

MOVIECRUSH – A PLATFORM FOR DISCOVERING AND SHARING MOVIES

By

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A thesis submitted in partial fulfilment of the
requirements for the degree of

BA in Business Economics, Social Sciences Department

Kyiv School of Economics

2026

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Chapter 1. Introduction

1.1 Problem definition and context

This project was created to identify, analyze, and eliminate key problems that people encounter when searching for movies to watch.

According to statistics, 76% of people watch TV or all formats of online video every day, with an average viewing time of approximately 1 hour and 22 minutes per day (Kamal), and Netflix publishes statistics showing that it has more than 250 million subscribers (BBC News України).

All this shows that watching video content is an important part of many people's lives, and how necessary it is to have a high-quality service to organize this process.

The number of films being produced is growing rapidly, and it is becoming quite difficult to find a film that you really like (BitMar). Currently, dissatisfaction with the complexity of searching for content varies from 33% to 40% depending on the age group, and this percentage will only grow. From an economic point of view, users incur unnecessary costs in the form of inefficient use of streaming platform subscriptions. Studies show that up to 49% of users are willing to cancel their subscriptions because they cannot find anything to watch (Gracenote). Also, despite the fact that viewing volumes are growing, the time spent searching for content is also increasing, which reduces the actual viewing time (InsightTrendsWorld) . It is important for modern people to control all areas of their lives, so organizing movie viewing is a relevant proposition.

1.2 Customers and related roles

Since watching movies is not limited to a specific age group, the target audience includes both young people (14-25) and older people. Their goals are to quickly and conveniently search for quality content, effectively plan future viewing, share recommendations, and maintain personalized lists. Their

pain points are insufficient personalization of recommendations, limited free time for searching, and the lack of a convenient way to track what they have watched. Streaming platforms may also suffer from the consequences of these problems, losing subscribers. Their goals are to increase user engagement. Other stakeholders (Fig. 1.1) include various film companies that want to raise awareness of their releases and influencers/potential partners who will benefit financially from collaborating with MovieCrush. (see Fig. 1.2)

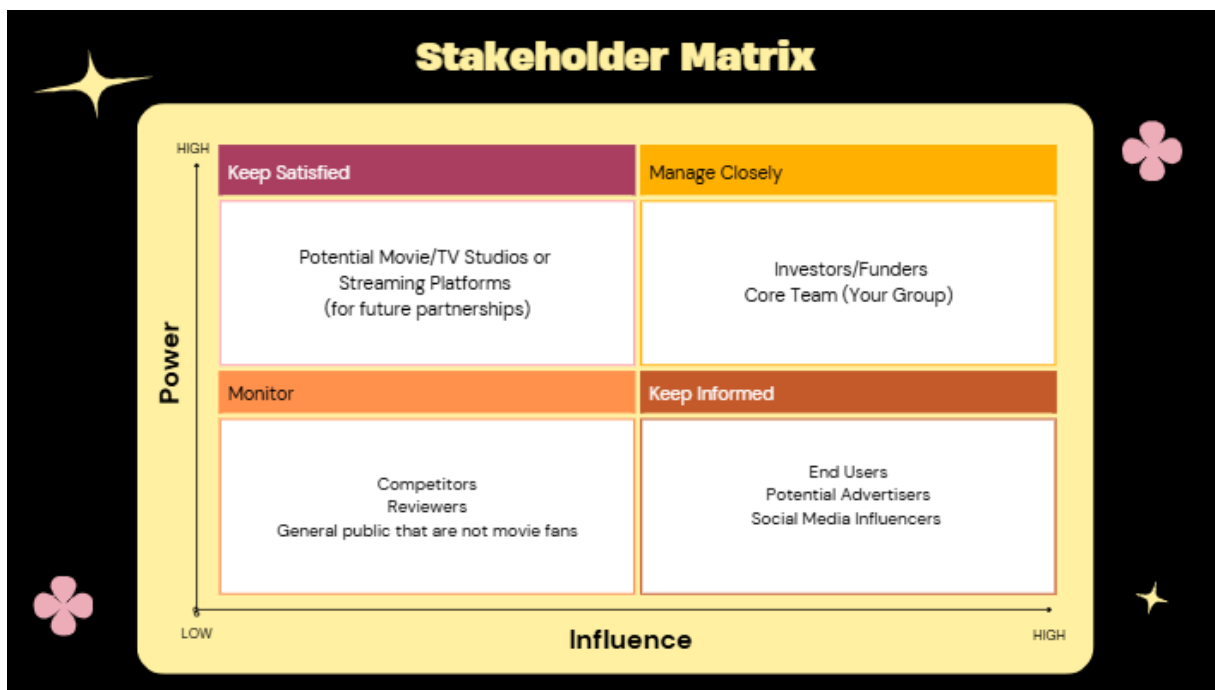


Fig. 1.1. Stakeholder Matrix for MovieCrush. Source: Author's own elaboration.

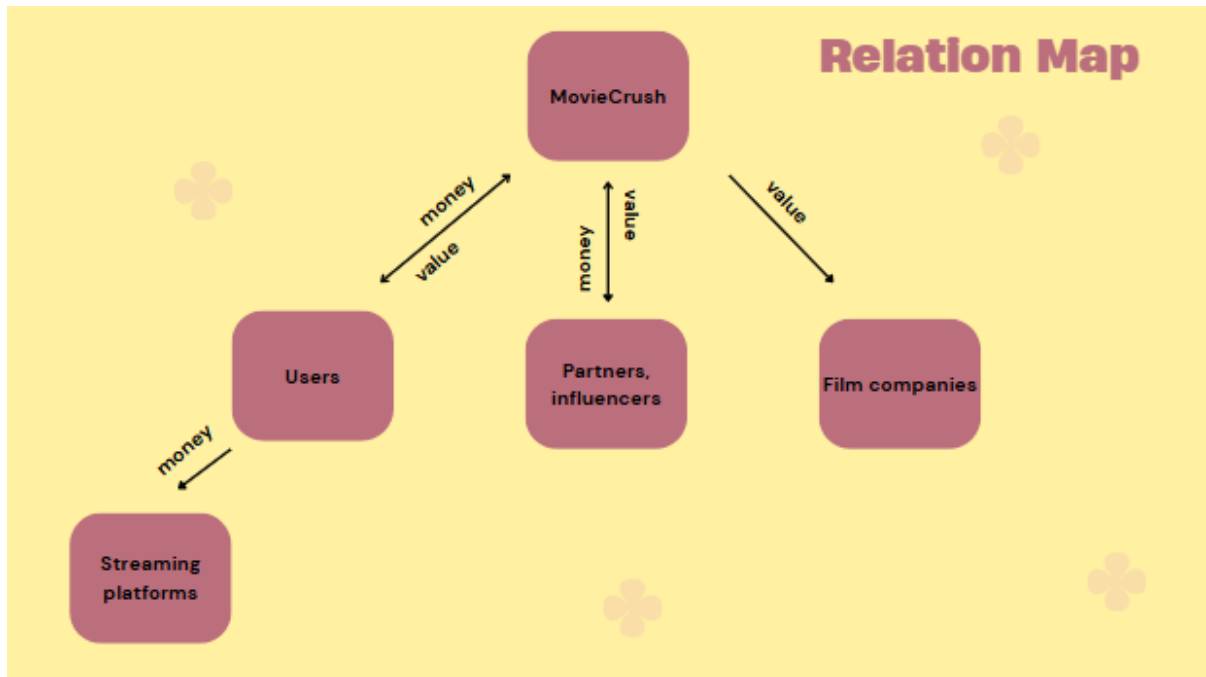


Fig. 1.2. Stakeholder Relationship Map. Source: Author's own elaboration.

1.3 Market landscape and existing solutions

Existing platforms (IMDb, Letterboxd, TV Time) are in high demand. Data from the last 5 years shows that these platforms are highly popular, with an average Featuring Score of 2.4 million, indicating a fairly large number of user interactions. However, they provide a low-quality service, the key characteristics of which are insufficient personalization of recommendations, lack of interaction with other users, lack of tracking of viewed content, and lack of content saving for future viewing (AppMagic).

Our product is ready to become an innovative solution for millions of users around the world, combining the best features of these platforms and offering unique features (Fig. 1.3, Fig. 1.4)

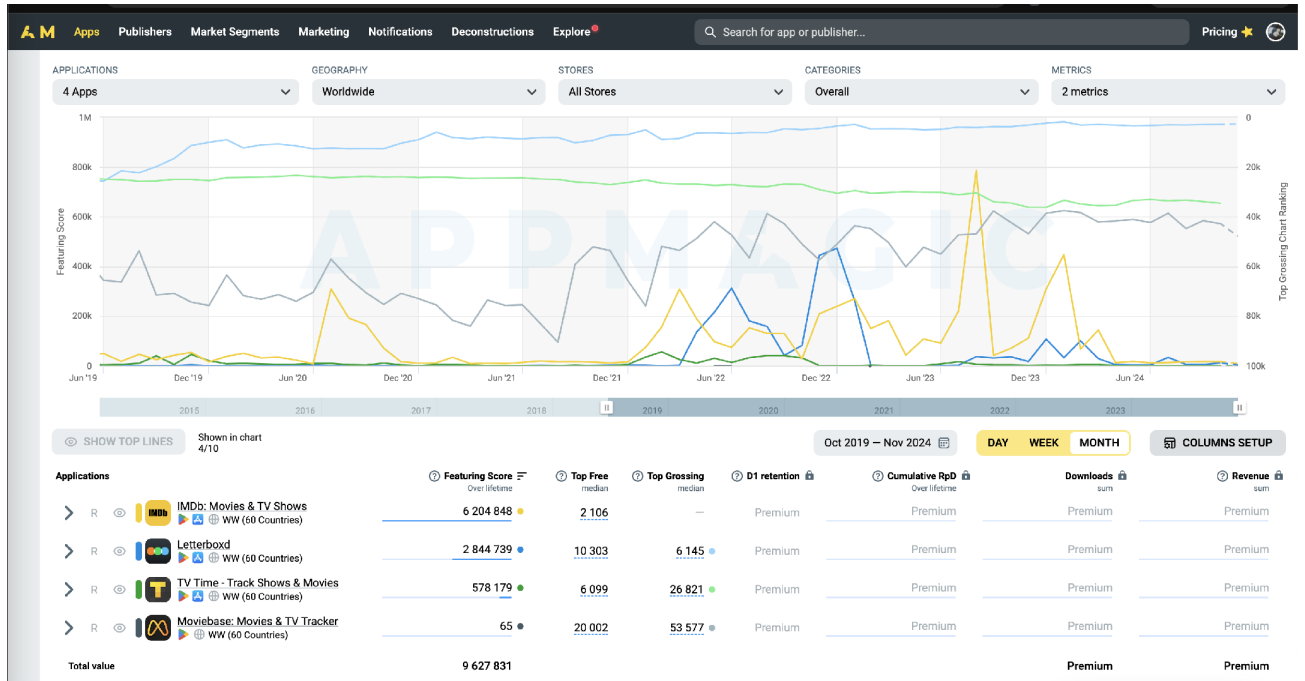


Fig. 1.3 Comparative analysis of selected movie-tracking and movie-discovery applications based on AppMagic analytics. Source: "AppMagic". AppMagic.rocks, appmagic.rocks/login?stateTo=/dashboards/673fc5d7c17b3.

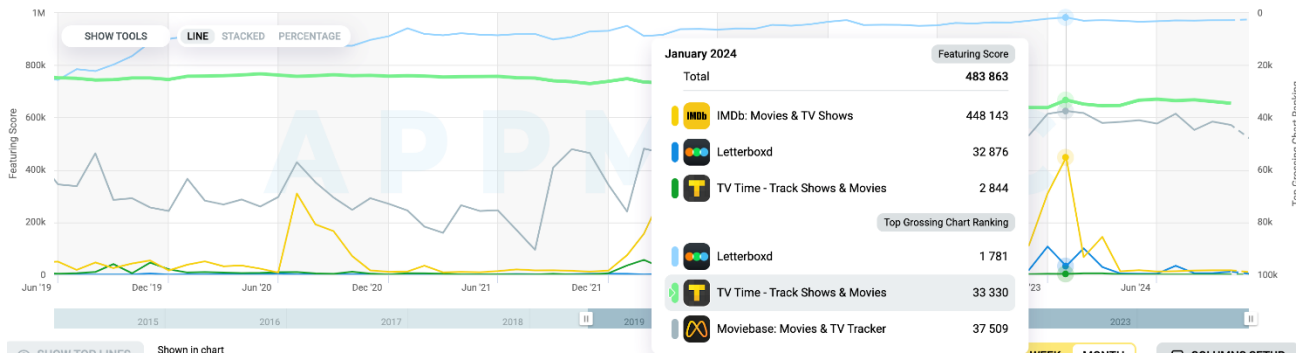


Fig. 1.4. Comparative trends in popularity and grossing performance of selected movie-tracking applications. Source: "AppMagic". AppMagic.rocks, appmagic.rocks/login?stateTo=/dashboards/673fc5d7c17b3.

Table 1 Benefits and Disadvantages of Selected Movie-Discovery Applications. Source: Author's own elaboration.

App	Benefits	Disadvantages
Letterboxd	1. Convenient and stylish interface designed for quick access to all pages. 2. Ability to create lists, leave reviews, and ratings. 3. Flexible rating (you can give half ratings, for example, 3.5 out of 5). 4. An active community that frequently exchanges reviews.	1. No TV series or TV shows in the database. 2. No automatic tracking of views from other platforms. 3. Occasional technical issues.
IMDb (Internet Movie Database)	1. The largest database of movies, TV series, actors, and directors. 2. The IMDb rating system is authoritative and widely used around the world. 3. Easy to use	1. Awkward interface, which sometimes causes loading errors. 2. Less emphasis on community building.
TV Time	1. A large database of movies, TV series, and shows. 2. Rating episodes and emotions after viewing. 3. Tracking where movies were watched.	1. Complex navigation within the application. 2. Limited rating system (only whole numbers). 3. No option to view friends' ratings.

Moviebase	1. Simple and easy-to-use interface. 2. Ability to create custom lists for tracking.	1. Limited functionality for sharing recommendations with friends. 2. Occasional technical issues with synchronization.
Reelgood	1. Large database from many streaming services. 2. Notifications about content availability. 3. Simple and functional search.	1. The interface may freeze during prolonged use. 2. Lack of deep personalization of recommendations based on the entire viewing history.

1.4 Opportunity statement

This project is feasible because it fills a gap in the market, has a fairly simple technical structure, an achievable business model, and minimal start-up capital. The uniqueness of the project lies in creating a personalized emotional experience - users begin to enjoy the film while searching for it.

This startup is important because currently, most of the country's population is in a depressed psychological state, and finding easy and quick leisure activities that bring positive emotions will significantly improve the country's mental health. In addition, the project plans to enter the international market, where success will bring recognition to the country as a technological power and increase tax revenues.

1.5 Key assumptions and hypotheses

The main research methods are competitor analysis, target audience surveys, financial modeling, MVP testing, and UX research. All data for the project will be taken from open sources, market analytics, surveys, and testing.

Table 2 Key Assumptions and Possible Testing Methods. Source: Author's own elaboration.

Assumption	Related to	Possible way to test later
Users are dissatisfied with the time they spend searching for movies.	Behavior	Target audience survey
Users tend to choose movies to watch if they come recommended by others.	Behavior	Target audience survey
Users are willing to pay for a service that allows them to find content to watch more quickly.	Behavior	Target audience survey
There are no high-quality platforms on the market that allow users to search for movies	Market demand	Target audience survey, market analysis
The service solves problems not only locally (for	Market demand	Target audience survey of other countries

users in Ukraine), but also in other countries		
Users can choose a movie to watch based on their preferences in less than 5 minutes	Technical	UX research

Chapter 2. Analytical Section

2.1 Secondary research

2.1.1 Research goals

Due to the excessive amount of content available for consumption worldwide and the ineffectiveness of recommendations, as well as the inconvenience of existing platforms' interfaces, people find it difficult to find movies and TV series they would enjoy. As a result, they spend less time watching movies, which also affects streaming platforms. Users want to receive personalized recommendations, store movies in a structured way, and share their impressions with friends, while streaming platforms and film studios want to increase views of various films. These trends collectively indicate a clear opportunity for a new service designed to address these emerging user needs. The main goal of this research is to find answers to the following questions: How scalable is the problem? How long do users take to choose a movie and how satisfied are they with their final choice? Who are the key competitors and what are their shortcomings? What technological and market trends are currently present? What features do competing applications offer?

2.1.2 Executive summary

The main problem of this study is the complexity of searching and organizing reviewed content. The prerequisite for this is the rapidly growing market for film content, and the reason for this problem is that existing applications do not fully meet people's needs. Now is the best time to develop a startup idea in this area, as the streaming market will only continue to grow over the years. Through stakeholder analysis, was identified all the parties interested in the implementation of MovieCrush and the key needs that my application should cover. The key results of secondary research are identifying the most effective recommendation method, analyzing competitors, namely identifying not only the

omissions of MovieCrush's analogues, but also forming a list of theoretically valuable features that improve the user experience but are not basic functionality.

All the findings are an extremely important basis that will be used for confirmation or refutation in primary research. Secondary research identifies the audience for the survey (we see that the problem exists regardless of gender, age, or country) and highlights key hypotheses to be tested for further implementation of the project

2.1.3 Research method and sources

The key sources for this work are news reports and open analyses from recent years. To assess the reliability of the sources, authoritative authors were consulted (analysis from Netflix, Deloitte, Vogue) and information from several sources was compared. Academic articles were also taken into account. All sources are from recent years (since 2023) and contain the most up-to-date data

Table 3 Source Types and Reliability Assessment. Source: Author’s own elaboration.

Source	Type	Year	Cross-referencing / Reliability
(Deloitte Insights)	Industry / Consulting	2025	Reliable source; confirmed by GWI, Nielsen: social platforms and streaming dominate; 20% of users abandon search if they can’t find content quickly

(Businesswire)	Industry / Business News	2024	Official press release;
(Premiere Date) and (Roth)	Media / Insights	n/a	Cross-referencing: GWI; average movie viewing ~1.5 hours; users prefer short decisions when choosing content
(Kamal)	Market research	2024	Cross-referencing: Premiere Date
(Music Ally)	Industry Media	2023	Cross-referencing: Deloitte 20% do not know what to watch
(Nielsen)	Nielsen	n/a	Reliable source
(Hernandez)	Academic	2023	Reliable source; peer-reviewed systematic review
(Winslow)	Industry	2025	Reliable source
(“Cross-Domain Information...”)	Scientific Reports	2024	Reliable source; peer-reviewed, published in Nature
(Vogue Ukraine)	Media / Lifestyle	2025	Reliable source

2.1.4 System and stakeholder overview

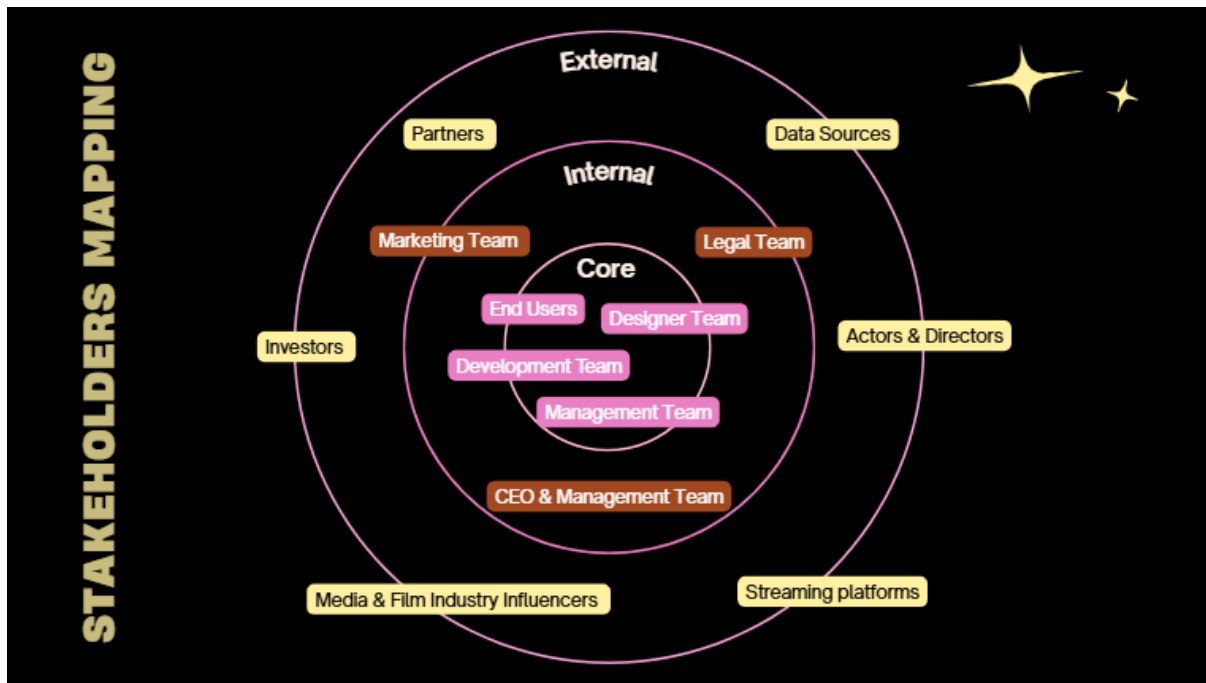


Fig. 2.1. MovieCrush Stakeholder Mapping. Source: Author's own elaboration.

The stakeholders of the MovieCrush project are divided into core, internal and external (Fig. 2.1). Core stakeholders are those who are directly involved in product development. Users “set the needs” of the product, and the team of managers, developers, and designers bring it to life. Internal stakeholders are those who are not directly involved in the product, but have an impact on its creation and support the functioning of the product. The marketing team collects data and promotes the product, the legal department regulates cooperation, controls the use of data and copyrights, managers coordinate all actions, and other managers ensure synchronization between teams. External stakeholders influence the environment in which the product develops. Databases provide materials for the application, lists of movies, TV shows, actors, and so on. Investors and partners provide financing, and influencers promote the app. As for streaming platforms, they do not have a direct impact on

MovieCrush, but they are quite interested in its successful implementation, because if users find content to watch, they are more likely to go to streaming services to watch it

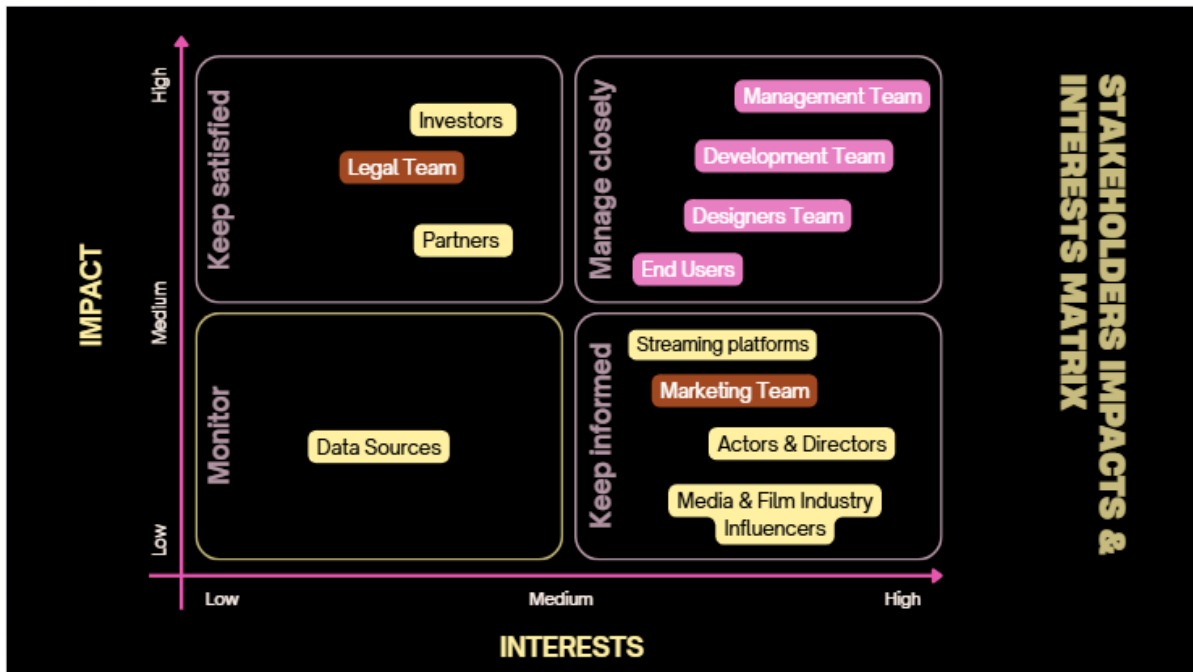


Fig. 2.2. Stakeholder Impact and Interest Matrix. Source: Developed as part of the thesis project at Kyiv School of Economics.

Please see Fig. 2.2. This chart shows the interest of various stakeholders and their impact on the implementation of the project. The MovieCrush team and future users have a key impact on the success of the application. Investors and partners have a high impact but low interest

STAKEHOLDER REGISTER SUMMARY for more details check the report	Stakeholder	Needs	Engagement
	Management Team	Clear strategy, tracking KPI, smooth communication	Direct involvement, weekly meets
	Investors	Get regular reports with metrics (ROI), user growth	Quarterly reports, investor meetings
	End Users	Simple UX, accurate info, personalised recommendations, social network	Feedback, A/B tests
	Marketing Team	Social media integration, analytics	Share analytics, daily meetings
	Development Team	Clear requirements, stable tools, realistic deadlines	Agile ceremonies, sprint reviews
	Data Sources	Proper licensing, fair use, stable API connection	Licensing agreements, frequent monitoring
	Designers Team	Creative freedom, user feedback, consistent branding	Design reviews
	Law Team	Legal compliance, GDPR, copyright protection	Compliance reports, audits
	Partners	Smooth integration, co-promotion, mutual benefits	Partnership agreements, special meetings
	Actors & Directors	PR opportunities	Occasional engagement, PR collabs
	Media & Film Industry Influencers	Partnership opportunities, visibility through collaboration, early access to new features	Provide press kits and exclusive previews, involve in beta testing and promotional campaigns

Fig. 2.3. Stakeholder register summary. Source: Developed as part of the thesis project at Kyiv School of Economics.

Fig. 2.3 shows the key needs of each stakeholder and the tools and metrics that reflect them. For the app to be successful, MovieCrush must have a clear development strategy and specific KPIs for tracking results, clear functional requirements, and clear communication between departments. This will ensure that the app development process runs smoothly. For a more detailed analysis of end-user needs, a user journey map was created (see Fig. 2.4)

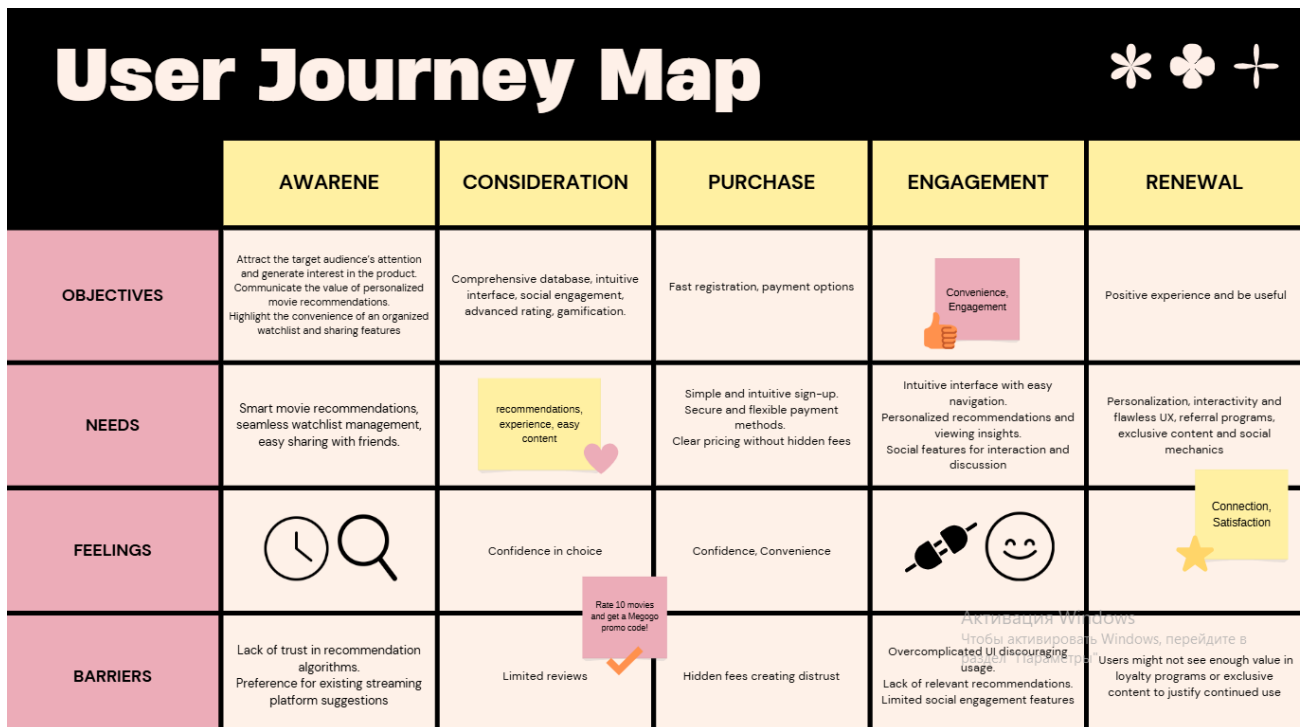


Fig. 2.4. User Journey Map. Source: Author's own elaboration

This workflow shows the user's journey throughout their entire experience with MovieCrush, from getting acquainted with the app to wanting to return again. To successfully complete each step, the user must have accurate recommendations, the ability to share them with friends, the ability to organize movies, a convenient and intuitive interface, and lucrative referral programs. Barriers to user satisfaction may include distrust of the recommendation algorithm, a limited number of reviews from other users, a complex design, and limited social entertainment features.

2.1.5 Trend analysis

Over the past four years, the share of streaming has grown by almost 71% (Nielsen). As the global market shows a stable trend, analysts expect the market to expand in the future. It has already

been found that the average time spent watching movies per day is about 1 hour and 20 minutes. On average, 10-11 minutes are spent searching, with at least 20% of people not finding anything to watch during their search and abandoning the idea. The excessive amount of content leads to fatigue on the part of users, who in turn begin to value recommendations more

The main problem in providing recommendations to users is the initial stages of a person's acquaintance with the application, when there are few or no preferences in the system. An article analyzing 45 different sources distinguishes two main methods of solving the problem: the use of additional data and methodological approaches in the form of breaking down new algorithms (Hernandez).

Standard recommendation algorithms - Collaborative Filtering (analysis of interaction with content, recommendations based on shared preferences), Content-Based Filtering (recommendations similar to what was interacted with), Social Recommendations (complex graphical connections, most often recommended through a specific friend-movie interaction), Context-Aware Recommendations (recommendations based on weather, season, holidays, etc.) often have certain drawbacks (Table 4) and therefore do not sufficiently personalize data for the user. In order to combine all the advantages of each algorithm, the best solution would be to use artificial intelligence, which has recently gained popularity in the field of recommendations. However, the weakness of AI manifests itself in poor quality or insufficient data (Winslow), so in order to obtain additional information about the user, the cross-domain personalization method should be used. Studies show that this method of content selection improves the quality of personalization by 12-14% ("Cross-Domain Information...").

Table 4 Key Constraints of Standard Recommendation Algorithms. Source: Author's own elaboration

Algorithm	Key issues/constraints
Collaborative Filtering	Does not cope with Cold Start, can only recommend what is popular among similar users (no niche films)
Content-Based Filtering	Limited by the user's current interests
Social recommendations	Friends' preferences not = your preferences, does not work well with weak connections
Context-Aware Recommendations	Depends on the availability of contextual data (weather, season, holidays), may be too narrowly adapted, does not take long-term preferences into account

2.2 Market and system analysis

2.2.1 Market structure and key players

The market that MovieCrush is planning to enter is divided into five key categories

The first is databases such as TMDB, IMDb, OMDb, TheTVDB, and AllMovie. They provide us with lists of movies/TV series, posters, casts, and other general information about films. Next are our direct competitors: Letterboxd, IMDb, TV Time, and Moviebase. These are internationally renowned applications that provide similar basic functionality. Another category is local competitors. Since MovieCrush will initially be released exclusively on the Ukrainian market, it is very important to highlight Kinobaza as a separate category of local competitors, as it is culturally closer to the Ukrainian segment and requires deeper analysis as a stronger competitor. The next market category is streaming

platforms such as Netflix, Apple TV, and others. Their main functionality is to provide the ability to watch movies, but they also have built-in recommendations tailored to similar movie genres. The last market category is substitutes. These are applications that are indirect substitutes for MovieCrush and partially cover some of its functionality. For example, TikTok/Instagram edits, YouTube reviews, and friends' recommendations can replace the high-quality recommendation algorithms in MovieCrush, and various note-taking applications (Notion) can be a substitute for keeping lists

By dividing the market into key players, we can identify the main categories for in-depth analysis. These are our direct and local competitors, as well as indirect substitutes

2.2.2. Analysis of key competitors

Analyzing key players in the field of movie recommendations, the following key shortcomings were identified (Table 5)

Table 5 Comparative Analysis of Key Competitors. Source: Author's own elaboration

App	Benefits (base)	Disadvantages
Letterboxd	1. Convenient and stylish interface designed for quick access to all pages. 2. Ability to create lists, leave reviews, and ratings. 3. Flexible rating (you can give half ratings, for example, 3.5 out of 5).	1. No TV series or TV shows in the database. 2. No automatic tracking of views from other platforms. 3. Occasional technical issues.

	4. An active community that frequently exchanges reviews.	
IMDb (Internet Movie Database)	1. The largest database of movies, TV series, actors, and directors. 2. The IMDb rating system is authoritative and widely used around the world. 3. Easy to use	1. Awkward interface, which sometimes causes loading errors. 2. Less emphasis on community building.
TV Time	1. A large database of movies, TV series, and shows. 2. Rating episodes and emotions after viewing. 3. Tracking where movies were watched.	1. Complex navigation within the application. 2. Limited rating system (only whole numbers). 3. No option to view friends' ratings.
Moviebase	1. Simple and easy-to-use interface. 2. Ability to create custom lists for tracking.	1. Limited functionality for sharing recommendations with friends. 2. Occasional technical issues with synchronization.

- Letterboxd
 - **Discovery**

Main features:

1. Home Feed:

- Popular this week - trending movies for the week
- New from friends - what friends recently viewed (in a week)

2. Content feed:

- Reviews - all reviews (not filtered by preference)
- Lists - popular user-generated lists
- Journal - articles about films from external sources
- Stories - editorial materials

3. Search:

- Movies
- Reviews (Reviews)
- Lists (Lists)
- Actors, directors, studios (Cast, Crew, Studios)
- Application users
- Articles (Journal articles)
- Podcasts (Podcast episodes) - don't always work

- Filters are present to find movies (An example of the filtering system used in Letterboxd can be found in Appendix A (see Fig. A1.).

4. Activity:

- All action feed - mine and friends
- Tracking - what friends reviewed, evaluated, commented on

5. User profile:

- Photo and profile name
- My location
- Followers /Following
- Likes - movies you like
- Lists - my lists have been created
- Watchlist - movies you plan to watch in the future
- Reviews - written reviews are yours
- Diary - history of views with dates
- Films watched -list of movies viewed

6. Movie page:

- Movie poster
- Trailer
- Basic information: year, director, duration
- Brief description
- Average rating on Letterboxd
- Friends ratings (if they watched this movie)
- “Where to watch” - on which platforms is available
- Similar films, recommendations based on the film
- Reviews from other users
- Statistics: Members (viewed), Reviews (reviews), Lists (on lists)
- Show premiers in different countries
- Genres
- Details - studios, country, original language, alternative names
- Crew and Cast

7. Actors/directors pages:

- Biography

- Photo
- Filmography

Free version restrictions:

- Third-party ads present
- No detailed statistics
- Limited filters
- You can't change the movie poster

○ **Personalization**

When entering, you are given the opportunity to mark the films with which you have already interacted or to skip this step. The poster of the film is highlighted and you have to either scroll through it or assign it to one of the categories - Viewed, Liked, Rate and View later. When you bump into the rating, you rate the film from 1 to 5 with the possibility of a fractional rating. You can add a movie to several categories at the same time

○ **Social layer**

There is social interaction with other users. You can follow, block, share a profile, view the QR code of the profile and complain about the profile. On the main screen there is a separate "Review" tab where discussions about movies are held. Comments under films are also actively developed. There are thematic selections, for example, the top 500

Letterboxed films. There is also a Top 4 movies function - you can install 4 of the most favorite movies in your profile

- **Tracking & lists**

It is possible to create different playlists and limit their privacy (public, private, anyone by link, friends by link). Playlists can be filtered. It is possible to evaluate the feature/series fractionally, but there is no possibility to evaluate it serially

- **Data & availability**

Only film database, there is no database series, but Asian content from several series is present (for example, Squid Game)

- IMDb

- **Discovery**

Main features:

1. Personalization and recommendations:

- individual recommendations
- personalized lists
- customizing your favorite genres
- grading system from 1 to 10 points

2. Search and discovery:

- Search: movies, series, actors, directors
- Top Box Office - this week's rental leaders
- Popular Interests (genres) - can be added to favorites
- Most popular actors - rating of popular actors
- This week's top TV and movies - trends
- Coming soon to theaters - upcoming premieres
- Now streaming - what's available now (Prime Video)

3. User profile:

- Registering through Amazon
- Statistics: how many movies are rated, in the watchlist, lists
- Watch history - history of views
- Favorite people - favorite actors/directors
- Interests - interests by genre
- Reviews - written reviews
- Gamification - you earn badges

4. Movie/series page:

- A large number of recommendations
- News - news about the project
- Technical details
- Parent recommendations
- Critics' reviews
- Awards
- Images + videos
- User reviews
- Cast
- Rating 1-10 + rating episodes separately

5. Actor/director page:

- Biography + description
- Photo + filmography
- Trailers + photos
- Awards
- You can also add actors to letters

6. Additional functions:

- Who's born today - actors' birthdays
- Connecting streaming services
- Availability alert
- Industry news

○ **Personalization**

There is no survey to collect data on interests immediately after registering a new account. The home page immediately recommends the top 10 movies this week. There is no separate block of Recommendations for you. After interacting with horror movies (searching tagged as viewed), a new Top Picks category appeared on the home screen, recommending me exclusively horror movies. There is also an Improve suggestions button, clicking on which I can correct my recommendations by evaluating films of certain categories. Additional examples of recommendation categories available in IMDb are provided in Appendix A (see Fig. A2).

Therefore, the Cold start is solved by interacting with movies. General recommendations are based on what is currently popular in the world, that is, ratings from other users and personal recommendations based on ratings and interaction history

○ **Social layer**

There is no social interaction at all

- **Tracking & lists**

It is possible to add a movie to the category “Viewed” or to the list “View later”. Lists can be filtered by movie date, release date, IMDB rating, popularity, my rating, movie time, number of ratings. It is possible to mark series viewed by episodes . No statistics are imported. It is possible to create individual lists

- **Data & availability**

A fairly wide database with information about films and series, actors and directors. Appropriate technical details such as technical specs, details, keywords, storyline. There is a wide range of reviews from both critics and users. A list of all awards and nominations is available. A large number of accompanying photo and video materials for films/series are present. Asian content is present, but some (quite a large number) films are not translated

- **TV Time**

- **Discovery**

1. Search and discovery (Discover):

- Problems with the Ukrainian language (symbol “і”). Additional examples of search limitations in TV Time are provided in Appendix A (see Fig. A3).
- Search: Movies, Series, Users, Groups
- No search for actors or directors - only movies/series

- Top shows for you - personalized recommendations (but work badly very badly)
- Trending shows/movies - trends among users

2. Movie/series page:

- Photo, title, time, genre, date
- Locally shows where to watch in Ukraine (Kyivstar TV, Megogo)
- Vote: "What interested you most?" (cast, studio and so on)
- TV Time rating + description
- Number of people on the lists
- Movie cast (actors only)
- Content-based recommendations
- Comments
- Survey after review:
 - Where did you watch?
 - Rate this movie (evaluation objectives only)
 - How did you feel? (sad, shocked, exited and so on)

- Who was your favorite actor?

3. Series page:

- Everything is like a movie + the ability to evaluate individual episodes
- No episode rating sign - awkward looking for a favorite

4. Actor's page:

- Biography + Wikipedia link
- Photo + filmography
- No directors, no writers - only actors

5. Gamification:

- Badges - for watching, voting, activism
- Competitions with friends - who spent more time watching. Additional

examples of social competition mechanics in TV Time are provided in Appendix A (see Fig. A4).

6. Additional functions:

- Lists - you can create your own
- Watched separately for series and movies

- Favorites
- Subscription Services Settings - Adding Streaming Services
- It is possible to customize a film/series by changing the banner or poster to another from this list

- **Personalization**

There is an initial survey in which they learn the following information - date of birth, man/woman, choose the shows I watched, view or want to watch (there is a division into categories by genre and an open search by name), then you only need to choose what you have already viewed, then only what you want to watch, then they ask permission to message. Some of the films I chose during the survey were added to the lists “View next” and “Not started”

- **Social layer**

There is social interaction with other users. You can pull up friends from Twitter, from your own contacts or search by nickname. You can read comments from other users. There is no separate feed “friends like. In order to understand the preferences of friends, you need to go to their profile. You can't see the ratings of friends - just what they were watching. You can join groups for thematic discussions. Gamification present

- **Tracking & lists**

Automatic watchlist - is formed by itself when you start watching the series. The Upcoming tab is present - shows when the next episode/film will be released. There are

also statistics consisting of Episodes watched, Movie Time, Movies Watched (all time). You can create individual lists that can be hidden in your profile

- **Data & availability**

The database includes both films and series, Asian content is available, but most tapes do not translate titles. There is a system to remind about new releases. There is a base of actors and their filmography. On the page of the film, the actors have photos of the characters they are playing, on the actor's own page they have photos from real life. In general, the base of posters is quite complete and presented in high quality. It is possible to customize the film/series by choosing a poster or banner for a screen saver to your taste from the presented base. Additional examples of visual personalization features in

TV Time are provided in Appendix A (see Fig. A5).

- **Moviebase**

- **Discovery**

1. Search and discovery:

- Categories: “On TV”, “Trends”, “Expected”, “Top rating”, “Box office”
- Specialized catalogs: Marvel Universe, Disney
- Filters: by genre, year, rating, duration
- Personal recommendations based on views

2. Movie/series page:

- Fractional rating from 1-10
- Ability to add to different lists
- Detailed information: cast, budget, income, crew
- Trailers, photos, gallery
- Link to streaming services (Netflix, Disney+, Amazon Prime). Additional

examples of streaming service integration features in Moviebase are provided in Appendix A (see Fig. A6)

- Comments with anti-spoiler protection (spoilers smeared) if you want to read the comment with the spoiler, just click again and the comment is not smeared
- Recommendations for similar films/series

3. Special features for series:

- Scores separately for series, season and episode
- Calendar of release of new series
- Progress of viewing by episode
- Series status (completed/ongoing)

4. Actors and celebrities:

- Biographies and filmographies
- Links to social media
- Adding to “Selected celebrities”

5. Main page:

- Recommended lists
- Trending content: popular, rated, coming soon
- “On the air today”
- Icons on posters (show user actions: rating, viewed)

Free version restrictions:

- Advertising present
- Limited filters and settings
- Standard notifications

○ **Personalization**

At the first login, the application does not show a start survey to identify the user's interests. On the main screen, popular films, those currently in the cinema/released and division by genre are immediately recommended. After interacting with the horror genre (search, rating, added as watched), the main screen recommendations did not change.

Personalized recommendations are completely absent. There is a “Related Content” feed on the movie/series pages - similar movies are offered and a “Collection” feed showing other movies from this universe

- **Social layer**

There are comments from other users. It is impossible to go to the user profile by comment

- **Tracking & lists**

It is possible to add a movie to the category “Viewed” or to the list “View later”, “Collection” or create your own list. Lists can be made public or private. Lists can be filtered. It is possible to mark series viewed by episodes (. No statistics are imported. Evaluation objectives only, post-review survey present.

Data export is available in the premium version. Adult content control is present (+18 is disabled by default)

- **Data & availability**

TMDB - the main database of films and series (s). The film page contains additional rating information from IMDb and Trakt. Support for 39 languages. Asian content is present, some titles have not been translated

We can see how these omissions directly correlate with user needs and become pain points that are not covered by a single application. It is clear that in order to have an advantage in the market, it is necessary to cover every gap in a single application - MovieCrush. Within the scope of this Secondary

Research, the aim was to focus on analyzing the advantages of competitors in order to understand whether these features need to be adapted into the new application or whether they do not have a strong impact on user retention (please see Fig 2.5 and Fig. 2.6). The most popular app among the five global competitors (IMDb, TV Time, Moviebase) is Letterboxd. It has the highest Featuring Score (abstract photo contain this info) and has over 300,000 downloads in the App Store (200,000+ in the Play Market). This app is also quite popular among celebrities (Vogue Ukraine). Perhaps this is partly why the social community here is so developed. The app also has a fairly popular feature called Four Favorites, which allows users to present themselves through their four favorite films, but TV series are not included. The app is more focused on graphic recommendations. The biggest advantage of IMDb is its extremely large database of movies and TV series, but the app itself is not designed for sharing recommendations and commenting. Despite this, the app has a global impact and is used by many conglomerates (Google, Amazon). Both IMDb and TV Time have an episode tracking feature, which is very convenient for TV series. Only TV Time allows you to individually select emotions from watching each episode, as well as note which device you watched the movie on, see the release date of the episodes, and the date when the episode was watched. The advantage of Moviebase is that it keeps statistics on the genres/hours watched, but the service is only available as an app, while all the others also have a website version.

COMPETITIVE FEATURE MATRIX ✨					
Prob/Impact	Discovery (search & exploration)	Personalization (recommendations)	Social layer (community & interaction)	Tracking & lists (watchlists, ratings, progress)	Data & availability
Letterboxd	2.5	1	2.5	2.5	1
TV Time	2	2	3	2	3
IMDb	3	2.5	0	2	3
Moviebase	2	0	1	3	2

Fig. 2.5. Competitive feature matrix. Source: Author's own elaboration

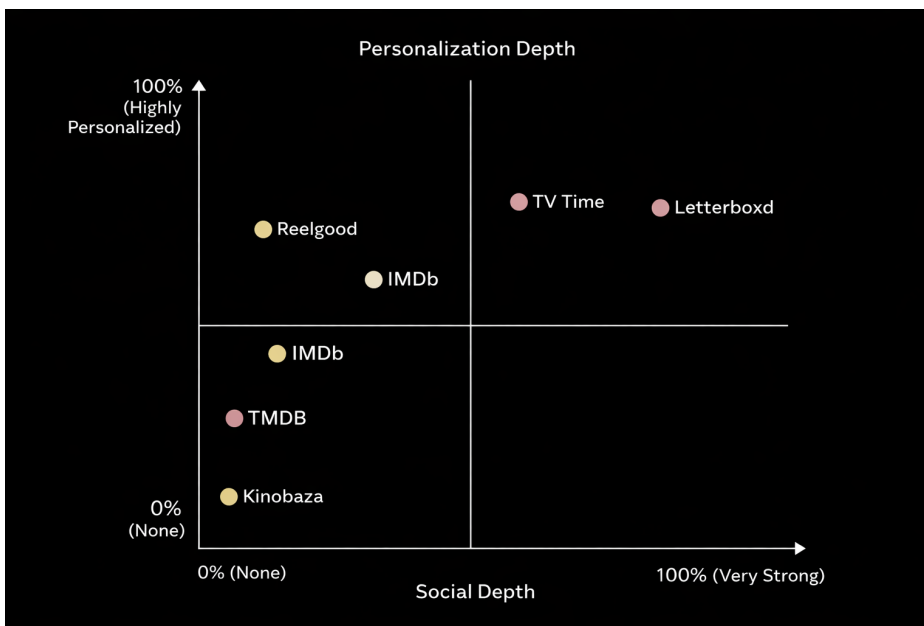


Fig. 2.6. Positional map. Source: Author's own elaboration

Registration

The analysis of the registration stage is also extremely important, because it is often the first acquaintance of people with the application. Long and complex actions when creating an account can completely distract the user. Below is a description of the stages of registration of each of the competitors applications

- Letterboxd

The application can be used without logging into the profile. From the bottom right, click on the magnifying glass to search for the film. After clicking the “Create account” button, a menu appears in which you need to enter your data. (see Fig 2.7)

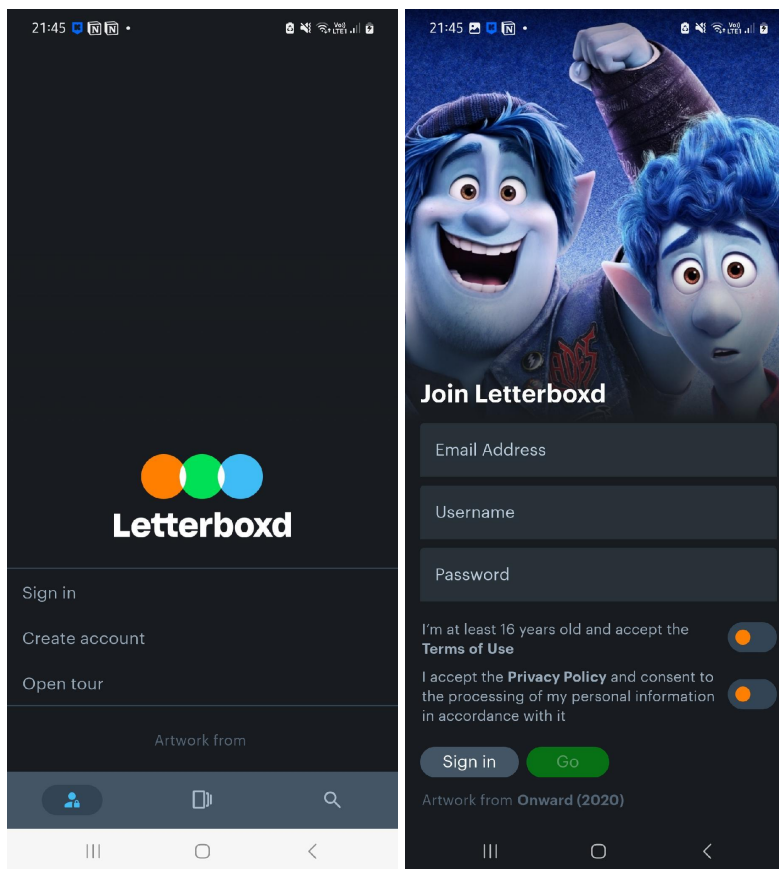


Fig. 2.7. Letterboxd Account Creation Interface. Source: Letterboxd. *Letterboxd*, letterboxd.com.

When you tap anywhere on the screen except for the user fields, you are automatically redirected to the application policy (Fig. 2.8)

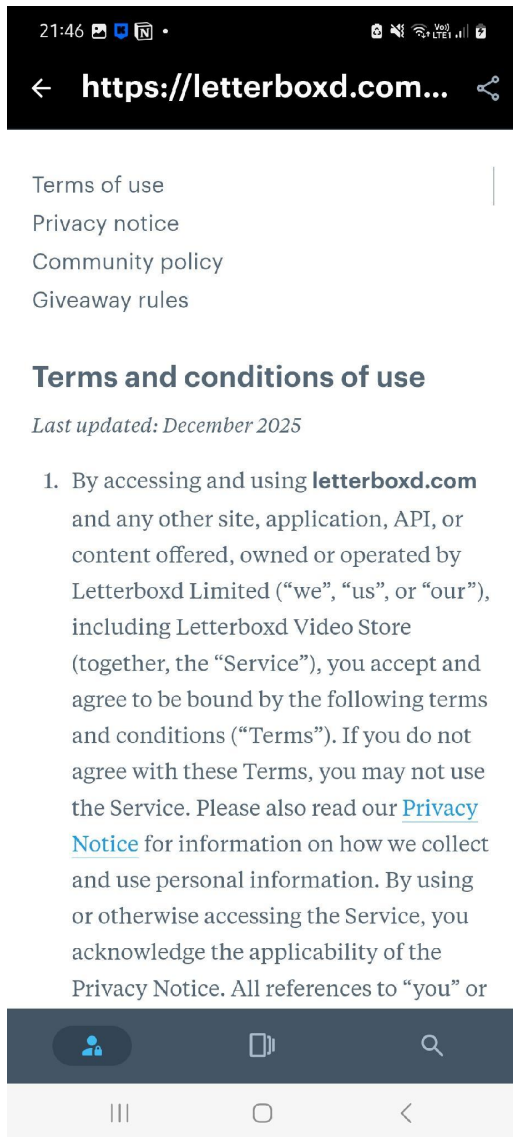


Fig. 2.8. Letterboxd Policy Redirection Page. Source: Letterboxd. *Letterboxd*, letterboxd.com.

After filling in all the fields and clicking the “Go” button, the user must undergo authentication. Personally, this window froze a lot for me, and when I clicked outside the green field, it redirected me to the authentication page. The authentication itself consisted of two tests (please see Fig. 2.9)

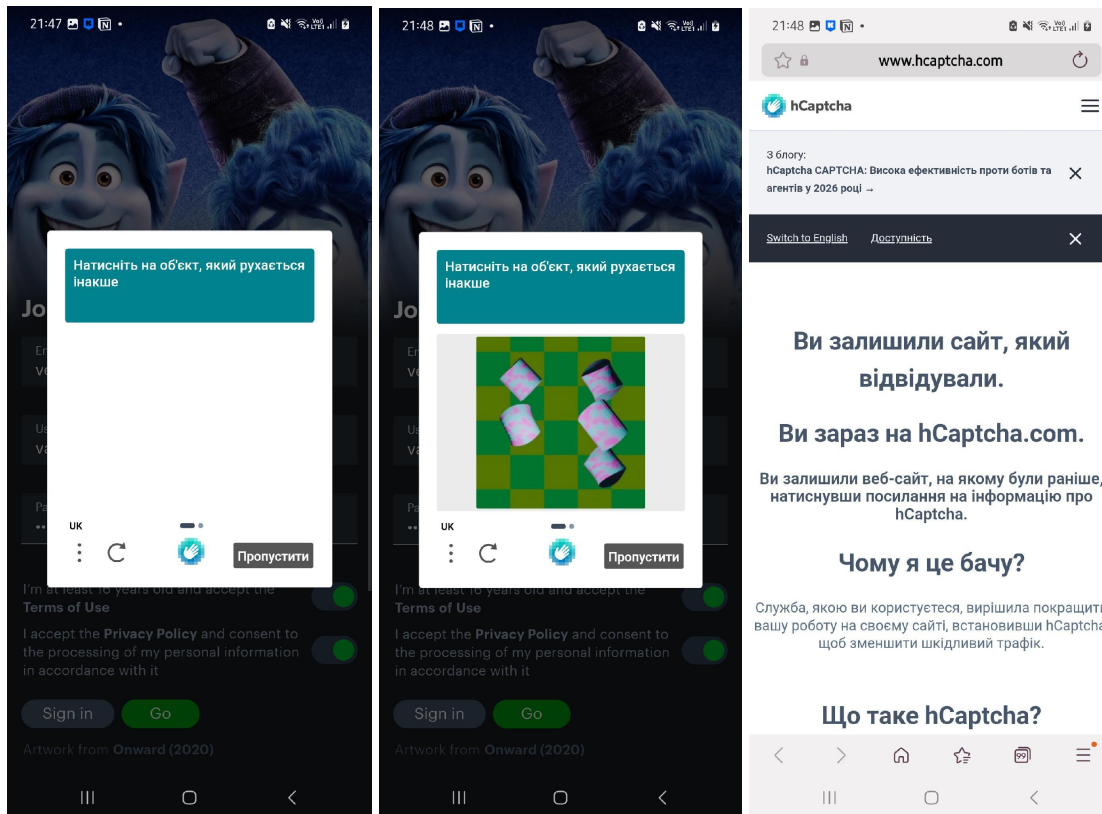


Fig. 2.9. Letterboxd Policy Redirection Page. Source: Letterboxd. *Letterboxd*, letterboxd.com.

After successfully completing the authentication process, I received a message saying that my email address was already in use (although I don't remember registering it). I changed my email address, went through the authentication process again, and received a message saying that my password did not meet the standards, although there were no warnings, errors, or requirements when entering the password (see Fig. 2.10)

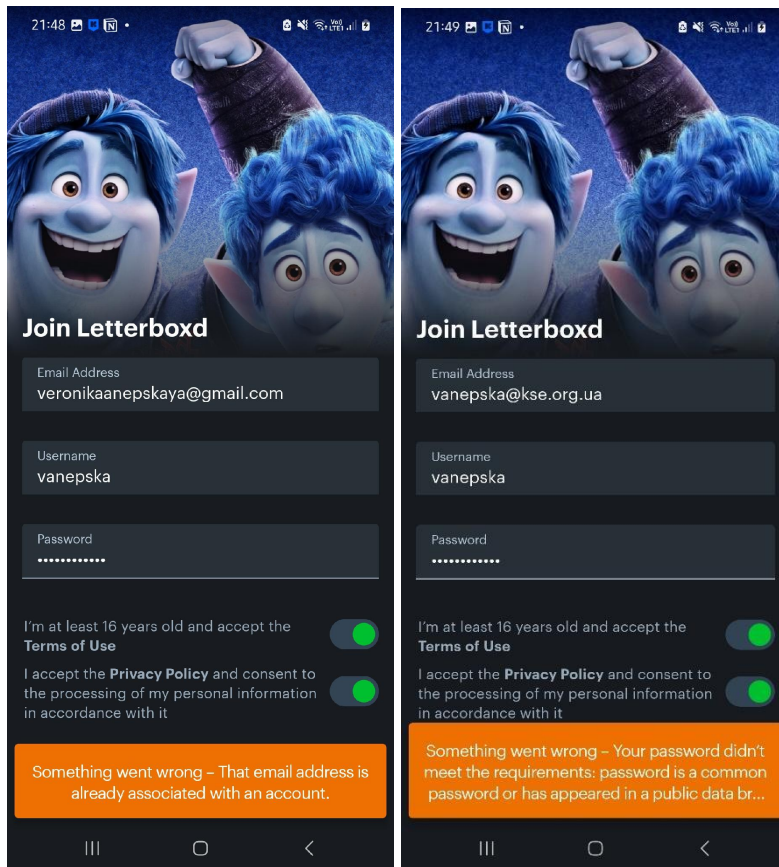


Fig. 2.10. Letterboxd Registration Error Message. Source: Letterboxd. *Letterboxd*, letterboxd.com.

After changing your password and completing authentication, you can use the application (Fig. 2.11)

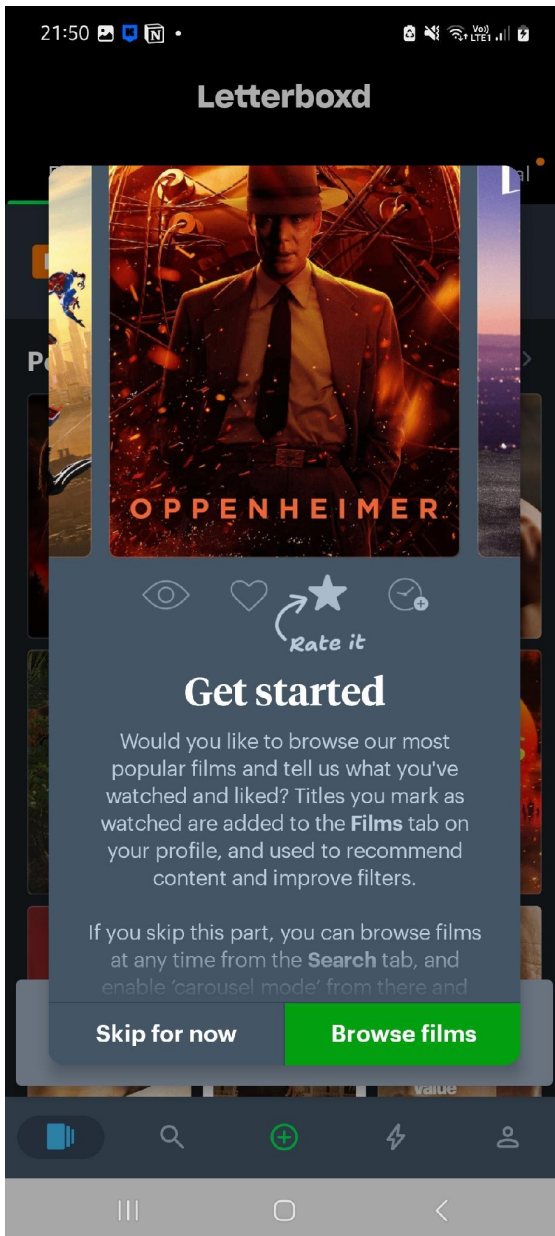


Fig. 2.11. Letterboxd Interface After Account Access. Source: Letterboxd. *Letterboxd*, letterboxd.com.

- IMDB

Can be used without logging into an account

Click Create account (Fig. 2.12)

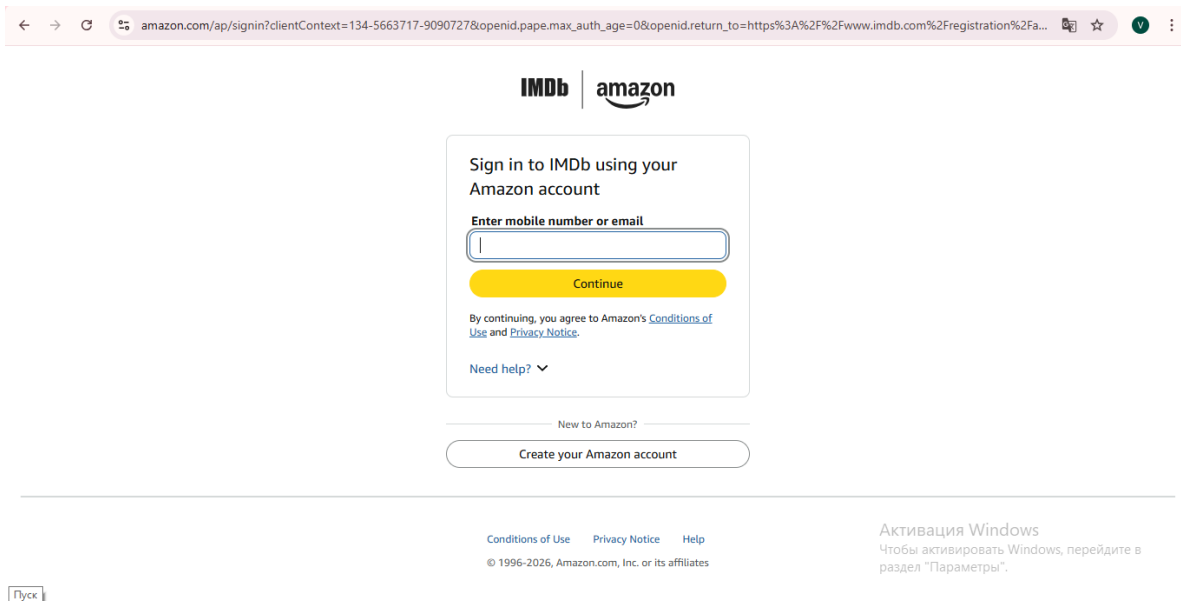


Fig. 2.12. IMDb Account Creation Button. Source: IMDb. IMDb, www.imdb.com.

Click Create Amazon account (Fig. 2.13)

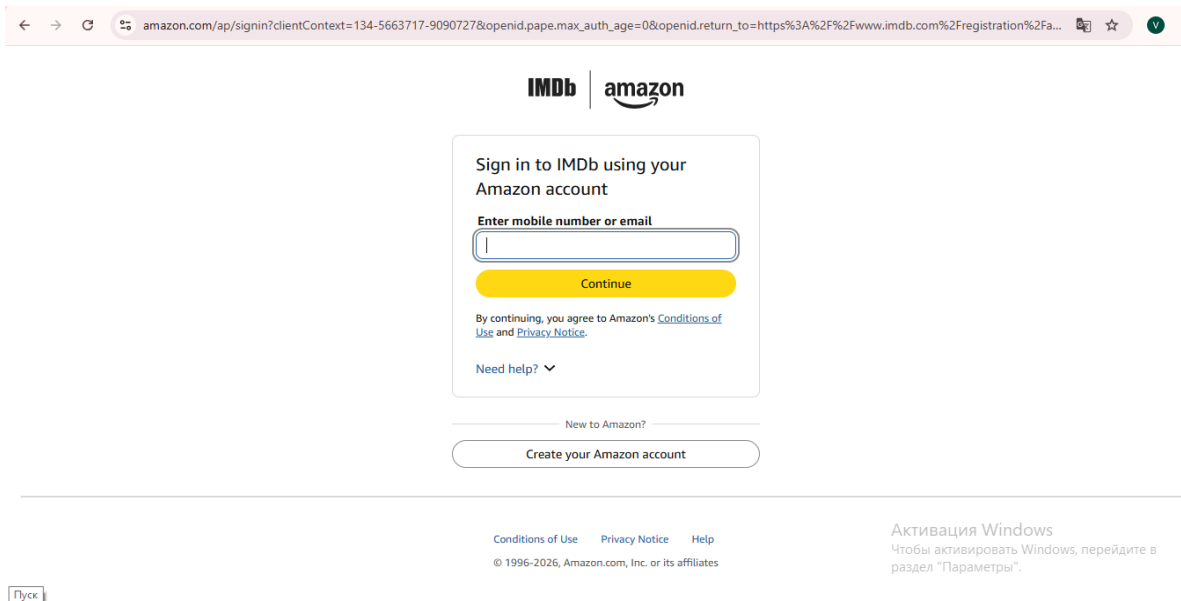
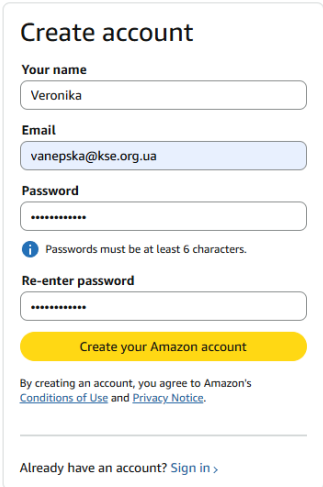


Fig. 2.13. Amazon Account Creation Page for IMDb. Source: IMDb. IMDb, www.imdb.com.

The following figures (Fig.2.14 – 2.18) demonstrate the step-by-step account registration process in the IMDb application.



IMDb | amazon

Create account

Your name
Veronika

Email
vanepska@kse.org.ua

Password

Passwords must be at least 6 characters.

Re-enter password

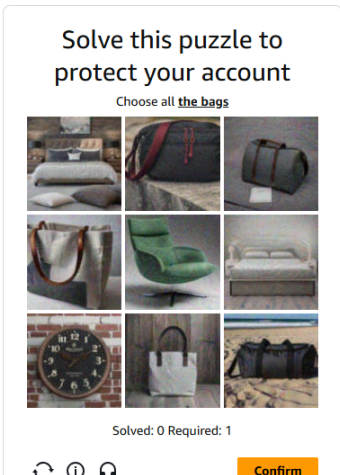
Create your Amazon account

By creating an account, you agree to Amazon's [Conditions of Use](#) and [Privacy Notice](#).

Already have an account? [Sign in](#)

Активация Windows
Чтобы активировать Windows, перейдите в раздел "Параметры".

Fig. 2.14. IMDb Registration Step 1. Source: IMDb. IMDb, www.imdb.com.



IMDb | amazon

Solve this puzzle to protect your account

Choose all the bags

Solved: 0 Required: 1

[Confirm](#)

Активация Windows
Чтобы активировать Windows, перейдите в раздел "Параметры".

Fig. 2.15. IMDb Registration Step 2. Source: IMDb. IMDb, www.imdb.com.

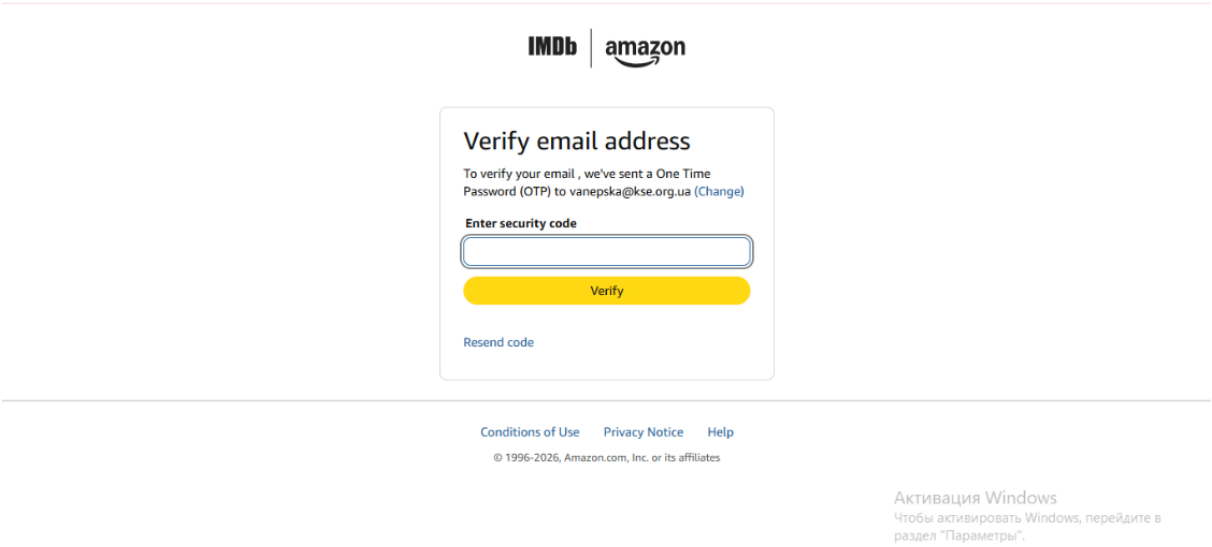


Fig. 2.16. IMDb Registration Step 3. Source: IMDb. IMDb, www.imdb.com.

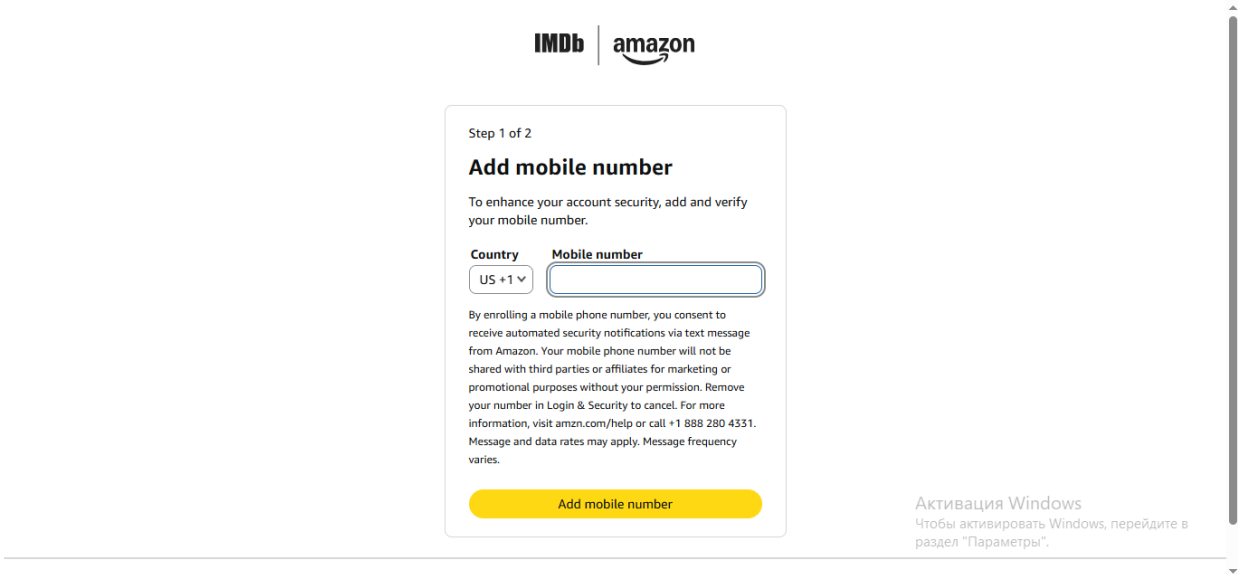
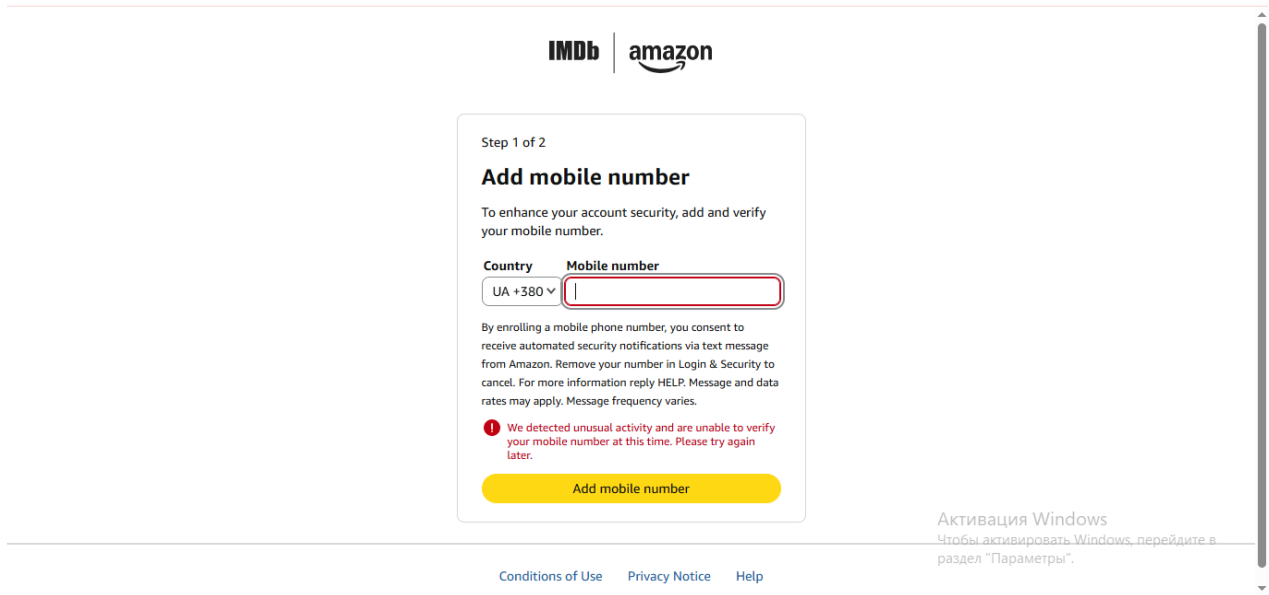


Fig. 2.17. IMDb Registration Step 4. Source: IMDb. IMDb, www.imdb.com.



The image shows a screenshot of the IMDb registration process, specifically the 'Add mobile number' step. At the top, the IMDb and Amazon logos are displayed. The main heading is 'Add mobile number', followed by the instruction: 'To enhance your account security, add and verify your mobile number.' Below this, there are two input fields: 'Country' (set to 'UA +380') and 'Mobile number' (which is empty). A red border highlights the 'Mobile number' field. Below the input fields, there is a paragraph of text explaining that enrolling a mobile number grants consent to receive automated security notifications via text message from Amazon. Below this text, a red error message is displayed: 'We detected unusual activity and are unable to verify your mobile number at this time. Please try again later.' At the bottom of the form, there is a yellow button labeled 'Add mobile number'. In the bottom right corner of the page, there is a Windows activation watermark in Russian: 'Активация Windows. Чтобы активировать Windows, перейдите в раздел "Параметры".' At the very bottom of the page, there are links for 'Conditions of Use', 'Privacy Notice', and 'Help'.

Fig. 2.18. IMDb Registration Error Message. Source: IMDb. IMDb, www.imdb.com.

This is the second time I've gone through this registration process, and for the second time, I get the same error when I enter my phone number for the first time (the number is definitely correct).

I didn't receive the code, so I clicked on "Send code again." I still couldn't complete the registration.

- TV Time

It is not possible to use the application without logging into your profile (see Fig. 2.19)

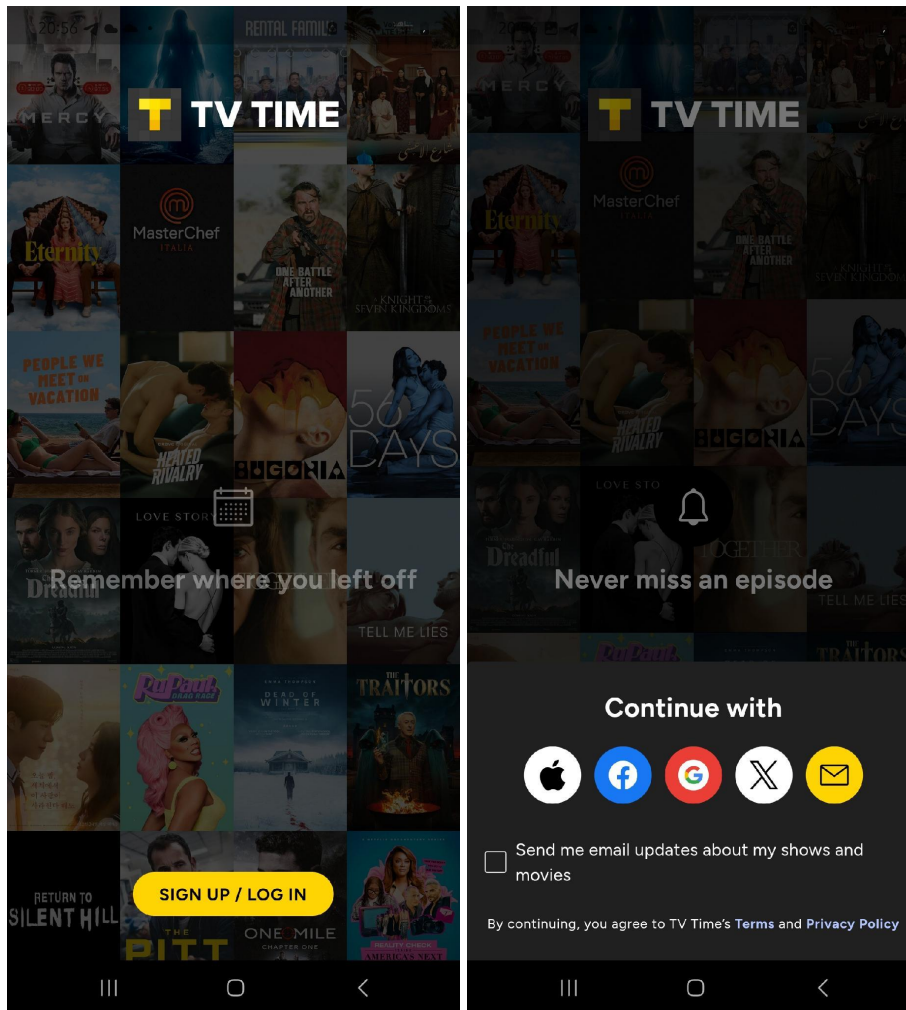


Fig. 2.19. TV Time Login Requirement Screen. Source: TV Time. TV Time, www.tvtime.com/ru/show/279049

When registering, we are given various options for creating an account

After creating an account, the user must complete a survey (see Fig. 2.20)

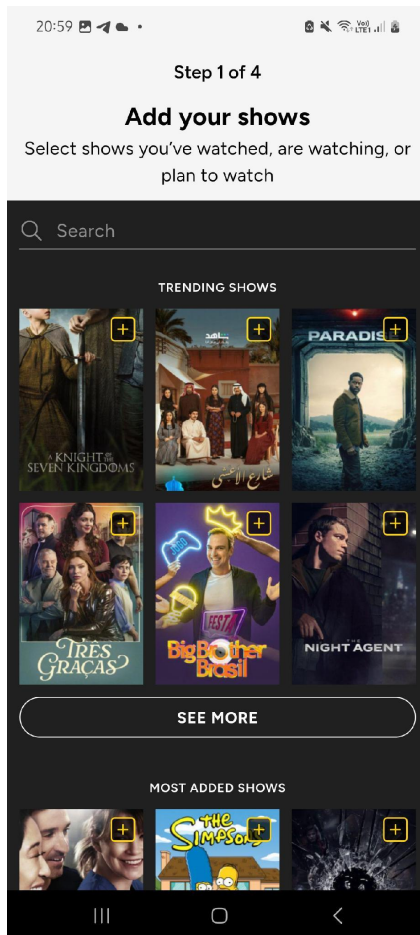


Fig. 2.20. TV Time Onboarding Survey. Source: TV Time. TV Time, www.tvtime.com/ru/show/279049.

- Moviebase

The app can be used without a profile

There is a “Sign In” button on the main page. Clicking on it gives us two login options: conveniently via Google account or via Trakt.

2.2.3. Analysis of Kinobaza

Since Kinobaza is a local player, culturally close and more often found in online recommendations when searching for movie reviews, this site will have an in-depth analysis. In addition to a basic analysis of the site's functionality, an experiment was also conducted to study UX design using Gazepoint eye-tracking equipment in order to understand real user behavior on the site and more effectively evaluate the competitor.

- **Discovery**

The home page is very overloaded. An example of the Kinobaza home page interface is presented in Appendix A (see Fig. A7).

1. Home page

- Menu bar
- Settings page (available when logged in)
- Recommendation feeds (Today at the cinema, Coming soon to the cinema, Popular films of the last 7 days, New on Netflix, Online, Trailers, Born today)
- Sidebar (Posts, Box Office, Today at the Movies, Coming Soon, Forum, Latest Reviews, Latest Comments)

2. Movie page

- Info

- Movie poster
- Basic information: country, genre, original language, release date, director
- Rating, % viewed
- Short description, information about the availability of Ukrainian subtitles
- Link to Netflix (or other platforms where it can be viewed)
- Keywords for search
- Production company
- Actors
- Director (again)
- Screenwriter
- Video
- Images
- Recommendations
- Films by the same director
- Reviews

- Comments
 - Episodes
 - Seasons
 - Cast
 - Images
 - Posters
 - Videos (Trailer**) **
 - Facts
 - Quotes
3. Actor's page
- Photo
 - Basic information (Date of birth, Zodiac sign, Place of birth, Total films (on the website), Roles)
 - Filmography
 - Comments
4. Activity (Recently viewed)
5. Search

- Search type (Mixed search, Exact match, Natural text)
- Sorting
- Include/exclude genres
- Include/exclude countries
- Keywords
- Companies
- People
- Movie/TV series/movie or TV series
- TV status
- Restrictions by year of release
- Restrictions by ratings (Kinobaza, IMDB, Metacritic, Rotten

Tomatoes)

- Age restrictions
- Buy legally. Additional examples of filtering and localization

features available in Kinobaza are provided in Appendix A (see Fig. A8).

- Number per page
- Renter

User profile

An example of the user profile structure and navigation interface in the Kinobaza platform is presented in Appendix A (see Fig. A9).

- Viewing statistics

Additional examples of viewing statistics and activity tracking features in Kinobaza are provided in Appendix A (see Fig. A10).

- It is possible to customize the privacy of your profile

- **Personalization**

Completely absent. There is no initial survey. Recommendations do not change after interaction with content

- **Social layer**

There is a category for reviews where you can exchange opinions. You can also leave comments

- **Tracking & lists**

Only full ratings. You can track what you've watched episode by episode. You can create public, private, and partially private lists. You can also leave private notes on movies/TV shows. You can sort lists. An example of tracking and private list management features in the Kinobaza platform is presented in Appendix A (see Fig. A11).

- **Data & availability**

It is possible to export ratings and import ratings from IMDb or any other website. Instructions are provided for both actions. You can follow other users (you can see the ratings of users you follow on the movie page and in the friends' ratings section), ignore users (you will not see their reviews in the review list), and hide user lists. Asian content is available. I did not notice any original titles in the Asian content; all titles are translated into English or Ukrainian. An example of import, export, and data management features in the Kinobaza platform is presented in Appendix A (see Fig. A12).

The purpose of the experiment using eye-tracking technology was to determine how users select movies on Kinobaza, identify where they spend the most time, which features are ignored and which ones are very useful. The research method involved observing user actions and recording their actions on the website using Gazepoint eye-tracking. Comments made during the search and answers to questions after the experiment were also analyzed. There were 6 participants in total (4 women and 2 men) who were given the task of finding a thriller movie with an unexpected ending that is not popular. The results of the study show that users most often pay attention to the genre, poster, description and rating blocks on the movie page. The main problem was that users did not notice the search filters. Most users tried to find a filter by genre but spent a lot of time doing so, sometimes even giving up on using filters altogether. Due to the complexity of navigation, users often viewed many random films and clicked on random elements, which significantly added to the search time.

Comparing Kinobaza with global competitors, the main advantage of this player is complete language localization.

Therefore, based on the results of this study, we found that the application interface should prioritize genre, poster, description and rating blocks on the movie page, since these are the factors that users rely on when searching for a movie. We also discovered how important a simple visual hierarchy of the site is for quick orientation on the site

Please see comparison of Kinobaza vs MovieCrush on Fig. 2.21

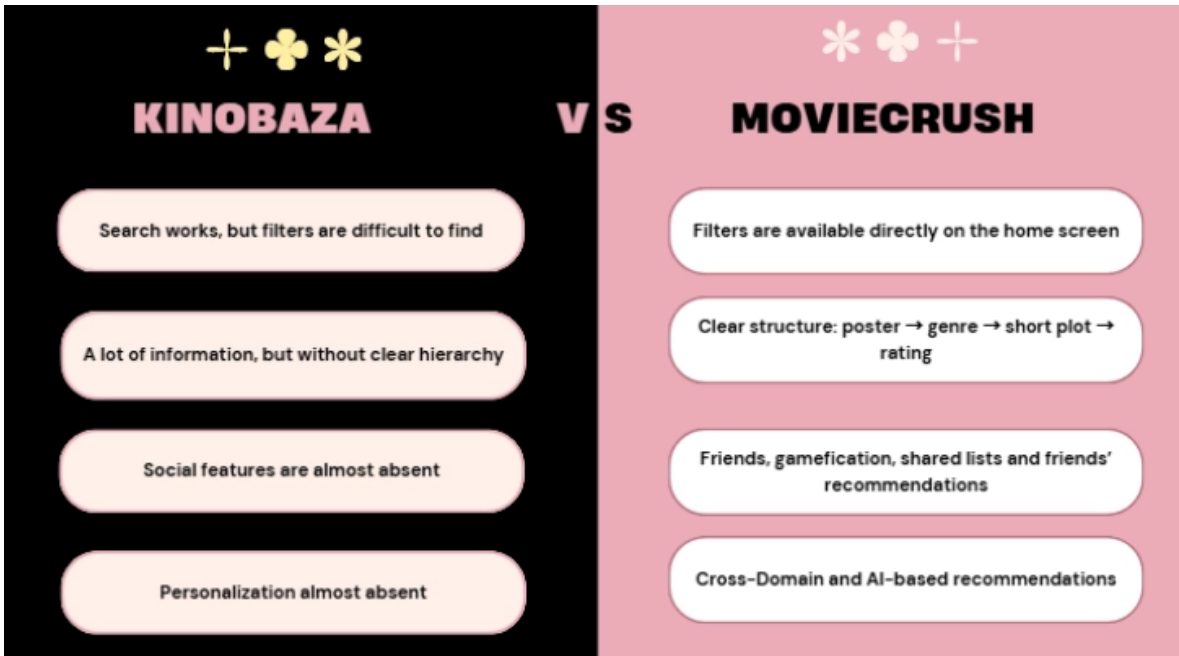


Fig. 2.21. Comparison of Kinobaza and MovieCrush. Source: Author’s own elaboration

2.2.4. Substitutes and alternative solutions

In addition to using special platforms to search for movies, people often use various alternative options as sources of information. That is, competition in the market is not limited to Letterboxd, IMDb, TV Time, Moviebase, and Kinobaza. Users also use social networks, reviews and advice from friends, but these tools only partially cover the tasks of choosing a movie (Table 6)

Table 6 Substitute Solutions and MovieCrush Opportunities. Source: Author’s own elaboration

Substitute	Job-to-be-done they satisfy	Remaining pain	Opportunity for MovieCrush
Tiktok/Instagram	Users share short movie clips or scenes that highlight interesting moments, which can spark interest in a film in ways trailers or descriptions often do not	Recommendations are chaotic, there is little context or detailed information about the film.	MovieCrush can link movie pages to relevant TikTok hashtags, enabling users to quickly explore short-form content related to the film
Friends' recommendations	Users trust suggestions from friends when deciding what to watch	Recommendations are limited to a small circle, difficult to track, and often not personalized to current preferences	MovieCrush combines social discovery with AI recommendations, allowing users to see what friends watch while also receiving personalized suggestions
YouTube	Users watch reviews, rankings,	Finding relevant recommendations takes	MovieCrush offers faster discovery

	and analysis videos to decide whether a movie is worth watching	time, videos are long, and there is no easy way to save or organize suggested films	with summarized information, ratings, and the ability to instantly add movies to personal lists
Personal lists	Users manually collect movie ideas for future viewing	Just saving films for feature, no recommendations are received	Create tracking lists

2.2.5 Industry trends, technological shifts, constraints

One of the key market trends in recent years has been an increased trust in recommendations from friends compared to subjective ratings left on movies by other users. For MovieCrush, this highlights the need to implement social interaction features. Short videos such as those on TikTok or Instagram Shorts are also becoming increasingly popular. They are also significant movie discovery channels. MovieCrush can use this to develop short movie reviews or integrate with the TikTok platform. In recent years, there has been a significant increase in the popularity and volume of Asian content, so having a high-quality database of Asian films is critical for MovieCrush

Constraints

Table 7 Market Constraints. Source: Author's own elaboration

Constraint	Risk to startup	Mitigation
------------	-----------------	------------

Cold start problem	Lack of user data makes early recommendations less accurate.	Use onboarding surveys and appropriate recommendation system. Have ability to import data
Network effects	Social features are weaker without a large user base.	Start with AI recommendations and gradually introduce social features as the user base grows
Data licensing / API limits	Dependence on external APIs (e.g., TMDB) may limit data access or request volume	Keep track of legal restrictions on data usage, plan alternative data sources if needed.
Privacy concerns	Collecting behavioral data for personalization may raise privacy concerns	Use transparent privacy policies, minimal data collection and clear user consent
Content moderation	User reviews and comments may include spam or toxic behavior	Implement moderation tools, reporting systems and basic automated filtering

2.2.6 Insights and emerging themes

So, as we can see, people's need to systematize and organize their movie viewing due to the rapid growth in content is an important one. There are apps on the market that address these issues, but none of them completely cover all user pain points. The key problems are the limited personal data of users, which complicates the personalization of recommendations. Within the scope of this study, we identified the theoretically best option for configuring recommendations: the use of personally specified AI suggestions in combination with cross-domain personalization. A list of basic features that address customer pain points and a list of features that potentially improve the user experience were

also compiled. The results will be further verified through quantitative and qualitative research to establish the final conclusions.

2.3 Primary research: qualitative

2.3.1 Executive summary

My sample consisted of 5 respondents who watch movies for recreation and actively use social networks. Respondents do not have a single structured solution for keeping lists of films and often remain dissatisfied with the recommendations. The key insights of the study are that the problem of the choice arises not only due to overload of various content, but due to poor personalization of recommendations. People understand what they want, but cannot pass it on to search algorithms. A long search reduces the motivation to watch and users tend to give up the idea of watching a movie (at the same time, "looking for a long time" is something individual for everyone). It was confirmed that social recommendations are more valuable than ratings and algorithms. The key hypothesis discovered by the study is that clear and well-founded recommendations even from strangers cause a higher level of trust than numerical ratings or "pop-up" algorithmic recommendations

2.3.2 Research goals

The main problem is that people spend too much time looking for movies to watch and sometimes give up the idea of watching something in the evening because they haven't found anything suitable. To confirm this problem during the qualitative interview, the following questions will be asked

1. How often do you watch movies or TV series?
2. Where do you usually watch?
3. Where do you get recommendations most often?
4. Describe how you usually choose what to see.
5. How long does it take?
6. What annoys you the most when searching?

7. How do you feel when you can't choose a movie?
8. How do you feel when the recommendation is very successful?
9. Is it important for you to see what your friends are watching?
10. Do you share your lists?
11. Do you keep lists of movies? How?
12. Do you like streaming recommendations?
13. What functions in a recommend application would be must-have?
14. What exactly do you not want to see in such an application?

2.3.3 Research method and participants

For the qualitative interview method, in-depth surveys with the audience were chosen. This method is the most suitable, since open questions force people to formulate opinions on their own and not to answer "according to a template" (not to choose from a list of options, to provide exactly their answer) and the in-depth interview itself will help to reveal some nuances or facts that are not on the surface, but which can affect many people. Ordinary finders are not enough because they do not explain the reasons for the answers and sometimes people choose the answer "to pass" at all. Also, an individual interview is better than a group interview, since everyone has freedom and does not adapt to others and in certain cases it is easier for the interviewer to move away from the script if necessary, when the conversations are individual. Simply observing the behavior of others is also insufficient, as actions and habits are revealed, not the initial causes

Due to the small amount of time, only 5 respondents were selected, but in the future it is planned to expand the number of data through additional surveys. Respondents from different target audiences were selected for the interviews - two students, one working respondent and two family respondents. All these participants could potentially use MovieCrush, which is why they were chosen

for interviews - relevant information about their behavior patterns and problems was obtained from them

Since film viewing is not limited by age, the only criteria for selection were respondents' preference for watching films. The interview was conducted at a convenient time and location for the respondents, each of them gave their verbal agreement to the recording and further use of the data. The interview was recorded in the format of a voice message. All records are contained in reference (MovieCrush).

2.3.4 Key findings and evidence

The main observation was that respondents do not watch movies regularly, due to the busy schedule, but at least once a week. The most popular viewing platforms are HD Rezka and YouTube, as well as Netflix and Apple TV. Respondents use short videos on TikTok/Instagram to make a decision. People keep their lists in notes, but this method is inconvenient for everyone

Here, please tell me how convenient it is for you to store all this? (Interviewer). In general, not much in the written version or in the saved ones on TikTok (Respondent 1). And how convenient is this saving option for you? (Interviewer). Well, I wouldn't say that it's very convenient, but somehow I didn't get to write down the notes (Respondent 2). Please tell me how much you like this option of keeping this list and is convenient for you? (Interviewer). No, it is not convenient, because it is a lot of actions, you always need to adjust it, add it, delete it (Respondent 3).

On average, a search takes half of the respondents, a search can take up to an hour, but in others, this time is approximately 10 minutes.

The key pains of users are that there are no personalized filters and their recommendations often do not meet expectations. And the lists they keep are not convenient. The key motivation for the search is to enjoy watching with an apt recommendation.

And when you still found the same recommendation that is so apt that you look and think, yes, that's exactly what I expected? (Interviewer). I think you will understand me. Euphoria (Respondent 1). The key barriers blocking the key emotional factor of motivation are spending a lot of time searching, distrust of ratings and the inability to filter genres.

Personally, I don't like IMDb ratings, because I've often been spoiled by those ratings in the reflection of the movie. I would rate it 10 there, and there was some type 3 rating in IMDb (Respondent 2).

Maybe something else that's scratching you while you're searching? (Interviewer). Well, the fact that there is probably no such filter that can more, well, narrowly offer me what I want to see (Respondent 3). Also, from the total observations, you can find that users would like to share their lists with friends and followers, you would also like to view the recommendations of others, read their written reviews, filter movies by various characteristics, such as genres or ratings.

Based on the received information, Thematic diagram were developed that cranked user problems and presented solutions (please see Fig. A13).

2.3.5 Personas or user profiles

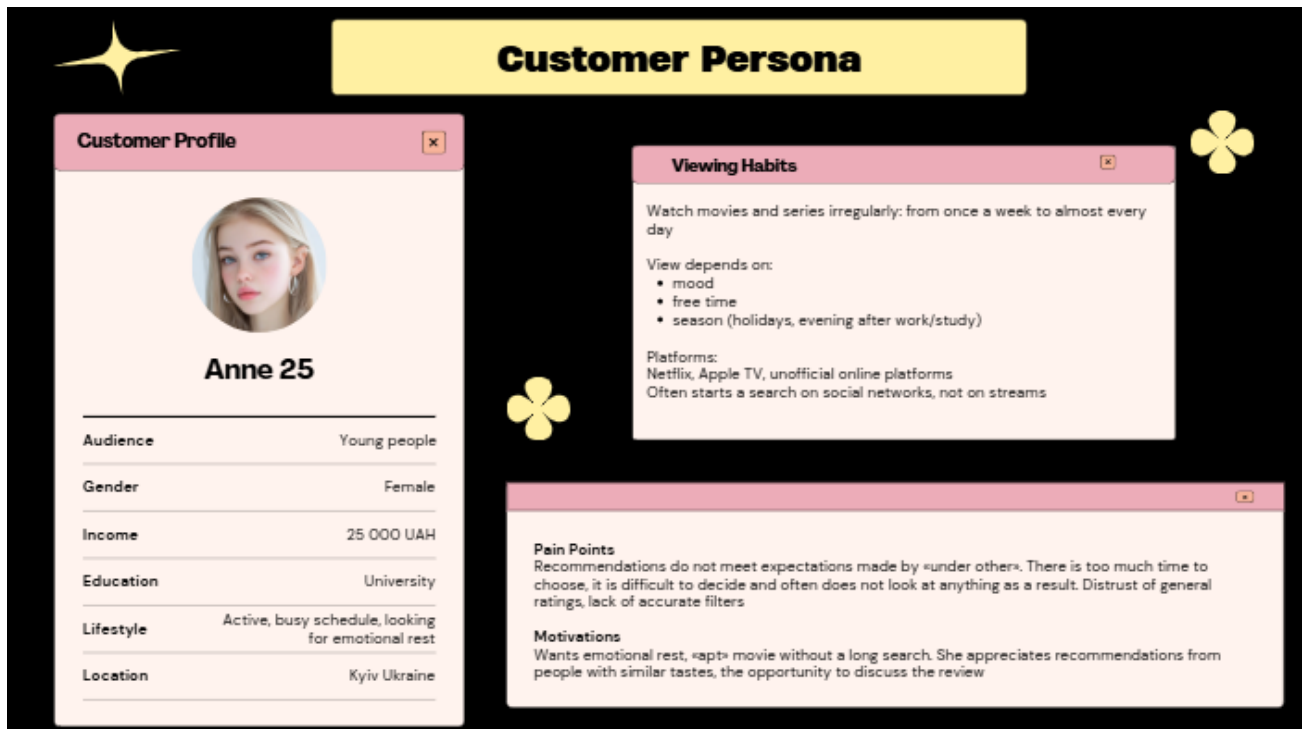


Fig. 2.22. MovieCrush User Persona. Source: Author's own elaboration

Based on the information obtained from all in-depth interviews, a new persona was created (please see Fig. 2.22 above). This is Anna, a 25-year-old girl, she is a junior specialist, works and has an active schedule, goes to work, to the gym and chooses movies as a way of emotional rest after a busy work week. Anna consumes a lot of content from social networks, and there she finds recommendations for viewing. The main streaming platforms she uses are Netflix. The girl mostly chooses films according to her mood, focusing on edits in TikTok or recommendations from acquaintances. Anna is motivated by emotional relief in her search for a movie, but sometimes she is stopped by the inconsistency of recommendations and expectations. It is also a problem to spend a lot of time searching for content. The girl keeps lists of what she has reviewed and what she wants to see

in the notebook, but this method is inconvenient, since information is lost and it is inconvenient to share with others

2.3.6 Insights and implications

So, summarizing all the received answers, we can say that the key problem when choosing films is precisely the inconsistency of recommendations and the loss of emotional orientation - a person knows what he wants to get, but does not know how to convey these feelings to algorithms. Regardless of the average time to search, for respondents this process often becomes cognitively exhausting and often they abandon the idea of looking at something altogether. For 3/5 of respondents, the key basic function is the presence of filters - "The more filters, the better". People do not trust digital ratings, they consider them not only inaccurate, but also inappropriate. It is important for them to see well-founded comments that do not average taste, but have individuality. Often, respondents choose a film to watch in a passage and it happens that those 30 seconds were better than all the other one and a half hours of the film, so even if the algorithm worked "correctly" (an example of the TikTok algorithm where you find the recommendations of the Edites), the final result may not be satisfactory. Every respondent said that he exchanges recommendations with friends and it is important for him to know what they are watching. Respondents keep their recommendations either in TikTok or in Notes or simply remember what they viewed and verbally share with others. This behavior indicates the absence of a single convenient way of organizing lists. The key points for MovieCrush are that the service should be simple, because the more action it takes, the less likely people are to use it. Key features at the MVP stage for MovieCrush should be a user profile, a database of movies and series, mood filters, deep personalization/recommendations based on ratings and using special algorithms, fractional ratings and written comments, social interaction, "viewed" and "want to see" lists

In the future, quantitative verification requires clarifying the question of how much time users spend on average searching for films (because in the Qualitative study there are currently very large time differences), checking the level of trust in various sources, the prevalence of the practice of maintaining personal lists, key problems when choosing films, involvement of users in social spheres

2.4 Primary research: quantitative

2.4.1 Executive summary

The key database for conducting quantitative research is self-generated surveys using Google forms. Respondents were recruited on a voluntary basis in the number of 300 people of different age categories (16-18; 18-24; 25-35; 35+). Data collection took place over 2 month. The most important quantitative results are that 60% of respondents watch movies more than once a week. 54% of people spend more than 10 minutes looking for movies. A quarter of the respondents do not keep lists of films. All this speaks of the mass of the problem of choice. The key obstacle is not in the overload of the content, but in the inconsistency of the selected content with people's emotions. The study confirmed the rationality of using a cross-domain algorithm in combination with AI to form individual recommendations that will be based on the history of views, preferences of the user, preferences of a close social circle, genres and actions of the user on the platform. This study showed more specific figures of the time spent searching for content, since the qualitative study had quite large discrepancies in the respondents' response. This study shows the areas that will be analyzed further, makes it possible to understand which functions will be a priority, shows that the key focus will be on the social component and minimizing search time

2.4.2 Research goals

To conduct a quantitative study, I have to collect answers in 5 key categories, these are demography, habits, pain, social part and hypotheses. The main problems that I want to check in quantitative research are how much time users spend on average searching for films (because in the qualitative study there are seriously very large time differences), checking the level of trust in different sources, the prevalence of the practice of maintaining personal lists, key problems when choosing films, invasion of users in social spheres

2.4.3 Methods and data sources

The choice fell precisely on an online survey in the form of Google form, as it is a fairly affordable and convenient way to collect data from a wide audience without geographical boundaries and reference to a certain place/time (convenient for the respondent). Since the qualitative study has already deeply revealed pain, this study should only show how widespread the problem is and in which specific segments of the audience you or other needs prevail. I did not choose to convert the deep interview into quantitative data, because in my opinion this can negatively affect representativeness (correlation of data) and it would be necessary to conduct quite a lot of interviews, which, unfortunately, is not time for now

In order to collect data for this study, I created a Google form with 11 multiple-choice questions and the ability to provide an individual answer in the "other" line in some questions. Recruiting of the recruitment of respondents to pass the form took place on the basis of voluntary participation and was distributed among my acquaintances and their acquaintances. The survey was conducted twice - first with a smaller sample of people, and then updated with a larger amount of data. The total number of respondents was 300 people with an age distribution - 88% were young people aged 18 to 24, 2% were children aged 16 to 18, group of people 25-34 age were 4% and 6% were people over 35. The key

constraints are the large predominant of young audience. However, this difference in the distribution of respondents by age may be offset by the application's targeting of the younger generation.

2.4.4 Data analysis and results

So, the results of the survey showed that the highest share of the audience is 18-24 years old (based on interest in completing the form, the percentage of completed forms from all those sent to a certain age category was analyzed), the most popular frequency of watching movies is several times a week, which indicates a constant need to choose content. The top 3 channels for choosing a movie are TikTok, recommendations from friends and “other” category (Fig. 2.23), and in the senior category 35+ these are recommendations from friends, excluding the other category (Fig.2.24)

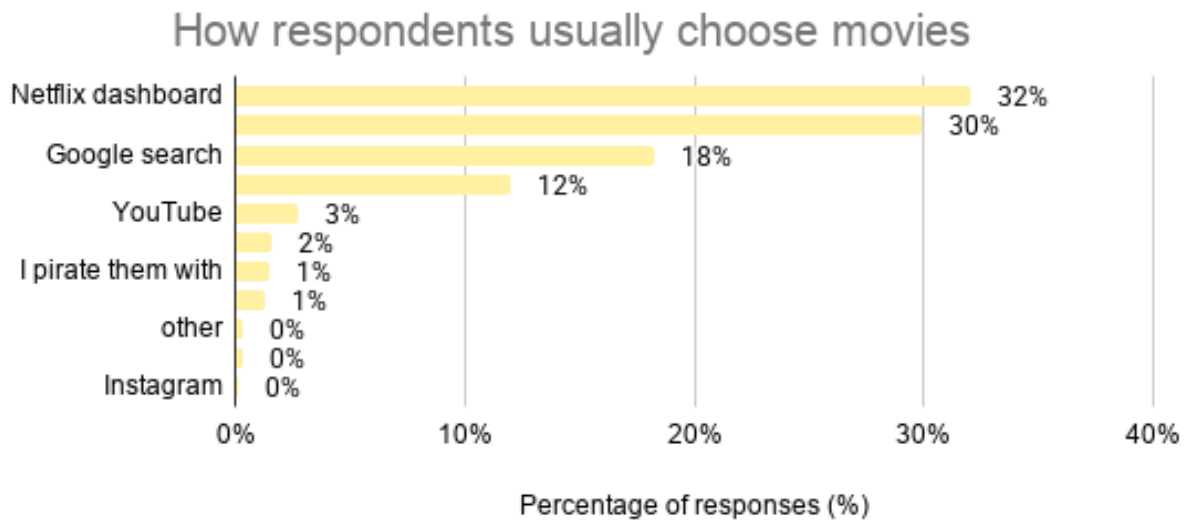


Fig. 2.23. Main Channels for Choosing Movies. Source: Author's own elaboration

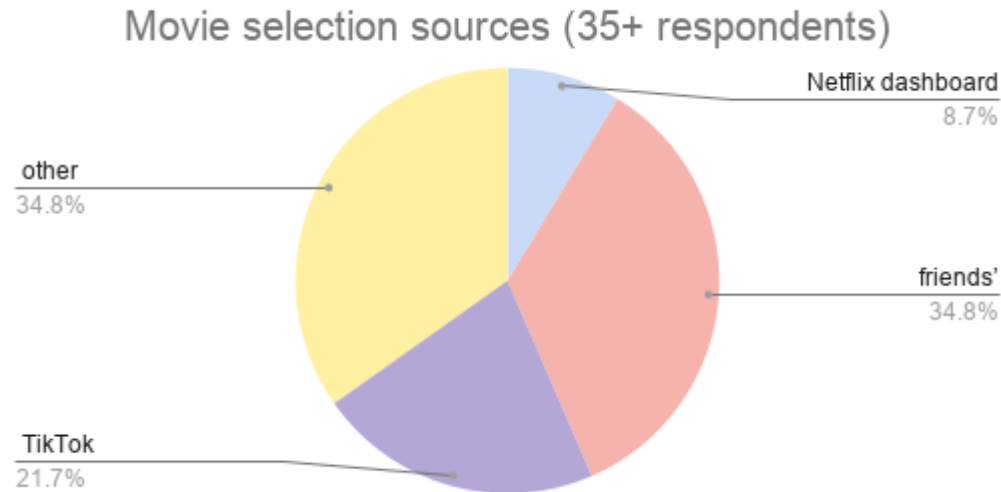


Fig. 2.24. Movie selection sources through 35+ respondents. Source: Author's own elaboration

A key insight is that 31% spend between 10 and 20 minutes choosing a movie, and 22% spend more than 20 minutes. So, even among those who watch movies often, the search takes a lot of time. The key problem when choosing a film is that it is difficult to choose something according to the mood (85% answered), which confirms the hypothesis of qualitative research that people know what they want to "choose" and feel, but cannot convey their feelings. Moreover, this problem is the most common in **all** categories 26% of respondents do not keep movie lists at all (please see Fig 2.25, Fig. 2.26 and Fig. 2.27), but 61% would like to see lists of their friends (96% in case including answer "sometimes")

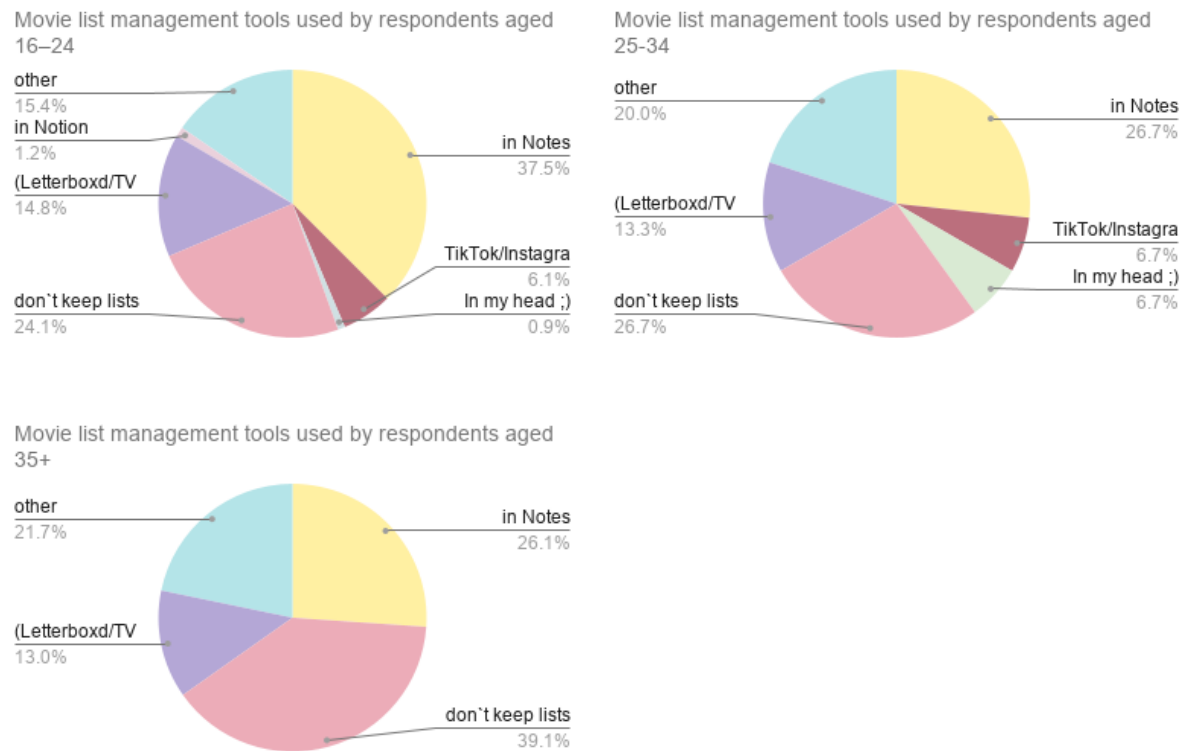


Fig 2.25, Fig. 2.26 and Fig. 2.27 (Movie list management tools depend on age). Source: Author's own elaboration

In the future, it is important to delve into this question and find out if the respondents do not keep a list, because they consider it unnecessary or due to the lack of a convenient option for this action. We can say that the social component is quite strong, people rely on the opinion of friends and are interested in their preferences, and most discover new films precisely through acquaintances. Even considering that the average assessment of satisfaction with available recommendations is 3. Only 13% of respondents trust the algorithms of recommendations from streaming platforms. This shows that using offers provided by platforms does not create trust in artificial recommendation algorithms

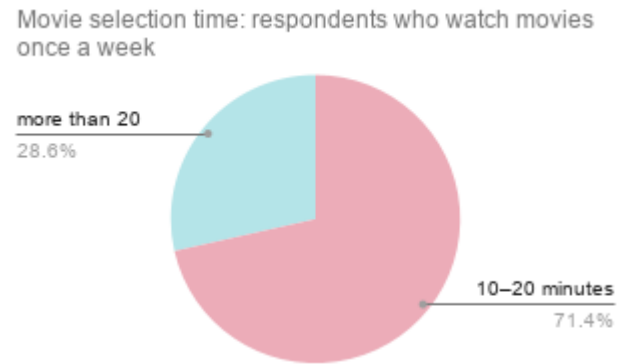
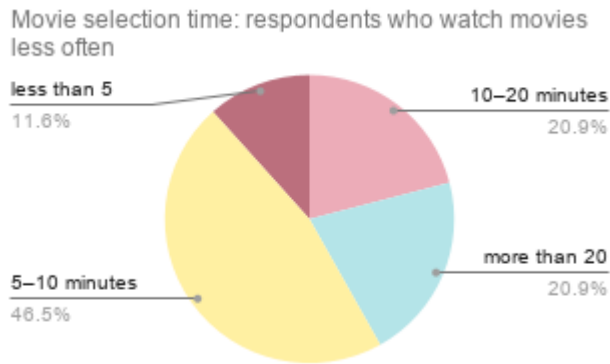


Fig. 2.28 and Fig. 2.29 Source: Author's own elaboration

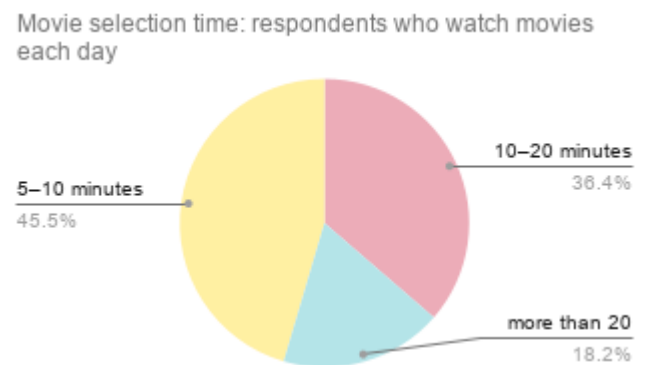
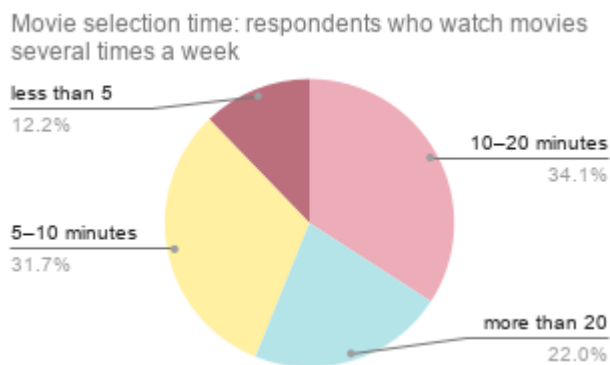


Fig. 2.30 and Fig. 2.31 (Time Spent Choosing a Movie). Source: Author's own elaboration

Analyzing cross-tabulations (please see Fig. 2.28, Fig. 2.29, Fig. 2.30 and Fig. 2.31 above), we see that with an increase in the frequency of watching movies per week, the choice of a movie is not made easier and the time spent on it does not become noticeably less. We can also follow the behavior that respondents who watch movies only once a week find it just as difficult to choose something to watch and spend 10 minutes or more. It would be possible to formulate the assumption that those who watch films less often should choose what to watch faster, since they have more space to choose (a larger volume of unviewed films) or because the need to watch a movie does not arise after a purposeful search for content, but after a random contact. However, research shows that in such a

situation, the choice still remains time-consuming and goes so far as to the fact that the complexity of the choice does not directly correlate with the amount of available or unviewed content. That is, the main reason for spending such time remains the lack of clear compliance of recommendations with the true wishes and expectations of users.

2.4.5 Interpretation and insights

So, after analyzing all the data, we can conclude that the key obstacle when choosing a film for viewing is the cognitive, not the technical side. Existing algorithms do not adapt to the mood of the user, unlike social recommendations, which in turn have a higher level of trust. Therefore, when developing the application, great attention should be paid to reading the emotional state of a person and maximally “to turn movies into an emotional factor. This can be implemented using movie tags, open comments, the ability to hide irrelevant recommendations, or the “function is not interested in” like Pinterest. Since the social factor is also quite important for the user, it is quite possible to try to implement the function “Soulmate” - pairing another user with similar preferences for the possibility of exchanging recommendations with real people. Also can be added the function “viewed recently” by other users, so the user will be able to see what was recently viewed by those to whom he subscribes. Although some users do not keep lists, the variability of ways of taking notes shows that users are looking for ways to do this and most of them are ready to record their views. The main pattern that follows the cut of all age categories is that everyone has the same pain. That is, the MovieCrush application is scalable not only for the younger generation, the audience is still segmented by age. The audience is also classified. The first probable segment of active moviegoers who want to share their thoughts and recommendations with others need deep social functions. The second category is people with a lack of time, they need a quick, high-quality solution. They need recommendations, top movies, quick reviews and minimal action in the app. The key quantitative data that weakens problem framing

is that most people only partially trust the recommendations of the platforms and therefore may be skeptical of the application initially. Further actions will be an in-depth study of the reason why some respondents (in general, people) do not keep their lists (inconvenient/no time/forget /do not see the point).

2.4.6 Implications for next steps

Based on the results of a quantitative study, it is possible to formulate a hypothesis that if mechanical algorithms are supported by "views" or preferences of subscribers/friends, then these recommendations will have more trust. Also, since the social factor is very developed, we should check the necessity and effectiveness of various social functions, such as chats, shared lists, "soulmate", etc. The study showed a list of basic functions that are the highest priority at the MVP stage - these are social recommendations, the availability of maintaining lists and the minimization of the time to find ways of high-quality recommendations.

In future tests, it will be necessary to analyze which types of recommendations are more convenient (separate page, tape, mark viewed by a friend near the film, etc.)

It is necessary to analyze which monetization model will be used, whether people are ready to pay for a subscription, which premium functions would potentially be of interest to them, you should also think through marketing development channels, understand the clear positioning of the application to form a brand, determine the methods of user retention, calculate the unit economy of the application (how much it will cost to attract 1 user), it is also planned to analyze the trial version of the site for "convenience" use using special Gazepoint equipment and legal analysis of legal aspects (contracts, use of databases, confidentiality of users).

Chapter 3. Solution Direction

Based on previously conducted research and analysis of the key needs and pains of potential users, a list of functionality will be created in this section, which will include the MovieCrush application

First of all, MovieCrush is a platform that allows users to find, share recommendations and save movies to lists through a well-built recommendation algorithm, the possibility of extensive social interaction and saving/sorting movies without wasting a lot of time. The key concept of MovieCrush is communication with other users and search for relevant movies, the application does not allow you to watch movies, it only provides key information about it

During the quantitative and qualitative analyses, the following problems were highlighted (see Table 8)

Table 8 User Pain Points, Evidence, and MovieCrush Solution Mechanisms. Source: Author's own elaboration

Pain / Insight	Evidence	Solution mechanism
Content tracking through notes (a universal option to cover pain)	37%	Ability to create different lists, make them private or public
Scattered lists on various services (saved in TikTok, IMDB, etc.)	interviews	Import lists, AI file partitioning function, name processing and automatic addition to the list viewed with editable

Complaints about recommendation algorithms	85% can't find a mood movie	Cross domain recommendation algorithm combined with AI
Low trust in recommendation algorithms	13% fully trust recommendations	Social recommendations, feed “Liked by your friends” with friends tags
Spend a lot of time searching for content	54% >10 min	User-friendly interface, availability of filters to search
Want to see friend lists	96%	User subscription

3.1 Core value logic

The key value that the MovieCrush application will bring to users is:

- saving time when choosing a movie by shortening steps (convenient interface, easy registration), quick search (filters) and structuring information (own lists and lists of friends in quick access in one place)
- high quality of choice due to appropriate recommendations and social function
- trust in recommendations due to social signals and open reviews

Also, MovieCrush will carry indirect value for streaming platforms, as the process of choosing a movie for viewing is facilitated, users will delay viewing less for later, accordingly, use streaming platforms more

3.2 Personalization logic

In order to provide users with the most relevant recommendations, the MovieCrush application will use the cross-domain AI recommendation system. A cross-domain system involves collecting data about a user's preferences by analyzing different types of sources, such as ratings, list analysis, genre preferences, friend activity, and other interactions with content. This approach will make it possible to read the user not only according to one certain indicator and better adapt to his interests. While AI will be used precisely for high-quality processing of information collected by the cross-domain algorithm through the processes of machine learning and forecasting probable content that the user may like. Also, to solve the problem of the call start at the initial login to the application, a small survey will be offered, in which the user must specify his favorite genres, the films he watched and wants to watch. In addition, it will be offered to import data from IMDB and other platforms through CSV files. Since a significant number of people keep lists of what has been viewed and what is going to be scratched in their own notes, the AI function of importing lists will be implemented, which, with the help of the selected divider (delimiter), will select the names of films and, with the help of AI, search the database and automatically add to a separate created list. Also, before saving, the user will be given the preliminary opportunity to view the list in order to be able to edit its composition

3.3 MVP scope

3.3.1 MVP features (must-have)

- **Accounting and security** (account creation, login and logout, password recovery, mail confirmation)
- **Main page** (Sort/filtration panel, "AI-recommendations" button, the only search term, the "Top 10 movies" block and other recommendation blocks)
- **User profile** (possibility to set avatar, nickname, view registration date, manage subscriptions, view statistics, view lists)

- **Lists** (adding in favorites, watchlist, watched, creating custom lists, the ability to make lists private, open or with limited access)
- **Language and localization** (language selection during registrations, ability to change language)
- **Personalization** (initial survey during registration, personalized recommendations by cross-domain AI algorithms, search filters)
- **Movie/series page** (description, poster, rating, awards, year of release, trailer, gallery, actors, streaming platforms, transition to platforms, transition to Tiktok by movie title tag, number of episodes/seasons in the series)
- **Ratings and reviews** (film rating, actor and director rating, comments, likes, ability to edit reviews, ability to fractional rating)
- **Search** (search for movies, series, TV shows, actors and directors)
- **Actors and directors** (profiles with general information, filmography)
- **Social functions** (viewing friends' ratings, subscribing/unsubscribing, distributing movies and lists, creating shared lists)
- **Soulmate function** (search for a user with similar preferences to yours, the ability to contact through MovieCrush, the ability to view the soulmate profile)
- **Challenges** (creating challenges with various tasks, the ability to track progress)
- **MovieCrush Wrapped** (annual viewing statistics, number of hours of viewing content, visual report, top genres, ability to share analytics and download in PDF)
- **Import data** (from IMDB and other platforms through CSV files)
- **Platform adaptability** (integration on mobile devices and computer version)
- **Instagram templates** (ability to create a beautiful picture (story) with a movie poster, name and user rating for sharing in social networks)

- **Comments/reviews** (hide spoilers in comments, anonymous comments - sometimes there are situations when you don't want to flaunt your opinion for various reasons - MovieCrush for the free release of emotions, but regardless of anonymity, the regulation of obscene content in the comments will be preserved)

3.3.2 POST-MVP features (nice-to-have)

- **Soundtracks on the movie page**

Integration with Spotify API.

A playlist with music (soundtracks) from this film appears on the film page. You can listen directly in the application.

This feature can be part of a premium subscription

- **Real-time movie screenings (Discord)**

When registering, the user can (if desired) bind his Discord.

If the user wants to watch the movie not by himself, he clicks the "Watch with someone" button.

The system is looking for other users who also want to watch this movie.

When there is a couple or group (up to 10 people), everyone receives an invitation to the voice channel in Discord, where you can communicate while watching (everyone watches the movie, synchronization is not provided)

3.4 Assumptions to test

Despite the already conducted research, there are still several assumptions that have been proven (see Table 9)

Table 9. Assumptions to Be Tested During MVP Development. Source: Author's own elaboration

Assumption	Risk if wrong	How to test
People will write reviews and rate movies	Without content from users, social features won't work	User activity analysis in MVP
Users are willing to import their lists from notes or other services	Import feature may not be necessary	Testing list import feature
AI recommendations, along with social cues, will increase confidence in recommendations	Users may not trust algorithms	AI vs AI+social recommendations A/B test
Users willing to pay for premium features	Monetization can be weak	Willingness-to-pay survey and premium features test
The "Soulmate" function (user with similar tastes) will be interesting	The function may prove unnecessary	MVP test and usage analysis
The most convenient social recommendation format	If the recommendation format is inconvenient, users	UX testing of different formats

(feed or friend activity marks on movie pages)	can ignore social recommendations	
Challenges and gamification increase engagemen	Users can ignore challenges	User participation analysis

Chapter 4. Business Model and Economic Justification

4.1 Business model logic

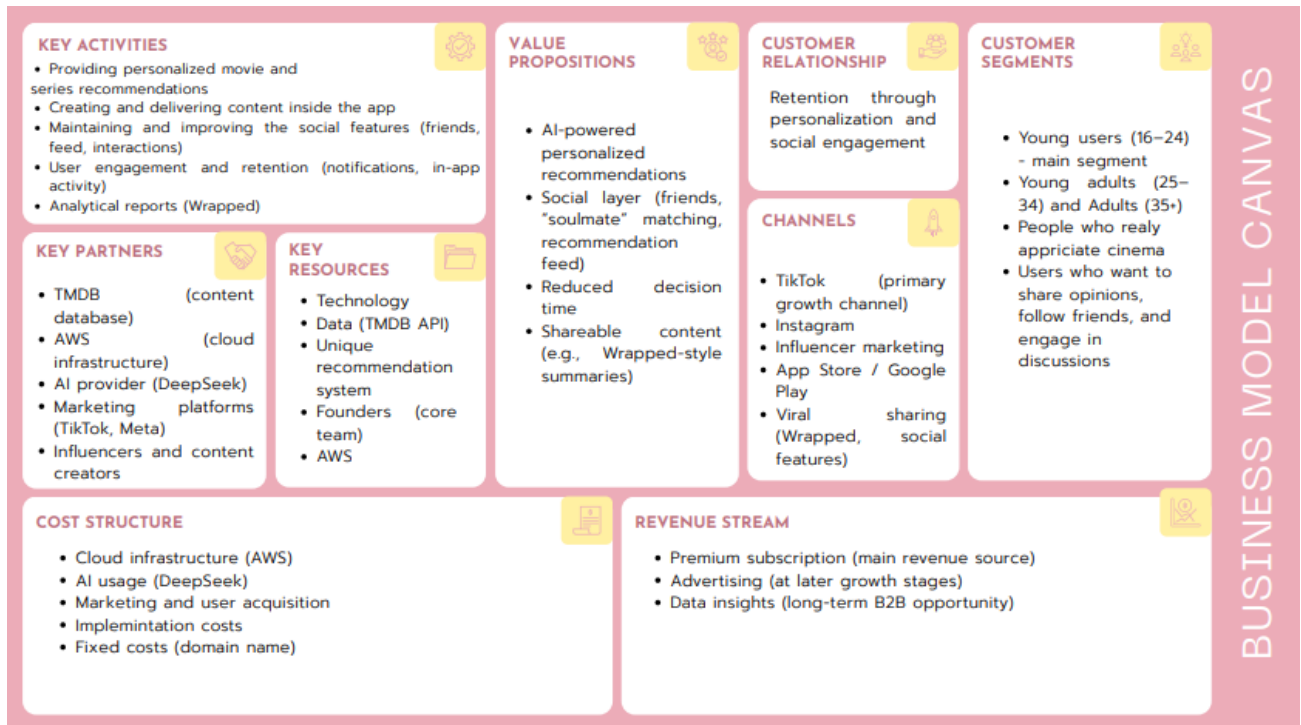


Fig. 4.1. Business Value Canvas. Source: Author's own elaboration

To fully understand the structure of the business, MovieCrush was developed by Business Value Canva (Fig. 4.1). So, as revealed in the previous sections, the key value of MovieCrush that it provides to users is to time up to find content to watch that will best meet their wishes. Currently, MovieCrush is implemented as an application. Monetization of values will take place in a hybrid form, which will make it possible to combine the most effective models and have several income streams

4.2 Revenue model and pricing assumptions

The main source of the application is a freemium subscription. This monetization model is preferred because it creates a low entry barrier and allows users to use the basic features of the

application for free, which will help attract not only new users who want to get acquainted with the product to begin with, but also the young insolvent segment and people who do not often watch movies, but still sometimes need help in searching or just want to follow the preferences of friends. A fast set of mass audiences is extremely important for MovieCrush because the large number of users in the system will allow you to accumulate a large amount of data to improve the social effect

The base version will contain the following functions:

- ability to create your own profile,
- possibility to sign,
- profile privacy settings,
- personalized recommendations
- creating movie lists with different levels of privacy and shared lists,
- ability to choose a language,
- search and evaluation of films/series,
- viewing pages of films/series, actors, directors
- ability to leave reviews
- hiding spoilers in comments
- ability to view other users' pages
- ability to subscribe to other users
- the ability to see recommendations from friends
- MovieCrush Wrapped
- Challenges
- opportunity import data with movie lists

Paid functions:

- Soulmate
- Ability to upload analytics to PDF
- anonymous comments
- Soundtracks on the movie page
- Real-time movie screens (Discord)
- Instagram templates
- Ability to disable advertising

With this breakdown of functions in the basic version, the user will receive all the functions available in the basic versions of competitors and even a little more (profile privacy, social functions, challenges and import of lists are partially implemented or are not available in most competitors)

The list of premium functions includes those that are not necessary, the user's pain will be completely covered without them, but their presence will improve the user experience

Two additional sources of income are considered advertising cooperation with various entertainment brands, as well as Audience Analytics Monetization by selling aggregated user data. In order to comply with the law, users will be asked for permission to collect data, users will be able to request access to the data or delete it. The privacy policy of the application will contain information about which data is collected, that it is used for analytics and can be shared with partners in aggregated form

Affiliate has not yet been considered as a monetization model because objectively large platforms will not be ready for cooperation, but potentially in a few years this type of monetization may be considered for implementation

4.2.1 Pricing assumptions

In order to understand market prices, competitor subscription prices were analyzed (Table 10)

Table 10. Competitor Subscription Prices. Source: Author's own elaboration

Competitor	Prices
Letterboxd Pro	469.99 UAH/year; 39.16UAH/month
Letterboxd Patron	2149.99 UAH/year; 179.16 UAH/month
TV Time	free
Moviebase Premium	733.99 UAH/year; 154.99 UAH/month; 2201.99 one pay
IMDbPro (indirect competitor)	6 614.55 UAH/year (1\$ = 44.10UAH)
Kinobaza	free

As we can see, the subscription price of competitors' applications fluctuates greatly. To determine the monthly cost of subscribing to a movie, consider three possible scenarios - the most optimistic, bad and standard conversion assumption for the number of users. Assumptions will be based on indicators as of 6-12 months after the launch of the application. Metrics will be counted at this very moment, since the first months after launch the audience is extremely unstable, the product is little known, algorithms and social functions work weaker

4.2.2.Metric calculation

The population of Ukraine is approximately 39.5 million people (Worldometer). According to survey data, on average, 17.5% of respondents watch content every day, so we will project this figure on the population of Ukraine and get 6.9 million potential viewers of films and series in Conservative scenario. To calculate Base scenario, we will take people who watch movies at least once and below,

which is 60.7% of respondents and 23.9 million potential viewers in Ukraine. For Optimistic scenario, let's assume that out of 39.9% of respondents who watch an average of 1 film/series per week, at least 5% will still use the application once a month, and then the number of potential viewers of films and series will be 25.7 million.

In the first year, the application will usually receive up to 0.5% of the market and about half of these users are active

$$\text{Active Users} = \text{Market} \times \text{Market Penetration} \times \text{Active Rate}$$

Conservative scenario: $6.9 \times 0.15\% \times 40\% = 4\,140$ users

Base scenario: $23.9 \times 0.3\% \times 50\% = 35\,850$ users

Optimistic scenario: $25.7 \times 0.5\% \times 60\% = 77\,100$ user

On average, a new app has a premium conversion rate of 2 to 5% of active users. Based on the prices of competitors, the preliminary cost of a MovieCrush premium subscription will be 170 UAH. According to the survey data (please see Fig. 4.2), we see that 40% of respondents are willing to pay from \$3 to \$4 per month, which in UAH equivalent includes the established 170 UAH for a subscription. Although the survey is limited by a “bubble” sample and the response in the survey does not necessarily reflect the willingness to pay in real life, this data can still partially serve as the basis for setting this subscription price. Are also considered a reduced subscription fee of approximately 150 UAH during the early stages of the app’s development, funded by grants. For more details, please see the “Subscription Cost Analysis” section below.

Якщо б преміум-підписка включала: відсутність реклами, AI-рекомендації, Soulmate-пошук, розширену статистику - за яку максимальну щомісячну ціну ви б розглянули її придбання?

 Copy chart

262 responses

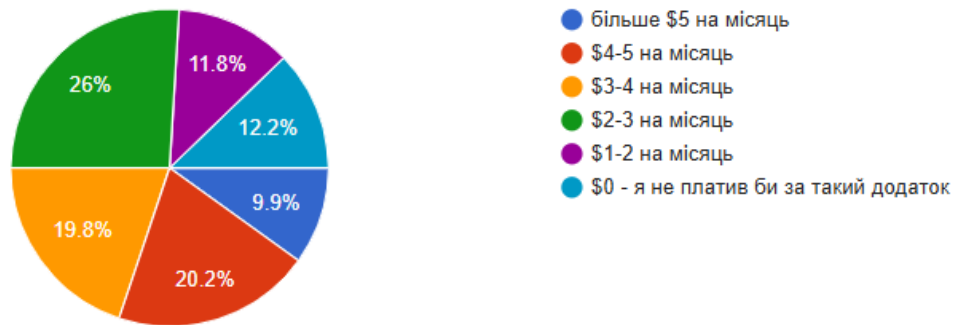


Fig. 4.2. Respondents' Willingness to Pay for MovieCrush. Source: Author's own elaboration

4.2.3 Calculation of funds from additional sources of income

For all calculations involving currency conversion, an exchange rate of 1 USD = 44.1 UAH was used

The formula $Revenue = Cost-per-impression * impressions/1000$ will be used to calculate advertising revenue

The average CPM price is \$0.1-\$1 for Banner Ads' and \$1-\$5 for Interstitial Ads'(App Radar)

The average number of ad impressions per person per day is 1-5 impressions

Let's calculate the income from both types of advertising for three scenarios

Conservative scenario: $4 * 1400.1\$impression30days/1000 + 4 * 1401\$impression30days/1000 = 136.62\$ (6\ 025\ UAH)$

**Base scenario: 35 850 0.5\$2 impressions30days/1000+*35 850 2.5\$2 impressions30days/1000= 6 453\$ (284 577 UAH)*

Optimistic scenario: 77 1001\$3 impressions30days/1000 + 77 1005\$3 impressions30days/1000= 41 634 (1 836 059 UAH)

Since the metrics are calculated as expected as of 6-12 months from the date of application implementation, the revenue from the sale of data will be quite low due to the low number of MAUs and lack of reputation. Accordingly, the expected monthly income will be below the average even in the optimistic version. It is assumed that in conservative basic and descriptive advertising will bring in \$100, \$150 and \$200 monthly, respectively

Table 11 Revenue Scenario Assumptions. Source: Author's own elaboration

Assumption	Conservative	Base	Optimistic
Monthly active users	4 140	35 850	77 100
Premium conversion	2%	3%	5%
Premium price	170 UAH	170 UAH	170 UAH
Monthly premium revenue	14 076 UAH	182 835 UAH	655 360 UAH
Ad revenue	6 025 UAH	284 577 UAH	1 836 059 UAH
Audience Analytics Monetization	4 410 UAH	6 615 UAH	8 820 UAH

Total monthly revenue	24 511 UAH	474 027 UAH	2 500 239 UAH
Total revenue per year	294 132 UAH	5 688 324 UAH	30 002 868 UAH

4.3 Cost structure and key cost drivers

Total costs will be divided into one-time costs for implementation, fixed and variable costs (see Table 12)

Since the MovieCrush project of two female students requires minimal costs, a full team will not be hired, it is possible to attract point specialists to solve deep issues. A reserve of funds will be allocated for these needs

Table 12 MovieCrush Cost Structure. Source: Author's own elaboration

<i>Item</i>		<i>Cost USD</i>	<i>Cost UAH</i>	<i>Notes</i>
Implementation costs				
Google Play Developer Account		25	1103	One-time fee
Lawyer consultation		200	10000	One-time
Backend consultant		200	10000	One-time
Development, design, content		0	0	Done by founders
<i>One time marketing:</i>				
Brand identity		150	6615	Logo + style
Marketing plan		150	6615	Ads strategy
Promo visuals		150	6615	App + social
Fixed costs				
Domain name		15	660	Yearly
Variable costs				
Tech nical costs	AWS (EC2, RDS, S3, etc.)	130	5730	Full infrastructure
	DeepSeek API	20	882	Recommendations

Marketing costs	Database	149	6570	TMDB (commercial use)
	Email newsletters	20	882	50k emails
	Pop-up notifications	10	441	In-app
	Data transfer	25	1102	API usage
	Tools & monitoring	20	882	For metrics analysis
	Support	0	0	Early stage (by founders)
	Social media content	300	13230	25–30 posts
	TikTok ads	300	13230	CPI $\approx$ \$0.75
	Influencers	400	17640	Partnerships

Implementation costs

Google Play Developer Account \$25 (1 103 UAH) - one-time fee for publishing and earning money from the application

Implementation, application design, logo, legal issues will be implemented independently, testing and initial content filling (recommendations, reviews, ratings) will be implemented by acquaintances

However, to avoid problems, one-time consultations will be held with two specialists - a lawyer and a backend consultant - approximately \$200 for each consultation (about 20 000 UAH for one consultation of a lawyer and one consultation of a technical specialist)

Marketing costs for the initial launch of the application (19 845 UAH):

- Brand identity (graphic implementation of an existing logo layout, general consultation) - approximately \$150
- Consultations on the advertising campaign strategy - \$150
- Promo images for advertising, social networks and Google Play - \$150

Fixed costs

The domain is about \$15 a year (even without creating a site, it will be necessary on the initial stages to save various policies, which is often required in the App Store and Google Play)

Variable costs

Basic user support and content moderation will initially be provided by the founders, in the future, with increasing traffic, employees with a salary of 25 000 UAH per month will be hired.

Server costs (with a basic MAU of +- 35 thousand users, per month) - \$374 (16 494 UAH)

- API - \$149 (use TMDB API for commercial purposes)
- AI - \$20 (DeepSeek)
- AWS Infrastructure - \$130
- Pop-up messages - \$10
- Email newsletter - \$20 (50 thousand letters per month)
- Traffic - \$25
- Analytics and technical services - \$20

Marketing - \$1,000 (44 100 UAH)

Monthly:

- Content for advertising campaign - \$300 (approx. 25-30 posts)
- Paid advertising on TikTok - \$300 (CPI for TikTok is about \$0.75, with a small budget we get +- 400 downloads)
- Collaboration with bloggers - \$400

Total costs for the implementation of the application and the first six months (since the number of UIA users is forecasted at 35 thousand as of this period):

Implementation costs 40 948 UAH

Fixed costs 660 UAH

Variable costs 98 960 (server costs) + 264 600 (advertising costs for six months) = 363 560 UAH

Total for the first half of the year: 405 168 UAH

All financial cost allocations are assumptions and are made for the general understanding of the costs of a startup in the future. When implementing the application, a change in this economic structure is expected to be possible. To better visualize the projected revenue distribution and implementation cost structure of the MovieCrush platform, the following diagrams were developed (see Fig. 4.3).

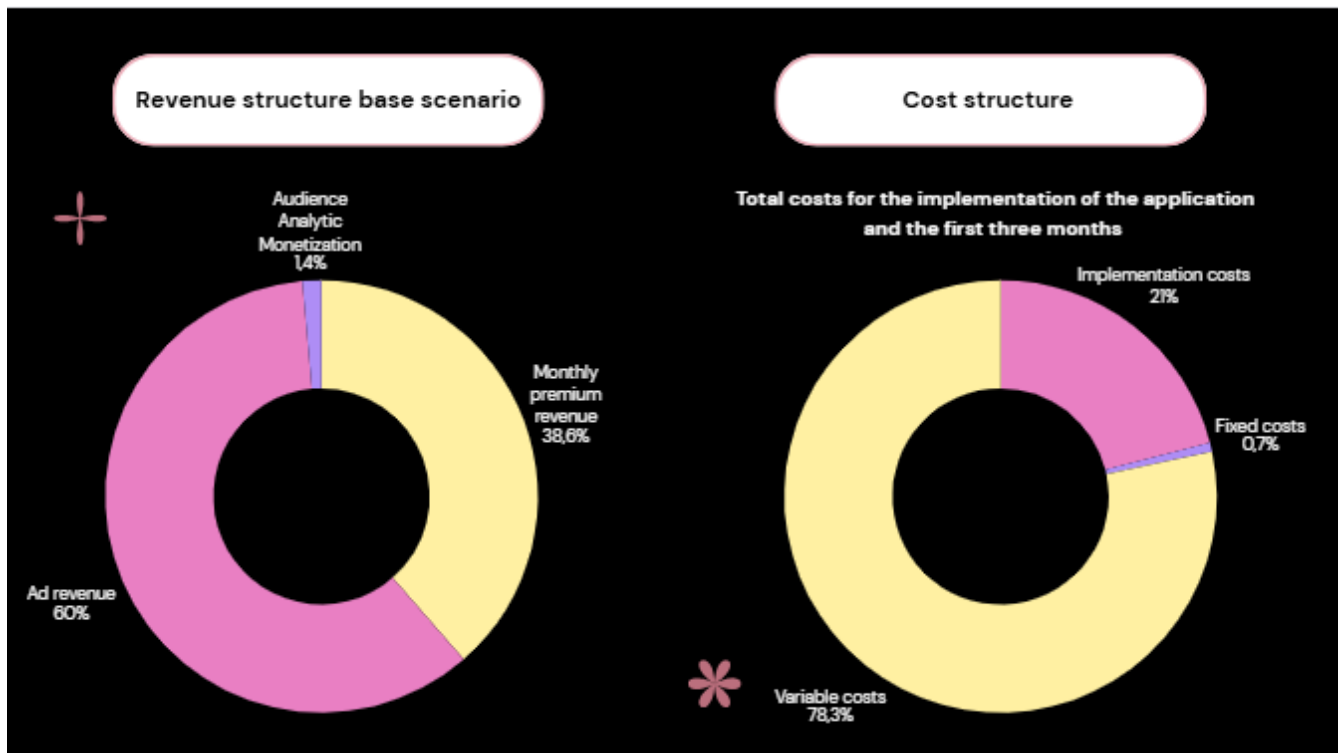


Fig. 4.3. Projected Revenue and Cost Structure. Source: Author's own elaboration

Key cost drivers

MovieCrush Wrapped and Challenge features can be the main cost drivers, as they will help the user distribute the product and invite friends, potentially increasing the number of users and accordingly variable costs

4.4 Unit economics and break-even logic

ARPU

Average revenue per user = Total monthly revenue/MAU

$474\,027 / 35\,850 = 13.2 \text{ UAH}$

*The significant gap between ARPU and the subscription price indicates that the app will generate most of its revenue through advertising and the sale of converted user data

CPP

Cost per paying user = CPI/ Premium conversion

$$33.075/3\% = 1\,103 \text{ UAH}$$

*CPI TikTok = 0.75\$ (33.075 UAH)

Contribution margin

Contribution margin = Revenue per user-Variable cost per user

$$474\,027/35\,850 - 60\,594/35\,850 = 11.5 \text{ UAH}$$

*Variable cost was taken for one month with the calculation of the number of users of the base scenario as of approximately 6 months after the application launch, since in the first month the number of users in the application will still be low

LTV for paying users

LTV= ARPU/churn

$$170/0.08 = 2\,125$$

* Average revenue per one paying user will be cost of subscription.

Also, analyzing the metrics, one of the indicators of the potential success of the startup is $LTV > CPP$, which we can clearly see in the calculations above. Since the application follows a freemium model,

the comparison is performed for premium subscribers rather than for all users. It is also important to note that the CPP and LTV calculations were based on subscription revenue alone, without taking into account additional sources of income

Break-even logic

Break even paying user = Total costs/Net revenue per 1 paying user

$405\,168/170 = 2\,384$ users (for half a year)

$60\,594/170 = 357$ users

For MovieCrush to cover all costs in the first six months, it needs 2 384 paying users as of month 3, and in order to cover all costs monthly, it needs 357 paying users (which is half the expected paying users in the base scenario)

In general, the analysis of Break even logic shows that the implementation of MovieCrush does not require a significant influx of users immediately, also all costs are quite moderate and realistic. Considering that the application will receive income not only from users, but also from other sources, reaching the break-even point becomes even more realistic and faster. Thus, the application is characterized as potentially attractive for investment because it has a sustainable business model with a quick break-even point in the early stages of the project due to the low level of operating costs

4.5 Sensitivity and risk considerations

For sensitivity analysis and risk considerations, the impact of changing the conversion rate and user acquisition cost on revenue and breakeven point speed will be analyzed

If the premium conversion rate in reality corresponds to the conservative scenario, then the cost per paying user (CPP) will be 1 654 UAH, which is almost 1.5 times increased to the previous value, but still $LTV > CPP$

Analyzing revenue, at a conversion of 2% Monthly premium revenue will drop from 182 835 UAH to 121 890 UAH

If the conversion rate in reality corresponds to the optimistic scenario, then the cost of acquiring one user (CPP) will be 662 UAH

Table 13 Unit Economics Sensitivity Scenarios. Source: Author's own elaboration

Metric	Base Value	Conservative scenario	Optimistic scenario
CPI	33.075	33.075	33.075
Premium Conversion Rate	3%	2%	5%
CPP (UAH)	1 103	1 654	662
MAU	35 850	35 850	35 850
Monthly Premium Revenue (UAH)	182 835	121 890	304 725
LTV vs CPP	$LTV > CAC$	$LTV > CAC$	$LTV > CAC$
LTV (per paying user)	2 125	2 125	2 125

Unit profit	278.5	217	299
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With an increase in marketing costs of approximately 20%, the cost of acquiring one user will be 73.8 UAH, which is still below the paying user LTV. As for Break even logic, with an increase in marketing costs, the total costs will increase to 458,088 UAH and in order to break even, you will need to have 2,696 paying users for the first half of the year (and then 409 monthly subscribers). This target remains quite possible, since the base conversion rate is 3%, i.e. 1 075 users per month.

Table 14 Impact of Increased Marketing Costs on Break-even Logic. Source: Author's own elaboration

Metric	Base Value	New Value	Change (%)
Marketing Costs (UAH)	44 100	52 920	20%
Break-even	2 384	2695	12%
Break-even per month	357	409	13%

As a result, we see that increasing the cost of user acquisition does not significantly affect the economic performance of the application, conversion churn is also not a critically sensitive parameter and its change will not have a driving effect on the monetization of MovieCrush.

Subscription cost analysis

In addition, a more in-depth analysis of the subscription cost calculation was conducted. The assumptions made regarding the subscription to MovieCrush based on the average subscription cost of global competitors and the willingness of a certain percentage of respondents to pay this amount may not fully correspond to reality. Since there are no paid local competitors, in order to refute the

assumption, the prices of local streaming platforms were analyzed, guided by the logic that the product for viewing that the user will receive on these streaming platforms is more valuable and “tangible” than the recommendations received, and therefore the subscription to MovieCrush should be lower than to streaming platforms. The three most popular streaming services in Ukraine were taken for the analysis - Megogo, Sweet TV and Kyivstar TV. Examples of premium subscription pricing models implemented by competing streaming services are provided in Appendix A (see Fig. A14).

Minimum price per month

Megogo: 449 UAH

Sweet TV: 199 UAH (I choose tariff M, since tariff S offers TV channels and an insufficient base of films)

Kyivstar TV: 120 UAH (or 0 UAH for Kyivstar users)

As we can see, the analysis of the prices of streaming platforms does not give one clear limit. The prices for packages differ because the content of the minimum package of each streaming is also different. Currently, the current price of a MovieCrush subscription is cheaper than most of the analyzed streaming services, but more expensive than the basic solution

We will also consider an alternative scenario of reducing the cost of subscription. Grant funds will be involved to calculate the maximum reduction in the cost of subscription without losing profit.

Two most suitable grant programs were found for IT startup businesses. This is a grant for your own business (VINCOS) and grant support from USF (Ukrainian Startup Fund).

Table 15 Grant Programs Relevant to MovieCrush. Source: Author’s own elaboration

Name	Grant for own business	Grant program for startups
Who gives	State (government of Ukraine)	Ukrainian Startup Fund (with support from WNISEF)
Amount	50 000 - 75 000 UAH (without hiring employees)	\$25 000 - \$50 000 (1-2 million UAH)
Business type	Small business	Startup (innovation, technology)
Who is given	Sole proprietors / people opening a business	Startup teams (can be an LLC or a team)
Scope	Any (coffee shop, salon, services, online)	IT, AI, fintech, edtech, biotech, media, etc.
Stage	Idea / start of a small business	Early stage of a startup
Deadlines	According to the business plan - up to 12 months	According to the business plan - up to 12 months
Conditions	work for at least 3 years pay taxes	innovative product scaling potential team
Steps to receive grant	business plan application interview	application deck / product description

		expert assessment pitch deck idea
What remains for us to do	Applications + interview	Application + receive expert assessment
Limitations	Restrictions on the use of funds	High competition, strict requirements and selection

Analyzing grants, the project already ready to submit applications and undergo further interviews to receive money. Considering the scenario of receiving a grant from the state in the amount of 75,000 hryvnias. According to the conditions, the money can be spent according to the following structure (categories suitable for MovieCrush)

- purchase of equipment, furniture, technology - 100% of the grant amount;
- purchase of licensed software, livestock and poultry, aquaculture facilities, perennial plantings, seedlings, seeds, raw materials, materials, goods and services related to the implementation of the business plan - up to 50%;
- marketing and advertising services - up to 10%;

That is, using the grant, the cost structure for the first half of the year will change as follows (Table 16)

Table 16 Cost Structure Under the Grant Scenario. Source: Author's own elaboration

	Base costs	Grant amount	Alternative scenario costs
Marketing	264,600	7,500	257,100

DeepSeek API			
Database	(20+149+10+2		
Email newsletters	0+20)*6= \$1,314	37,500	20,448
Pop-up notifications	(UAH 57,948)		
Tools & monitoring			
Laptop equipment for customer support and implementation of activities covered by co-owners	0	30,000	
Other costs	82,620	0	82,620
<i>TOTAL</i>	<i>405,168</i>	<i>75,000</i>	<i>360,168</i>

At these costs, to break even in the first six months with the number of users in the base scenario, MovieCrush's subscription should be around 150 UAH (Table 17)

Table 17. Subscription Price Reduction Under the Grant Scenario. Source: Author's own elaboration

<i>COS</i>	<i>Subscription</i>	<i>Paying users per 6 month</i>
405 168	170	2 384
360 168	151	2 384

To implement an alternative scenario with grants, it is planned to apply not only for the grant presented in the calculated scenario, but also for a grant from the USF fund, and other existing suitable grants. The USF fund grant is more likely to be issued for already young products that are functioning a little, so if MovieCrush does not pass the first time, after half a year of operation it is planned to apply again, with a more improved application, a different cost structure and the results of the first half of the year. Thus, after the end of the funds from the first round, after half a year the subscription cost will either increase or be covered by a new grant

Chapter 5. Market Potential and Growth Logic

TAM (Total Addressable Market)

To determine the Total Addressable Market, it was decided to focus on the global number of people who regularly watch movies. The number of Netflix users as of 2026, at least 335 million paid users (Media League), there are also hundreds of millions of trough users in Disney+, Prime Video, Max, Hulu. It is important that in the category of TAM, not only those who subscribe, but potentially everyone who watches movies, so the potential number can be +1 billion users. Calculating bottom up TAM we multiply ARPU to average potential number of users we will have $13.2 * 600 \text{mln} = \pm 8$ billion \$ per year

SAM (Serviceable Addressable Market)

Since MovieCrush is only a startup, initially it will develop only on the Ukrainian market and European market in future, so for the purpose of calculating SAM, we should geographically limit TAM. So we weed out part of the population according to behavioral characteristics. In the previous section, we identified 6.9 million potential viewers of films and series in Ukraine and around 740 million of Europe population. 747 mln will be an indicator of the Serviceable Addressable Market, that is, a definition of the market that MovieCrush can really serve

SOM (Serviceable Obtainable Market)

To determine the share of the Serviceable Obtainable Market, let's take the calculated figures of the base scenario from the previous section - 35 850 users

5.1 Initial target segment

The initial market segment on which MovieCrush should to focus from the very beginning is a young audience aged 15 to 25 who are quickly picking up trends, and in general are already solvent and moviegoers who often watch movies. It is these groups of people who are most likely to be quickly encouraged into the new social application and begin to develop it

5.2 The scaling logic of Moviecrush

Stage 1

Initially, the application's advertising campaign will be aimed at Generation Z, that is, a young category of people and deep movie fans. Engagement will take place through advertising of the application on TikTok and Instagram, these social networks are currently the most popular among the Initial target segment. Cooperation with influencers, well-known Ukrainian bloggers or stars to spread product information is also a good step. Targeted advertising on various platforms will be used to cover the category of people who love cinema. A MovieCrush recommendation will appear when the user uses keywords such as movie, movie review, trailer, series, review, IMDb and others. Also, at the initial stages, the Social sharing effect will be encouraged as much as possible, when users bring their friends on their own, while receiving certain “awards, such as a free subscription for a week

Stage 2

The next stage after reaching Generation Z and movie lovers, the marketing company will target the older generation. This step-by-step audience outreach approach is quite effective, as the loyalty of the younger generation, openness to new products and a penchant for experimentation will allow MovieCrush to be filled with its initial user base and content, so the older generation will not come into “empty space”. Since the older generation has clearer requirements for functionality, is more

meticulous and strives for the presence of formed content and product value, later involvement of this category will have greater commercial efficiency

People aged 30+ are more likely to use Facebook, watching movies on YouTube. Therefore, after gaining a certain reach, advertising on these platforms will be launched among the Initial target segment. If in the case of the younger generation the emphasis will be on trends and “hype”, then for the older generation clear advantages will be shown as saving time, convenience in finding and saving movies. It is also possible to use social confirmation, since the application will already be used by a young audience.

Stage 3

The third stage will be a mass market takeover and the goal to make MovieCrush recognizable as much as possible so that most Ukrainians hear about it. Global marketing collaborations will be used for this. At this stage, the successful preliminary involvement of a young and older category of people is expected, as evidenced by the presence of a stable number of MovieCrush users. This will make it possible to use a wider budget for advertising. For the purpose of global massaging, partner integrations with cinemas of Ukraine and local streaming platforms such as Megogo or Kyivstar TV will be used. Cooperation in the form of mutual exchange of promo codes is envisaged (when buying a subscription from MovieCrush, you receive a promo from Megogo or to the cinema, and vice versa when buying a subscription from Megogo or, for example, exchanging points for a Planeta Kino app, you receive a promo code from MovieCrush. This advertisement is as targeted as possible and will not only increase trust in the product, but also attract users through the established ecosystem of film lovers

Since MovieCrush is a social platform, minimal awareness of at least the existence of the product is important, because the greater the recognition, the more people. If the brand is already

familiar, it will be easier to convince people to start using it or to buy a subscription when people have already heard about the product, they have less fear of something new. The psychological effect will work, if MovieCrush is everywhere, probably everyone uses it, people will be fascinated by the curiosity of what MovieCrush is.

For this purpose, the use of mass marketing in public places is envisaged. MovieCrush's advertising will be placed on billboards, in cinemas, the branding of the metro public transport car will be carried out, so people will feel the constant presence of MovieCrush in their lives. This strategy will ensure the strengthening of the market position of products and the potential to enter the international market

5.3 Growth logic

The main growth drivers for MovieCrush are the network effect when each user will independently create content for the application. Another key driver is Social sharing, which will be encouraged through certain "rewards" and challenges. Also, a unique algorithm of personalized recommendations will contribute to the return of users

5.4 Constraints to growth and adoption

The key limitations of growth and adoption of the application can be a low percentage of returns and conversions from subscribers. New applications are often forgotten and new applications are constantly trusted to pay for money. To reduce this restriction, frequent push messages will be used to remind you to search for a movie or to ask you to leave a recommendation in the application.

Another limitation can be the cold start when users launch the application without recommendations. This problem will be partially eliminated with the help of familiar founders who will

partially fill the gaps and be the first active users. Artificial filling with recommendations (from open sources will also be used

Also, the presence of strong and well-known competitors can be a limitation. This limitation can be further developed with the help of various loyalty programs, localization and clear emphasis on the benefits of MovieCrush

Chapter 6. Implementation and Launch

This section describes the steps of the direct implementation of the application. Currently, MovieCrush is at an early stage of the application, the relevance of the problem and the relevance of the idea have been fully analyzed, the contours have been analyzed, the prioritization of functions has been done, the monetization model has been defined and calculated (see Fig. 6.1). As for the technical side, access to the account has been physically implemented, there is a user page, a page for films, series, actors and directors. List creation functions have been implemented, you can leave reviews, there is Soulmate function and MovieCrush Wrapped, there are personalized AI recommendations. In the near future, the Challenges, Import data , Platform adaptability and Instagram templates functions will be implemented.

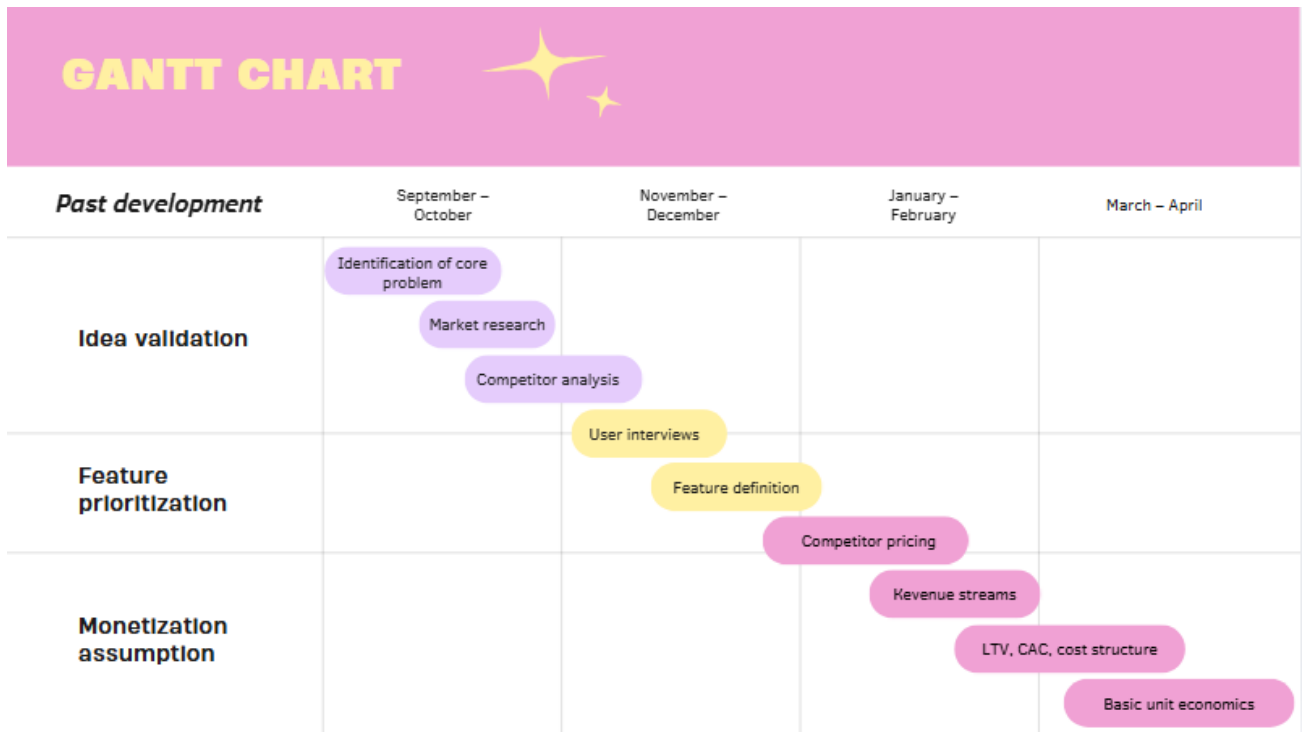


Fig. 6.1. Current Stage of MovieCrush Development. Source: Author's own elaboration

A plan for further implementation of the application is also presented (see Fig. 6.2). After the defense of the diploma, external testing of the application (which will include both testing the technical side, allowing a limited number of people to physically use the application, as well as checking the UX design with the help of Gazepoint), hiring a marketing agency, legal registration of the application, preparation and application for grants, search for additional financial resources and full launch of the application on the Play Market are planned.

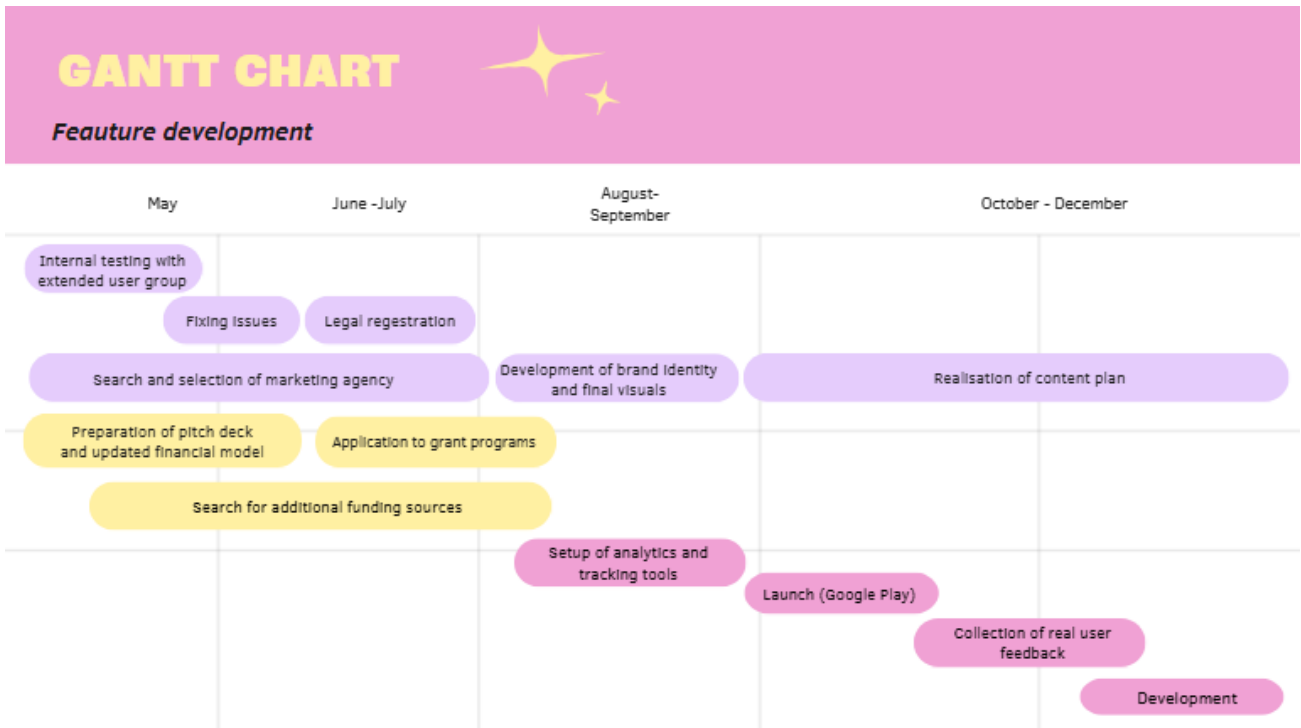


Fig. 6.2. MovieCrush Implementation Roadmap. Source: Author’s own elaboration

In general, the roadmap demonstrates a completely realistic product launch plan

A matrix of responsibility distribution between the two co-founders is also presented (Fig. 6.3), where technical tasks are the responsibility of Anastasiia Syvak, and all others (economic, analytical, legal and marketing) - of Anepska Veronika.

RESPONSIBILITY MATRIX		Name	Veronika	Nastya
	1	Development	I	R
	2	Fixing issues	I	R
	3	Internal testing with extended user group	R	A
	4	Collection of real user feedback	R	A
	5	Setup of analytics and tracking tools	A	R
	6	Preparation of pitch deck and financial model	R	A
	7	Application to grant programs	R	I
	8	Search for additional funding sources	R	I
	9	Search and selection of marketing agency	R	A
	10	Development of brand identity and visuals (R - Marketing agency)	A	A
	11	Realisation of content plan (R - Marketing agency)	A	A
	12	Launch (Google Play)	A	R

Fig. 6.3. Responsibility Matrix for MovieCrush Co-Founders. Source: Author's own elaboration

Since this roadmap shows a plan of action until the full launch of the product, metrics for tracking success cannot be clearly defined at this time.

Chapter 7. Conclusion

Consequently, the main goal of this work was to identify, analyze and eliminate the key problems that people face when searching for movies to watch. For this purpose, the problem of searching for content on streaming platforms was analyzed, key market trends were identified and secondary research was conducted. The main platforms' competitors were also analyzed and a comparison of functions, the breadth of available content and the complexity of registration was conducted. Primary research was conducted to further confirm the assumptions. However, the research has certain limitations due to the relatively small number of respondents and their limitations in terms of segments, as a result of which the data obtained require additional verification in real conditions. The key insight is that the root of the problem of spending a large amount of time searching for content is not the great diversity and variability of content, but rather the low quality and relevance of recommendation algorithms. After that, the MovieCrush product was developed, the concept, functionality and value that the application brings were determined. A business model was developed and calculations of key metrics were performed. The application implementation path is created, the areas of responsibility of the co-founders are described, and the launch strategy and further development steps are generally described.

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APENDIX A

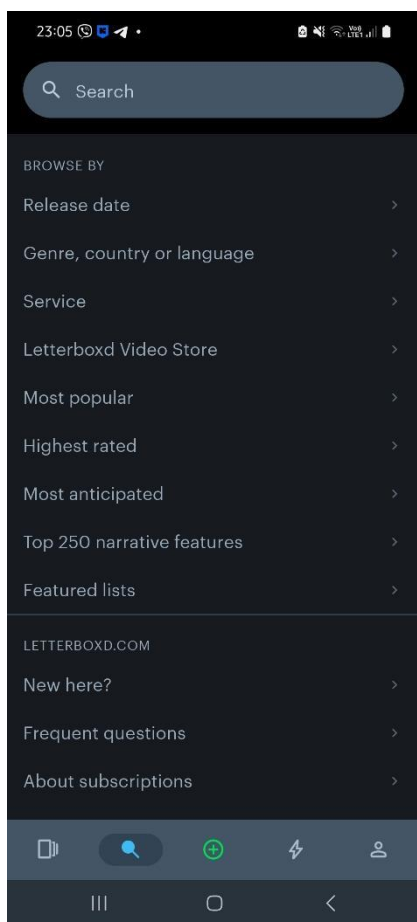


Fig.. A1. Filtering interface in the Letterboxd application. Source: Letterboxd. *Letterboxd*, letterboxd.com.

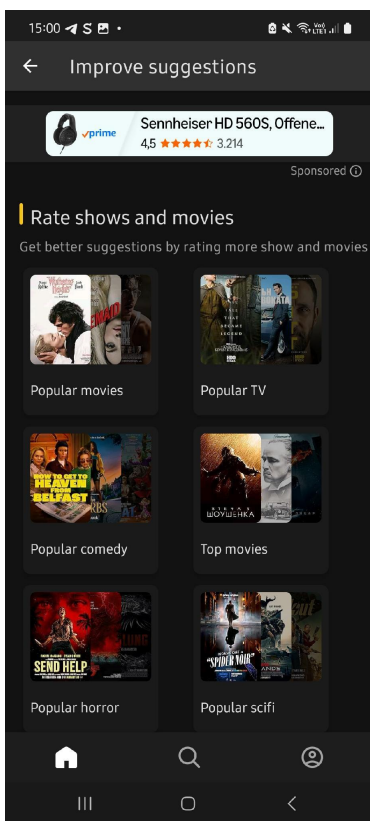


Fig. A2. Personalized recommendation categories in the IMDb application interface. Source: IMDb. IMDb, www.imdb.com

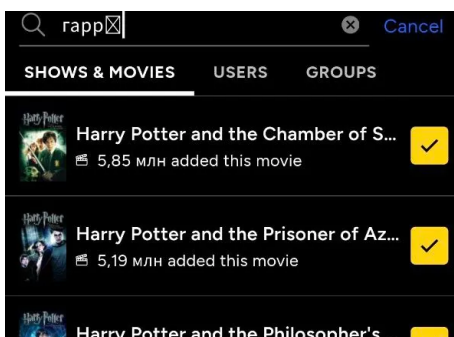


Fig. A3. Search and discovery interface in the TV Time application demonstrating limited Ukrainian-language support. Source: TV Time. TV Time, www.tvtime.com/ru/show/279049

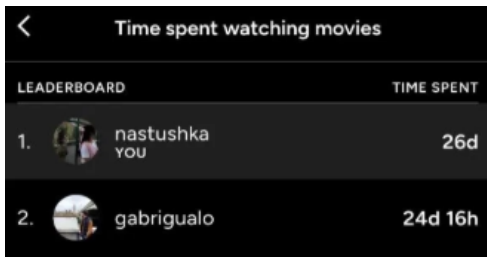


Fig. A4. Competitive leaderboard and gamification features in the TV Time application.

Source: TV Time, www.tvtime.com/ru/show/279049



Fig. A5. Poster customization and visual content presentation in the TV Time application.

Source: TV Time, www.tvtime.com/ru/show/279049

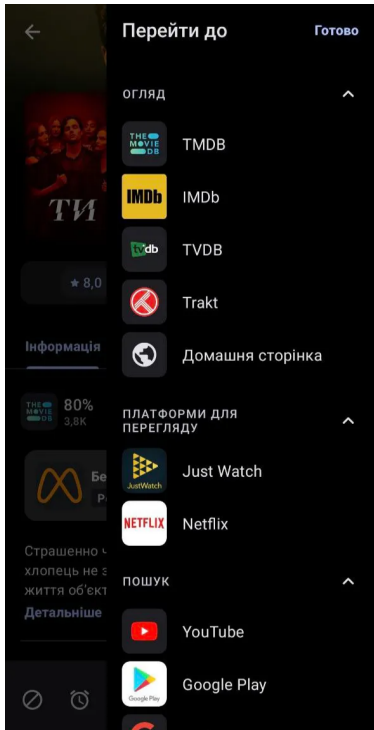


Fig. A6. Integration with external movie databases and streaming services in the Moviebase application. Source: Moviebase. Moviebase, moviebase.app.

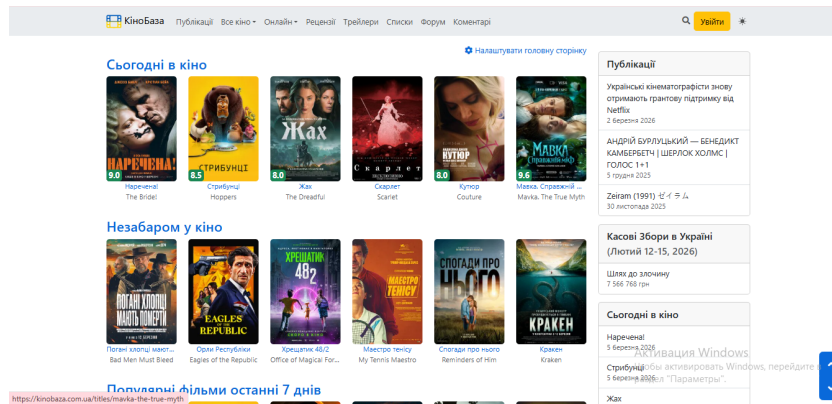


Fig. A7. Home page interface of the Kinobaza application.

Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

Купити легально

☐ Будь-який сервіс

☐ Доступно в itunes з українською аудіо доріжкою
☐ Доступно в itunes з українськими субтитрами

☐ Доступно в rakuten з українською аудіо доріжкою
☐ Доступно в rakuten з українськими субтитрами

☐ Доступно в netflix з українською аудіо доріжкою
☐ Доступно в netflix з українськими субтитрами

☐ Доступно в playmarket з українською аудіо доріжкою
☐ Доступно в playmarket з українськими субтитрами

☐ Доступно в takflix з українською аудіо доріжкою

☐ Доступно в apple tv+ з українськими субтитрами

☐ Доступно в sweet з українською аудіо доріжкою
☐ Доступно в sweet з українськими субтитрами

☐ Доступно в amazon prime з українською аудіо доріжкою
☐ Доступно в amazon prime з українськими субтитрами

☐ Доступно в bluraumania з українською аудіо доріжкою

☐ Доступно в тегого з українською аудіо доріжкою
☐ Доступно в тегого з українськими субтитрами

Fig. A8. Localization and streaming availability filters in the Kinobaza platform. Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

Мій профіль

Статистика 2025

Перегляну пізніше

Мої списки

Мої серіали

Календар серіалів

Непереглянуті епізоди

Останні переглянуті епізоди

Рекомендації

Оцінки друзів

Оцінки схожих користувачів

Стрічка

Налаштування

Вийти

Fig. A9. User profile interface in the Kinobaza platform. Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

Fig. A10. Viewing statistics and activity tracking interface in the Kinobaza platform. Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

оцінка	
кінобаза	моя
8 (25)	☆ Оцінити
6.8 (19)	
6.8 (16)	

10 - Найкращий
9 - Крайний
8 - Якісний
7 - Добре
6 - Нормально
5 - Пiде
4 - Ну такє
3 - Поганий
2 - Жахливий
1 - Дно
Видалити оцінку

Fig. A11. Tracking and private list management features in the Kinobaza platform.

Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

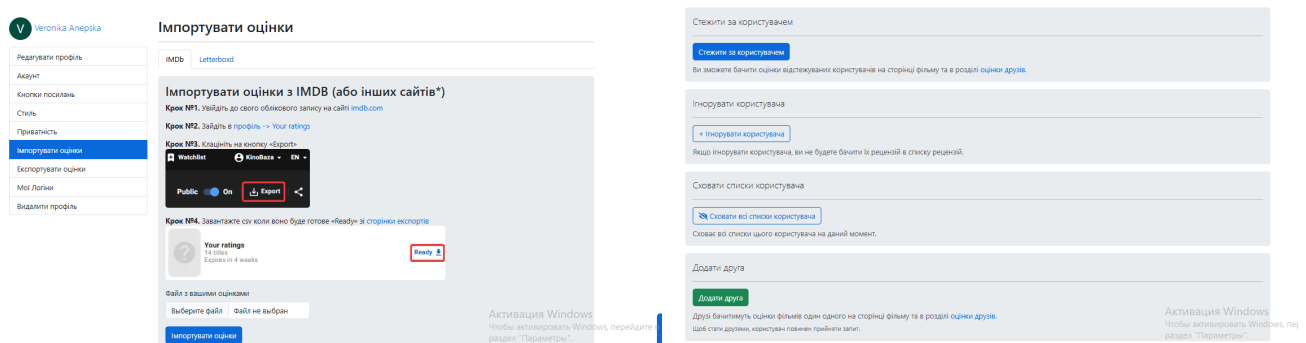


Fig. A12. Import, export, and data management features in the Kinobaza platform.

Source: Kinobaza. Kinobaza, kinobaza.com.ua/movies

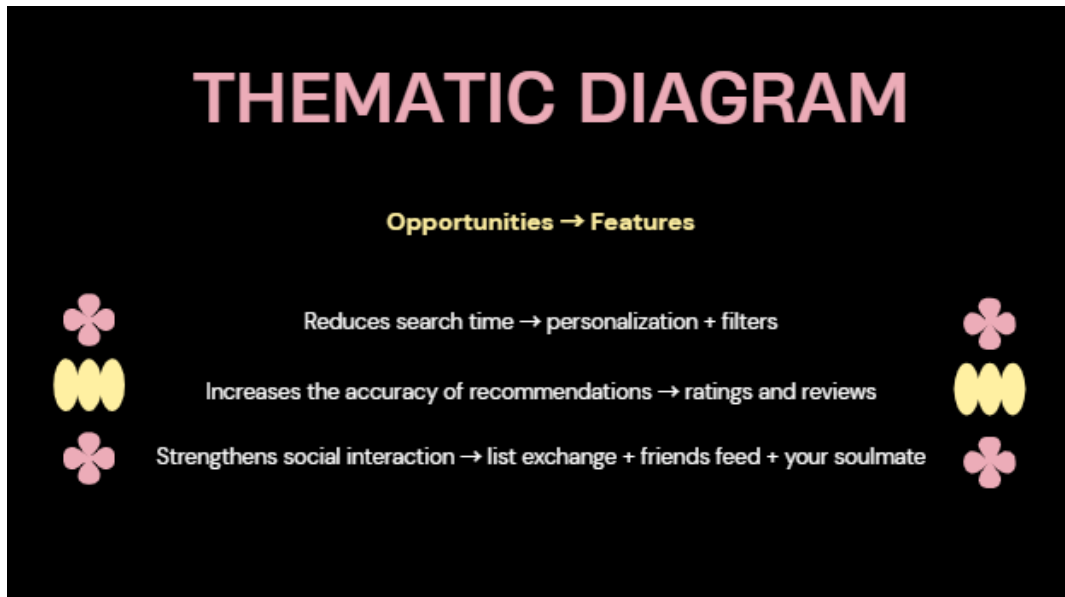


Fig. A13. Thematic diagram illustrating the relationship between identified user opportunities and proposed MovieCrush features. Source: Author's own elaboration

The figure displays three mobile application interfaces for subscription services, each showing different pricing tiers and content offerings.

Megogo (megogo.net): The interface shows four subscription packages. The top two are 'MEGOPACK Y' (480 channels, 16000+ films, 449 грн/30 днів) and 'MEGOPACK' (480 channels, 16000+ films, 99 грн/7 днів²). The bottom two are 'Оптимальна' (445 channels, 11500+ films, 49 грн/7 днів³) and 'MEGOPACK N+S' (480 channels, 16000+ films, 449 грн/30 днів⁴). All packages include a 'Підключити' (Subscribe) button.

Sweet.tv (sweet.tv.uk): The interface shows three subscription tiers: 'S' (від 49 грн/міс), 'M' (від 199 грн/міс), and 'L' (від 259 грн/міс). Each tier has a 'Підключити' (Subscribe) button and a 'Спробувати за 1 грн' (Try for 1 грн) option. The interface also displays the number of channels (301, 383, 394) and a 'Порівняти' (Compare) button.

Kyivstar TV (tv.kyivstar.ua/ua): The interface shows two main subscription categories: 'Сімейна' (Family) and 'Преміум HD'. The 'Сімейна' package includes 390+ channels and 18 000+ films, priced at 120 грн/міс. The 'Преміум HD' package includes 430+ channels and 20 000+ films, priced at 150 грн/міс. Both packages include a 'Підключити' (Subscribe) button.

Fig. A14. Subscription pricing structure.
 Source: Megogo. Megogo, megogo.net.
 Source: Sweet.tv. SWEET.TV, sweet.tv/uk.
 Source: Kyivstar TV. Kyivstar TV, tv.kyivstar.ua/ua.