**(i) Research Title.**

**Content Consumption and its Effects**

**on the Visual Effects Industry**

**(ii) Draft Introduction.**

Content consumption refers to the way the audience views, reads and listens to data created by an industry or a market. With the increasing number of platforms and devices, it is important to understand where the average consumer gets the content from.

This paper highlights the ways in which content consumption has rapidly changed over the years and how it has left a significant impact on the visual effects industry.

With the high demand for new content, the enterprise has adopted new technologies and methods of storytelling. The massive development in computer systems in the past 30 years led to the development of a common platform on which specialised software used in visual effects was developed.

**(iii) Key Words Searched.**

Streaming, Content Consumption, Pandemic, Original Content, Visual Effect, Industry, Netflix and Trends.

**(iv) Research Design Methods.**

The type of data that was collected was secondary and mainly qualitative. The data was collected from different research papers that had similar themes but were mainly based on how content consumption has been affected by the recent pandemic. The main tool used was Google Scholar and JSTOR where certain keywords were used to search for papers with relevant material. Some of the data used was also collected by a company called ‘Variety’, which appeared to have collected data relating to content consumption over the timeline that I was interested in. I was then able to use this data and the data from other papers to correlate it with how new developments had simultaneously taken place in the visual effects industry.

**(v) General Outline of each Chapter**

**Chapter 1: Content Consumption and changing times**

In this chapter, we are going to delve straight into the definition of content consumption. We will also speak about how consumption of content has changed over a period of time, with particular focus on the impact of the COVID-19 pandemic in 2020 on media consumption.

**Chapter 2: Commercialization**

This section is going to shine a light on the profits made by streaming sites before and after the pandemic. There will be a comparison of how different streaming sites compete against one another for viewership. We are going to compare this to the profits made by cinemas over the same period of time. We will also look at profits made by movies shown only at cinemas in comparison to movies showcased solely on streaming sites.

**Chapter 3: Impact on the Visual Effects Industry**

We will see the effect that all the information described in the previous chapters has had on the visual effects industry over time. This chapter will also describe the losses faced by the industry as a result of the COVID-19 pandemic and the changes that have taken place as a result.

**Chapter 4: The End Result**

This is a deep dive into the recent utilization of visual effects in multiple streaming site originals and how it has helped the industry to gain a strong foothold in the currently trending content. We will also look at how the industry has evolved over time in order to be able to deliver content faster without compromising on quality.

**Chapter 5: New Developments**

A description of the latest developments in visual effects.

**(vi) Draft Iiterature Review.**

While researching this topic, plenty of research papers written on consumption of content were found, but there was very little information on what effect this has on the visual effects industry.

Garima, S.N. and Dr Surbhi (2020, p.308) highlight the changes observed during and after the COVID-19 pandemic and it was found that 87% of consumers felt that their use of streaming services increased during the pandemic and increased thereafter due to the flexibility of working from home. A few papers also pointed out that television was not preferred as it telecasted old or repeated episodes during the lockdown in 2020. (Sunitha, S. and Dr Sudha, S 2020,p.135). Dr Ganesh, W., Dr Dattatrayarane and Dr Anand, K. (2022, p.251) theorized that this has altered behavioral patterns in people. The sudden change in consumers' social activities has shifted the mode of entertainment to video streaming services rather than regular television or cinemas owing to additional benefits like on-demand services and ease of access.

Allan, V. (2020,p.64) spoke how content creation has evolved over the years, and specifically how streaming services have started investing in original content creation. Prior to the pandemic, visual effects would be used mainly in cinema films. During the pandemic, content consumption shifted towards streaming services, which were far more accessible. In 2019, Netflix spent $15B on original content creation, which is the same amount as Viacom CBS, the parent of Paramount Pictures. These players are competing not just for customers, but also for content production resources and this has helped the visual effects industry to get a better foothold in content for online platforms. This has led to (Zubaida, N and Hushinaidi, A.H. 2023) development of new technology i.e., VR & XR immersive virtual environments in creating real-time limitless visual aesthetics for films. Animation & visual effects technologies influence global production trends & digitalization of cinema from 1990 to 2020.

Throughout the literature, it is understood that there has been a change in the way consumers view their content and the pandemic had a main role in this to play. This has made the consumer view content on streaming sites quick and easy access and a wider variety of choices. This has pulled streaming companies to dish out more content, both original and non-original. This has helped the Visual Effects industry to get a better foothold and helped the industry to invest in researching new technology and faster ways to deliver content.

**(vii) A Draft chapter (Title)**

**Content Consumption and Changing Times**

Content consumption refers to how an audience listens and views entertainment media. This includes television shows and movies. Content consumption originally began with newspapers and then branched out to radio services. Television came into the picture a few decades ago, and now there has been a shift to online streaming services as the main source of entertainment media.

A major shift was noted in the year of 2020- during the COVID-19 pandemic. Several research papers indicated that there was a shift from cinemas and television to streaming platforms at the time and this change appears to be here to stay, even post-pandemic.

The statistics from the UK cinema association (2023) showed a pre-pandemic cinema attendance of 176 million which then dropped to only 44 million in the year of 2020. This has now picked up to 117 million in 2022, but has not gone back to the pre-pandemic attendances. People had to be getting content from somewhere during the pandemic as this was the period of time where people spent the most time at home with not much else to do. It was found that people tended to subscribe to more online streaming services during the pandemic period. The percentage of consumers that subscribed to more than 4 streaming services went up from 4% to 10% from 2019 to 2020. (Wallenstein, A. 2021) Streaming services have broadly retained their share of viewing after achieving a surge in subscription in 2020.

However, time spent watching TV from broadcasters, which had already been declining over a period of time and picked up during the pandemic period, has again started to continue its decline.

A survey revealed that 87% of people had an increased screen time during the pandemic. 28% of the participants reported that this was due to lack of other entertainment options and 32% stated that it was due to the growing content availability on OTT platforms. 75% of participants preferred OTT content over Television and 54% of people felt this was due to better content availability on OTT platforms. (Garima, S.N. and Dr Surbhi, D. 2020,p.308)

Another reason stated by survey participants for preference of OTT platforms over television appeared to be due to the telecasting of old and repeated episodes during the pandemic lockdown period. (Sunitha, S. Dr, Sudha, S. 2020,p.135)

Among the trends and counter-trends gathered in the study, it was noted that there was a steady increase in the importance of home (and other alternative) movie watching over movie theaters. The availability of better quality methods and devices to watch movies in the home environment (and on consumer portable devices) has caused this shift away from cinema visits. The emergence of these consumer trends and special demands had begun years ago, but due to the COVID situation, its previous slow rise turned into a rapid acceleration: while digital content providers and the movie producing companies themselves shifted relatively smoothly (or increased their capacity) towards new broadcasting models, brick and mortar movie theaters had their operations halted in such a manner that their resumption after the pandemic also became uncertain. (Ádám, H and Balázs,G. 2021,p.84).

**(viii) Indicative bibliography**

Garima, S.N. and Dr Surbhi, D. (2020,p.308). *Role of Covid as a Catalyst in Increasing Adoption of OTTS in India: A Study of Evolving Consumer Consumption Patterns and Future Business Scope.* Available at: <https://www.amity.edu/gwalior/jccc/pdf/dec_28.pdf> [Accessed 12 May. 2023].

Sunitha, S. Dr, Sudha, S. (2020,p.135). *Covid-19 Conclusion: A Media And Entertainment Sector Perspective In India*.Available at:

<https://www.researchgate.net/profile/Sunitha-S-2/publication/344561393_Covid-19_Conclusion_A_Media_And_Entertainment_Sector_Perspective_In_India/links/5f80483f92851c14bcb9397c/Covid-19-Conclusion-A-Media-And-Entertainment-Sector-Perspective-In-India.pdf> [Accessed 12 May. 2023].

Dr Ganesh, W., Dr Dattatrayarane and Dr Anand, K. (2022, p.251) *Growth of Over-The-Top (OTT) Videoservices in India.* Available at:

[*https://www.researchgate.net/profile/Dr-Namita-Mishra/publication/364639904\_Manager\_TBJAM\_ISSN\_-\_1746\_1278\_Volume\_58\_Issue\_147\_February\_2022/links/635444e496e83c26eb433bab/Manager-TBJAM-ISSN-1746-1278-Volume-58-Issue-147-February-2022.pdf#page=251*](https://www.researchgate.net/profile/Dr-Namita-Mishra/publication/364639904_Manager_TBJAM_ISSN_-_1746_1278_Volume_58_Issue_147_February_2022/links/635444e496e83c26eb433bab/Manager-TBJAM-ISSN-1746-1278-Volume-58-Issue-147-February-2022.pdf#page=251)[Accessed 12 May. 2023].

Allan, V. (2020,p64.) *The Future of Content Creation: Virtual Production Unlocking Creative Vision*

*and Business Value*. Available at:

<https://sus-tmt-the-future-of-content-creation-virtual-production.pdf> [Accessed 12 May. 2023].

Zubaida, N and Hushinaidi, A.H. (2023) I*mplication of Extended Reality in Visual Effects Industry for Virtual Production.* [Accessed 20 May. 2023] Available at: https://www.atlantis-press.com/proceedings/iccm-22/125979756

IHS Markit (2023). *UK cinema admissions and box office.* Available at: [**https://www.cinemauk.org.uk/the-industry/facts-and-figures/uk-cinema-admissions-and-box-office/annual-admissions/**](https://www.cinemauk.org.uk/the-industry/facts-and-figures/uk-cinema-admissions-and-box-office/annual-admissions/) [Accessed 12 May. 2023]

Wallenstein, A. (2021). Dare to Stream, *The State Of Streaming 2021.* Vol, 5. pp, 6. [Accessed 12 May. 2023]

Ádám, H and Balázs,G (2021,p84).Movie Consumption Related Trends and Countertrends In Consumer Behavior, *SocioEconomic Challenges*. vol, 5. no, 1. Available at: <https://armgpublishing.com/wp-content/uploads/2021/04/7-1-2021.pdf> [Accessed 12 May. 2023]