OTT content with someone or alone? *

Mark only one oval.

Alone

With other people

9. Does your media viewing experience depend upon the people around you? (eg. - yo laugh at a particular scene in a film only because the other person watching with you laughs)

Mark only one oval.

Yes Sometimes No

10. Which genre of films/web-series/reality shows/documentaries do you generally prefer watching?

Tick all that apply.

Fantasy Rom-com Action Thriller Crime Sci-L Drama Romance

11. Do you think that the content library available on OTT platforms is more versatile than the one available on TV, magazines, etc.?

Mark only one oval.

Yes Sometimes No

12. Would you agree that OTT platforms showcase a higher intensity of genre in their original content as compared to traditional media content? (Be it light-hearted, graphic, disturbing, violent, dramatic, or comedic, etc.)

Mark only one oval.

Yes Sometimes No

13. Why do you watch films/shows mostly? * Tick all that apply.

Entertainment

Passing time

To relax after a long day

To avoid living in real-time and engross yourself in a fictional world

To gain information/educate yourself

To lighten your stressful mood

To research about the characters and storyline

14. Do you watch the same film/series over and over again instead of watching a new one?

Mark only one oval.

Never Rarely Sometimes Often Always

15. Do you prefer watching emotionally and mentally stimulating content pieces or light- hearted ones? (eg. - someone always wanting to watch psychological thrillers or someone only viewing daily sitcoms that require less attention)

Mark only one oval.

Mentally/emotionally stimulating films/shows Light-hearted films/shows

16. Do you ever feel deeply impacted by a fictional/real story in a film/web-series? * Mark only one oval.

Never Rarely Sometimes Often Always

17. Have you ever felt catharsis through watching a certain film/web-series? Catharsis - the process of releasing, and thereby providing relief from, strong or repressed emotions/thoughts.

Mark only one oval.

Never Rarely Sometimes Often Always

18. Are you aware about cinematherapy? * Mark only one oval.

Yes No

19. Have you ever been able to relate yourself with a specific character in any media piece?

Mark only one oval.

Never Rarely Sometimes Often Always

20. Do you feel empathy for emotionally damaged characters in any media piece? * Mark only one oval.

Never Rarely Sometimes Often Always

21. Are parasocial relationships healthy?

Parasocial relationships - a kind of psychological relationship experienced by an audience in their mediated encounters with performers in the mass media, particularly on television and on online platforms.

Mark only one oval.

Never Rarely Sometimes Often Always

22. Do you appreciate racist, sexist, ethnic jokes made by characters in a film/web- series?

Mark only one oval.

Yes

Sometimes, if articulated in the right way No, they're sensitive topics

23. Do you feel that what you view on OTT platforms has an ability to influence your behaviour?

Mark only one oval.

Never Rarely Sometimes Often Always

24. Does watching anything make you happy and lift your mood instantly? * Mark only one oval.

Never Rarely Sometimes Often Always

25. Is there an obvious/hidden pattern in the kind of film/web-series genre that you watch?

Mark only one oval.

Never Rarely Sometimes Often Always

26. Are you more interested in watching popular films/web-series over films/web-series not seen by many?

Mark only one oval.

Never Rarely Sometimes Often Always

27. Should a person be mindful of the type of content they watch on OTT platforms? * Mark only one oval.

Never Rarely Sometimes Often Always

28. Lastly, any particular film/web-series/documentary or any media piece that you feel deeply attached to?