"How viewing experience drives moviegoers on over the top platform: Investigating the patronized intention"

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BUSINESS PERSPECTIVES

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HOW VIEWING EXPERIENCE DRIVES MOVIEGOERS ON OVER THE TOP PLATFORM: INVESTIGATING THE PATRONIZED INTENTION

Abstract

The emerging market of over the top (OTT) streaming platform has evolved the movie industry to a new challenge. Providing moviegoers with a good viewing experience is critical for success in the highly competitive OTT market. This study aimed to examine the antecedent of the viewing experience in the context of the OTT platform and the mediating role of viewing experience toward behavioral intentions in Indonesia. In conjunction with the viewing experience, this study also includes social media exposure and fear of missing out (FOMO) to predict behavioral intentions. PLS-SEM method was used to analyze the empirical data gathered through purposive sampling. A total of 438 eligible samples were obtained through a questionnaire distributed online. The results indicate that viewing experience is mainly influenced by movie attributes. Viewing experience also mediates behavioral intentions with an R-squared value of 0.629, indicating a strong effect. The theoretical and managerial implications of the study results are discussed. The study also aimed to ascertain how sound viewing experience, social media exposure, and fear of missing out predicts the intention to recommend movies, intention to recommend platforms, and intention to continue subscribing. Lastly, this study assessed which antecedent of viewing experience has the most significant impact on forming a good viewing experience.

Keywords	movie experience, movie attribute, streaming, marketing, perceived value, Indonesia
JEL Classification	M10, M16, M31

INTRODUCTION

The emerging market of over the top (OTT) platform makes movies more accessible anytime and anywhere. Therefore, it is important to understand the viewing experience in this new form of entertainment. Nowadays, when moviegoers watch movies, they can also drift away from reality as if they were dragged into the movie, which affects them emotionally (Piazza, 2010). Lee et al. (2016) captured this new phenomenon by proposing a research model to assess movie satisfaction cognitively and affectively.

The experience of watching movies in cinemas is different from watching them on the OTT platform. These OTT platforms provide lots of movie lists that moviegoers can choose to watch anywhere and at any given time, unlike cinemas that only allow moviegoers to watch certain movies at a specific timeline. This led to a change in the movie consumption behavior in the OTT platform. For instance, Panda and Pandey (2017) found that the OTT platform encourages moviegoers to do what is referred to as "binge-watching," which is defined as "watching three or more episodes of a TV series in one sitting" (Deloitte, 2015). OTT platforms allow viewers to control and enjoy on-demand

content at their convenience. Viewers can also adjust their volume, brightness, replay certain parts of the movies, and many more features that cannot be achieved at the cinema. Hence, many factors affect the experience of watching movies on OTT platforms. Unfortunately, not many studies have discussed these factors. Previous studies only examine the antecedent of experience in the context of the cinema (Mehmetoglu & Engen, 2011; Hosany & Witham, 2010; Oh et al., 2007; Lee et al., 2016). There is a lack of evidence to explore the antecedent of moviegoers' viewing experience in the context of OTT platforms.

This study examines the mediating role of viewing experience (VE) in behavioral intentions. More specifically, the intentions could be divided into three categories, namely, intention to continue subscribing (ICS), intention to recommend movies (IRM), and intention to recommend platforms (IRP). Intentions were divided into three categories because the streaming platform is an entirely new business model. It is a collaboration between the OTT platform as the streamer that delivers its original movies and the third-party content provider that delivers non-original movies. This study also adds fear of missing out (FOMO) and social media exposure (SME) as the antecedent of IRM, IRP, and ICS.

This is the first study that uses viewing experiences as the mediating role to three behavioral intentions, namely IRM, IRP, and ICS. Three antecedents predict viewing experiences. These antecedents are platform ease of use (PEOU), movie attributes (MA), and subscription fee (SF). Movie attributes are viewed from the two dimensions, namely core attributes and peripheral attributes.

1. LITERATURE REVIEW AND HYPOTHESES

The theory of interpersonal behavior (TIB) differs from other theories that can predict behavioral intentions. In TIB, it is argued that besides attitude and social norms, there is also an affective factor that can influence future behavioral intention. This theory argued that emotion or affective components significantly affect future behavioral intentions (Triandis, 1977). Emotion, in this context, is the viewing experience of the moviegoers when they watch movies. According to Holbrook and Hirschman (1982), consumers should not be viewed as logical thinkers when they make decisions whether to purchase a product. Instead, experiential aspects like consumers' feelings, fantasies, and fun should be taken into account; this could be seen as an experiential view.

Further, Pine and Gilmore (1998) explained the role of experience in the economy where the concept of selling experience is beyond the theme park. Finally, Schmitt (1999) viewed the concept of experiential marketing as the concept of traditional marketing where consumers are also individuals who are concerned about achieving pleasurable experiences. Therefore, there is a shift in concept and approaches toward experiential marketing. Since then, numerous studies have attempted to develop a scale to measure experience (Brakus, 2009; Kim, 2010; Bassi, 2010).

Movies are not common goods; they are experiential goods. They contain affective components that involve sensorial and emotional stimuli (Bassi, 2010; Lee et al., 2016). Therefore, this study attempts to measure moviegoers' viewing experience from an experiential approach, specifically by the dimensions in the experience economy concept proposed by Pine and Gilmore (1998). The current study about movies measured moviegoers' satisfaction from the perspective of their experiences (Ladhari, 2007; Bassi, 2010). Lee et al. (2016) encompassed the approach to measure movie satisfaction by introducing movie experience as a mediating variable to both core and peripheral movie attributes as the antecedent to the cognitive and affective components of movie experience. Their result shows that moviegoers' evaluation of a movie product mainly depends on core attributes. However, in this study, both attributes still will be used.

In movies, it can be applied that attitudes are the way moviegoers react towards the movies. Those reactions result from their experiences while watching a movie, and they pay to get their experience. Pine and Gilmore's (1998) concept of experience consists of four dimensions: aesthet-

ic, escapist, educational, and entertainment. This concept of experience can be applied to movies because it suits the characteristic of movies. As moviegoers watch movies, they are occupied by the experiential setting of the movies. Experience is constructed based on the consumer perceived value, that is, "the consumers' overall assessment of the utility of a product is based on perceptions of what is received and what is given" (Zeithaml, 1988). According to Verhoef et al. (2009), these are the touchpoints prior to creating an experience. Customer perceived value can be viewed from unidimensional and multidimensional perspectives, consisting of functional, social, emotional, epistemic, and conditional values (Sheth et al., 1991). This study attempts to identify the antecedent of the viewing experience from the multidimensional perspective as proposed by Sweeney and Soutar (2001).

Viewing experience in the movie is based on moviegoers' experiences, perceptions, and feelings toward the movies, specifically the movie attributes (Lee et al., 2016). Some studies showed that movie experience could be measured using Pine and Gilmore's (1998) four realms of experience (Hosany & Witham, 2010; Oh et al., 2007; Mehmetoglu & Engen, 2011). There is significant empirical evidence that experience can be used to predict behavioral intention (Klaus & Maklan, 2013; Yang & He, 2011). In this study, the viewing experience is the moviegoers' experience watching movies and TV shows on the OTT platform. This experience also mediates behavioral intentions, namely intention to recommend a platform, intention to recommend a movie, and intention to continue subscribing. Platform ease of use can be defined by the definition of perceived ease of use; it is "the degree to which a person believes that using a particular system would be free from effort" (Davis, 1989). According to Sweeney and Soutar (2001), functional value needs to be differentiated between price and quality. Thus, platform ease of use is viewed as quality in this study. There is empirical evidence that perceived ease of use is linked to customer experience (Sheng & Teo, 2012; Stavljanin & Pantovic, 2017). This evidence could be translated for the OTT platform. If moviegoers' perceived that the platforms are easy to use, it would enhance their viewing experience. Movie attributes are traits that portray a movie (Gazley

et al., 2011; Thurau et al., 2001 cited in Lee et al., 2016). Movie attributes often concern story, direction, acting, and cast. They consist of two dimensions, namely core attributes and peripheral attributes (Eliashberg et al., 2000; Ladhari, 2007; Neelamegham & Jain, 1999). Movie attributes are essential to viewing experience because when moviegoers watch movies, their experiences result from their perceptions and feelings toward the movie attributes (Lee et al., 2016). Movie attribute is linked to the viewing experience of moviegoers (Lee et al., 2016). Subscription fees can be viewed as perceived prices. Perceived price is "what is given up or sacrificed to obtain a product" (Zeithaml, 1988). Customers do not always know or remember the actual prices of products, and they encode prices in ways that are meaningful to them (Zeithaml, 1982). According to Sweeney and Soutar (2001), functional value needs to be differentiated between price and quality. Thus, the subscription fee is viewed as the price in this study. According to Verhoef et al. (2009), Konuk (2019), and Hendriyani et al. (2020), the price can affect experience significantly. This evidence can translate to OTT platform subscription. The subscription fee is the cost moviegoers' have to sacrifice to enjoy movies and TV shows on the OTT platform. If moviegoers could get affordable prices with great benefits provided by the OTT platform, it could enhance their viewing experience.

Fear of missing out (FOMO) is a state where social media users feel anxiety when they perceive that their peers have a rewarding experience in which they are absent. It is associated with a desire to stay updated about what others are experiencing (Pryblyski et al., 2013). Other findings also indicate that FOMO is associated with the need to belong (Lai et al., 2016). Kim et al. (2020) and Good and Hyman (2020) found that FOMO is linked directly to behavioral intentions. This evidence can translate to the OTT platform: when moviegoers fear missing certain movies, FOMO can convert to their behavioral intention. Therefore, in this paper, FOMO predicts the intention to recommend a platform, intention to recommend a movie, and intention to continue subscribing. Social media platforms can also be practical marketing tools for companies as social media users actually expect the company to interact with them (Canhoto & Clark, 2013).

Social media platforms can also be a place where social media users exchange their opinions about certain products, encouraging other users to seek information on social media platforms (Erkan & Evans, 2016). There is significant empirical evidence that the exposure of eWom through social media platforms is linked to behavioral intentions (Erkan & Evans, 2016; Yusuf et al., 2018; Park et al., 2021). This evidence implies that when moviegoers are exposed to certain information about movies, whether in the form of comments, videos, or movie reviews, this can convert to their behavioral intentions.

This study aims to investigate the effect of moviegoers' viewing experience on the intention to recommend a platform, intention to recommend a movie, and intention to continue subscribing to the Disney+ Hotstar OTT platform in Indonesia. The study also aims to ascertain how well viewing experience, social media exposure, and fear of missing out predict intentions to recommend movies, recommend a platform, and continue subscribing.

In order to address this objective, the following hypotheses were formulated:

H1: Movie attributes have a positive influence on the viewing experience.

H2: Platform ease of use has a positive influence on the viewing experience.

H3: Subscription fee has a positive influence on the viewing experience.

H4: Viewing experience has a positive influence on the intention to recommend a platform.

H5: Viewing experience has a positive influence on the intention to recommend a movie.

H6: Viewing experience has a positive influence on the intention to continue subscribing.

H7: Fear of missing out has a positive influence on the intention to recommend a platform.

H8: Fear of missing out has a positive influence on the intention to recommend a movie.

H9: Fear of missing out has a positive influence on the intention to continue subscribing.

H10: Social media exposure has a positive influence on the intention to recommend a platform.

H11: Social media exposure has a positive influence on the intention to recommend a movie.

H12: Social media exposure has a positive influence on the intention to continue subscribing.

2. DATA AND METHOD

2.1. Participants

This paper is a quantitative study with a cross-sectional approach to investigate viewing experience and how it can predict the intention to recommend
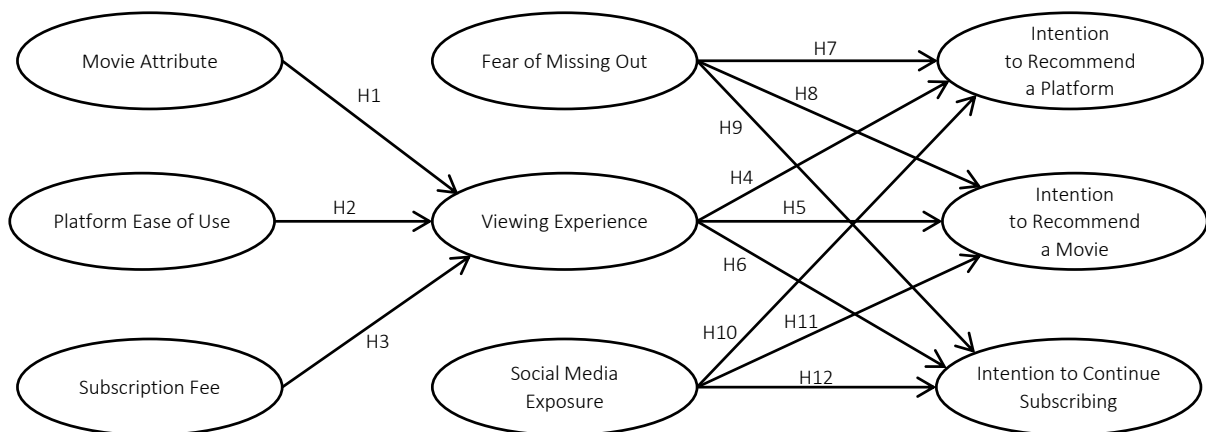

Figure 1. Conceptual framework

a platform, intention to recommend a movie, and intention to continue subscribing, particularly on the consumer who has subscribed to the over the top (OTT) platform. The dependent variables are the intention to recommend movies, intention to recommend a platform, and intention to continue subscribing. At the same time, the dependent variables are movie attributes, platform ease of use, subscription fee, fear of missing out (FOMO), and social media exposure.

The conceptual framework of this study is tested on the population, that is, every moviegoer in Indonesia. The sample includes every moviegoer in Indonesia who has subscribed and experienced watching movies on the OTT platform Disney+ Hostar. Disney+ Hotstar was chosen with the consideration that Indonesia is an emerging country with a dense population and internet penetration of up to 70%, which means people can easily access the OTT platform. In that regard, Indonesia is a highly potential market for OTT platforms. Therefore, the population is relevant for this empirical study.

2.2. Measures

Samples were taken purposively with certain criteria, such as people who have subscribed to Disney+ Hotstar. The construct was measured with a set of indicators arranged in a structured questionnaire. The questionnaire adopted from previous research was modified to fit the research context; a translator further translated it to ensure the high quality of the questionnaire. Expert in marketing has reviewed the questionnaire. The content for each scale is displayed in Table 2. Participants were required to state their degree of agreement to the statement on a scale of 1 (strongly disagree) to 5 (strongly agree). The questions for platform ease of use were adopted from Jung and Yim (2016) and Gao et al. (2018); movie attributes – Bassi (2010) and Neelamegham and Jain (1999); subscription fee – Lee et al. (2011, 2016); viewing experience – Oh et al. (2007), Hosany and Witham (2010), Mehmetoglu and Engen (2011), Lee et al. (2016); fear of missing out – Przybylski et al. (2013); social media exposure – Ramirez et al. (2021); intention to recommend a movie – Lee and Ma (2012); intention to recommend a platform – Zhu and Kim (2020); and intention to continue a subscription were adopted from Auditya and Hidayat (2021).

2.3. Analysis

This study has five independent variables, three dependent variables, and one mediating variable. PLS-SEM method was chosen because it can calculate the estimate for each variable simultaneously (Sarstedt et al., 2017). It can also analyze complex models in exploratory research; therefore, PLS can provide the predictive capability of the construct for further research (Hair et al., 2019). SmartPLS 3.3 was used to consider that this software provides a bootstrapping algorithm that can be useful for testing significance (Memon et al., 2021). The PLS-SEM test produces two models, namely the inner and outer models. The outer model is used to measure the reliability and validity between the indicator and the construct, while the inner model is used to test the relationship between the construct.

3. RESULTS

438 samples met the research criteria. The respondents' profile can be seen in Table 1. Most of them were young female students with moderate household expenditure. Respondents are considered competent and able to understand the questionnaire well.

Table 1. Respondents' demographic profiles

Demographic variables	n	%
Gender		
Male	95	27.70%
Female	343	72.30%
Age		
17-24	404	92.24%
25-44	33	7.53%
45-54	1	0.23%
Household Expenditure/month (IDR)		
USD 140 – USD 210	62	14.16%
USD 210 – USD 280	267	60.96%
USD 280 – USD 350	100	22.83%
> USD 350	9	2.05%
Occupation		
Student	304	69.41%
Part-timer	26	5.94%
Housewife	15	3.42%
Employee	62	14.16%
Entrepreneur	24	5.48%
Professional	7	1.60%

The first part of the model analysis in PLS-SEM is to analyze the outer model, specifically the indicator reliability and validity. The indicator of viewing experience (VE1, VE5, VE7) and intention to recommend a movie (IRM1, IRM3) had to be removed because the outer loading value was below 0.708. The final result from Table 2 shows that the outer loading of all indicators is above 0.708, meaning that all the indicators are reliable as suggested (Hair et al., 2019). The construct reliability is also acceptable since the values of Cronbach's alpha and composite reliability are greater than 0.7. Furthermore, construct validity can be evaluated by average variance extracted (AVE), where all AVE values are above 5. Hence, it can be concluded that all indicators are acceptable.

Table 2. Discriminant and construct validity

Variables	Indicators	Outer Loading	CA	CR	AVE
Movie Attributes	The soundtracks of the movie I watched were good.	0.752	0.921	0.940	0.760
	The CGI (Special Effects) of the movie I watched was amazing.	0.755			
	The genre of the film fit my desire.	0.782			
	I like watching movies with original storyline ideas.	0.745			
	The screenplay of the film I watched was outstanding.	0.750			
	The actors from the movie I watched acted really well.	0.727			
	The scenes from the movie I watched were excellent.	0.771			
Platform Ease of Use	Disney+ Hotstar is easy to use.	0.780	0.852	0.900	0.693
	The Disney+ Hotstar user interface makes it easy for me to find the settings I want.	0.774			
	It is easy for me to find the movie genre I want to watch on Disney+ Hotstar.	0.791			
	It is easy for me to find what I am looking for on Disney+ Hotstar.	0.845			
Subscription Fee	I think the price of the Disney+ Hotstar subscription is worth the benefits.	0.785	0.734	0.883	0.790
	I think the Disney+ Hotstar offers better service at a lower price than other SVOD platforms.	0.782			
	I think the Disney+ Hostar subscription fee is affordable.	0.787			
	I think the Disney+ Hotstar subscription fee fits the quality of the film.	0.797			
Viewing Experience	Watching movies on Disney+ Hotstar contains various elements that I find entertaining.	0.774	0.842	0.894	0.679
	Watching movies on Disney+ Hotstar broadens my horizons.	0.739			
	I learned new things after watching movies on Disney+ Hotstar.	0.743			
	When watching movies, time seems to pass quickly.	0.746			
	Movies on Disney+ Hotstar have great graphics.	0.744			
	Movies on Disney+ Hotstar have graphics that are pleasing to view.	0.777			
Fear of Missing Out (FOMO)	I need to share my experience watching movies that I like on social media so that others know about them (status update).	0.828	0.874	0.903	0.570
	I get bothered if I do not watch a movie that my friends have already seen.	0.882			
	I feel distressed if I cannot keep up with the latest movies.	0.878			
	Frequently I watch movies that I do not really like just to keep up with film trends.	0.888			
	If I do not watch a specific movie, I fear being considered outdated.	0.880			
Social Media Exposure	I often see reviews about films on social media.	0.738	0.81	0.875	0.637
	I saw the Disney+ Hotstar platform rating on the app store/play store.	0.801			
	I often see other users' comments on social media about the Disney+ Hotstar platform.	0.797			
	I follow the movie trend on social media.	0.783			
Intention to Recommend a Platform	I plan to recommend Disney+ Hotstar on social media.	0.819	0.785	0.861	0.608
	I would recommend Disney+ Hotstar to my friends.	0.821			
	I would like to tell people good things about Disney+ Hotstar.	0.814			
	I would give a positive review to Disney+ Hotstar on social media.	0.842			
Intention to Recommend a Movie	I would share the experience of watching movies that I watched on social media.	0.885	0.796	0.867	0.621
	I would recommend a movie I have seen at Disney+ Hotstar.	0.893			
Intention to Continue a Subscription	I feel that I will use Disney+ Hotstar to watch movies in the future.	0.816	0.848	0.888	0.569
	I intend to continue subscribing to Disney+ Hotstar.	0.852			
	I would like to continue subscribing to Disney+ Hotstar.	0.824			
	I will not unsubscribe from Disney+ Hotstar as long as possible.	0.837			

Table 3. Discriminant validity

Variables	Fear of Missing Out	Intention To Continue Subscribing	Intention To Recommend a Movie	Intention To Recommend a Platform	Movie Attributes	Platform Ease of Use	Social Media Exposure	Subscription Fee
Intention To Continue Subscribing	0.683							
Intention To Recommend a Movie	0.654	0.818						
Intention To Recommend a Platform	0.681	0.829	0.869					
Movie Attributes	0.294	0.596	0.695	0.631				
Platform Ease of Use	0.386	0.692	0.706	0.664	0.783			
Social Media Exposure	0.708	0.711	0.826	0.843	0.625	0.655		
Subscription Fee	0.545	0.820	0.794	0.769	0.750	0.809	0.716	
Viewing Experience	0.462	0.722	0.822	0.731	0.818	0.816	0.680	0.835

Further analysis is the discriminant validity. It can be evaluated by the HT/MT ratio. As shown in Table 3, HT/MT ratio for all constructs is already below 0.9 as required (Henseler et al., 2015). Hence, all the indicators are well discriminated to measure their construct and considered valid. This model has passed the four-parameter; therefore, it can be said that all indicators are reliable and valid to measure each construct specifically and can be used for inner model testing.

In the structural model, the significance and the coefficient of the variable were assessed to decide the hypothesis is supported or not. The results are shown in Table 4. T-statistic for all twelve hypotheses is above the T-table, which threshold is 1.645 (one-tailed with alpha 0.05) and a P-value below <= 0.05. The standardized coefficients have positive values according to the directional hypotheses. Therefore, all the hypotheses developed in this paper are supported by the empirical data analyzed. Furthermore, according to the coefficient, it is found that this model has moderate predictive capabilities of values between 0.25-0.5 (Hair et al., 2019).

Table 4. Hypotheses testing results

No.	Path	Standardized Coefficient	T- Statistics	P-Value	Significance	Result
H1	Movie Attributes → Viewing Experience	0.350	7.333	0.000	Significant	Hypothesis is supported
H2	Platform Ease of Use → Viewing Experience	0.251	4.737	0.000	Significant	Hypothesis is supported
H3	Subscription Fee → Viewing Experience	0.305	6.426	0.000	Significant	Hypothesis is supported
H4	Viewing Experience → Intention to Recommend a Platform	0.315	6.543	0.000	Significant	Hypothesis is supported
H5	Viewing Experience → Intention to Recommend a Movie	0.412	9.270	0.000	Significant	Hypothesis is supported
H6	Viewing Experience → Intention to Continue Subscribing	0.382	7.706	0.000	Significant	Hypothesis is supported
H7	Fear of Missing Out → Intention to Recommend a Platform	0.255	5.287	0.000	Significant	Hypothesis is supported
H8	Fear of Missing Out → Intention to Recommend a Movie	0.200	4.070	0.000	Significant	Hypothesis is supported
H9	Fear of Missing Out → Intention to Continue Subscribing	0.353	6.430	0.000	Significant	Hypothesis is supported
H10	Social Media Exposure → Intention to Recommend a Platform	0.360	6.895	0..000	Significant	Hypothesis is supported
H11	Social Media Exposure → Intention to Recommend a Movie	0.282	5.841	0.000	Significant	Hypothesis is supported
H12	Social Media Exposure → Intention to Continue Subscribing	0.160	2.515	0.006	Significant	Hypothesis is supported

Table 5. Specific indirect effect

Path	Original Sample (O)	*P*-Value
Subscription Fee → Viewing Experience → Intention to Continue Subscribing	0.117	0.000
Subscription Fee → Viewing Experience → Intention to Recommend a Platform	0.096	0.000
Subscription Fee → Viewing Experience → Intention to Recommend the Movie	0.126	0.000
Platform Ease of Use → Viewing Experience → Intention to Continue Subscribing	0.096	0.000
Platform Ease of Use → Viewing Experience → Intention to Recommend a Platform	0.079	0.000
Movie Attributes → Viewing Experience → Intention to Continue Subscribing	0.134	0.000
Movie Attributes → Viewing Experience → Intention to Recommend a Platform	0.110	0.000
Platform Ease of Use → Viewing Experience → Intention to Recommend a Movie	0.103	0.000
Movie Attributes → Viewing Experience → Intention to Recommend a Movie	0.144	0.000

The mediational analysis is carried out to further analyze the structural model (Nitzl et al., 2016). The specific indirect effect of the model is shown in Table 5. Thus, the most significant path is from movie attributes toward viewing experience, which in result is influencing the intention to continue subscribing. This shows that viewing experience is a mediating variable to intention to continue subscribing.

The result of the PLS-SEM analysis is drawn as an empirical model and can be seen in Figure 2. It shows that all paths are significant and have a positive direction. Furthermore, the R-square values are all above 0.5; therefore, experience largely affects the intention to recommend a movie, intention to recommend a platform, and intention to continue subscribing.

For practical implication, an importance-performance map (IMPA) was generated for the variable viewing experience. The result is shown in Figure 3.

It can be concluded that the indicator that is highly important to influence a good viewing experience is subscription fee (SF), namely SF1, SF2, SF3, SF4, and PEOU4. However, those indicators are all still underperform and still need to be improved.

4. DISCUSSION

The result of this study revealed that intention to continue subscribing is greatly influenced by viewing experience, followed by fear of missing out and social media exposure. Therefore, to retain customers to be loyal to the platform, the OTT platform has to pay more attention to the experience from the moviegoers' perspective. Moreover, the OTT platform has to consider subscription fees as well. Eventually, viewing experience also greatly influences intention to recommend a movie. The choice of movies and their quality are critical for the competitiveness of the OTT streaming indus-
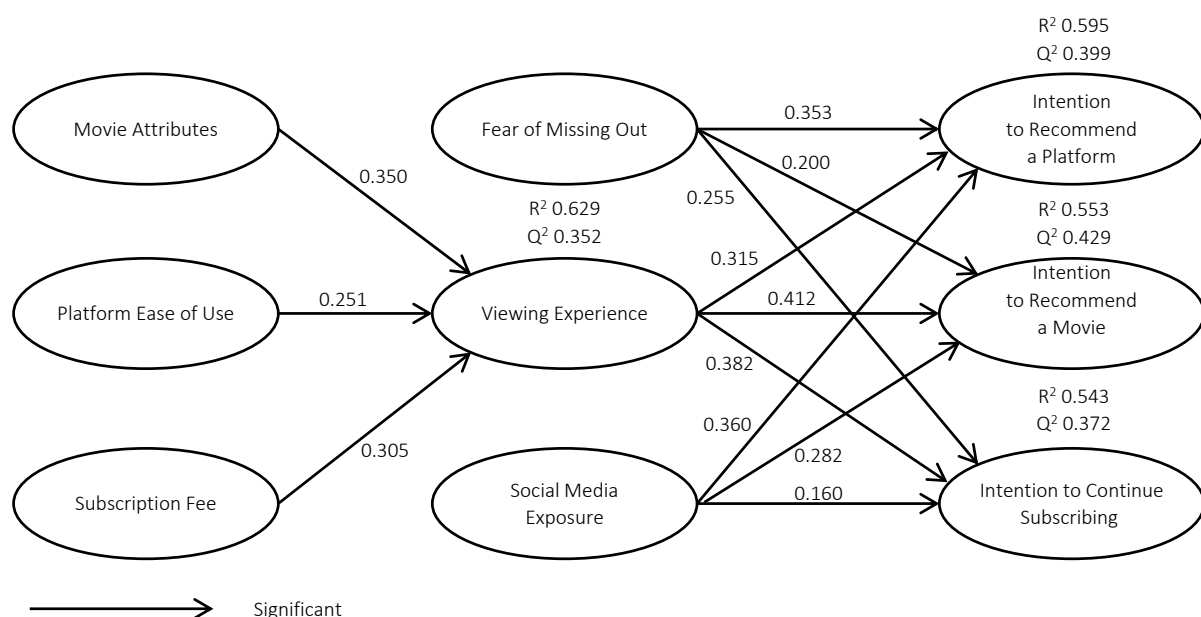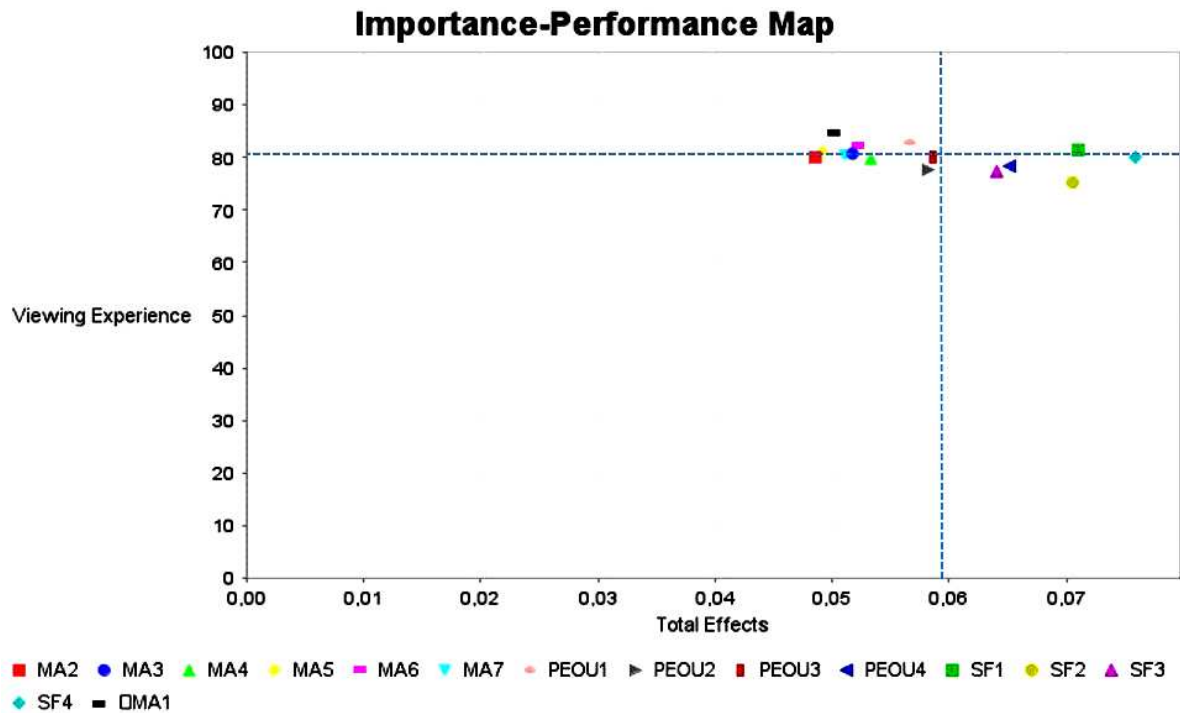

Figure 2. Result model

Figure 3. IPMA viewing experience

tries, where each platform can have a different movie list. Therefore, intention to recommend a movie also gives benefits to the platform directly.

Moreover, it is found that intention to recommend a platform is influenced by social media exposure. Therefore, the effective marketing way has to do with social media marketing. The findings that viewing experience can predict future behavioral intentions are aligned with the theory of experiential marketing that consumption experience can drive future behavioral intentions (Schmitt, 1999). This study used the theory of four realms of experience by Pine and Gilmore (1998) to measure the factor that creates viewing experience. Hence, this proves that the four realms of experience can measure viewing experience in a movie context.

The result shows that movie attributes are the antecedent of viewing experience with strong predictive power. Viewing experience also has a strong effect on the intention to recommend a movie and intention to continue subscribing, while social media exposure has a strong effect on the intention to recommend a platform. Further analysis from the specific indirect effect also shows that the most significant path begins from the movie attribute toward viewing experience, which resulted in intention to continue

a subscription. This result is consistent with Lee et al. (2016), who showed that experience could affect behavioral intentions. This result also proved that in order to measure movie experience, affective components should be taken into account (Bassi, 2010).

There are managerial implications for OTT platform management. In order to gain more market share, the OTT platform has to generate a marketing campaign in social media that contains fear of missing out to urge people to stay updated. In addition, viewing experience plays a crucial role, as discussed above. It strongly influences intention to recommend the movie and intention to continue subscription, which is very important for OTT platform to create their loyal customer base and generate revenue from their new movies. Viewing experience is highly influenced by the movie attributes. Therefore, the OTT platform has to put more effort into creating good movies with original plot, good graphics, providing various genre choices, hiring good actors, and being more selective in choosing content generated by third-party movie makers. If the content from the third parties has low quality, it could also result in a bad viewing experience demotivating moviegoers to continue subscribing. Further analysis of viewing experience IPMA found that the most essential indicators concerning viewing experience are SF1, SF2,

SF3, SF4, and PEOU4. Hence, the OTT platform can consider improving the platform ease of use and adjusting their price to fit the cost and benefit ratio to enhance moviegoers' viewing experience, which converts to their intentions to continue subscribing and recommend a movie.

This study contributes new insight to better understand OTT business, especially in the marketing context of the OTT. The interesting findings in this paper were that to predict IRM, IRP, and ICS, the paper involves subscription fee competitiveness, good movie attributes, and positive sentiment in social media. Therefore, this model could be categorized as a moderate prediction. Hence, this research model should also be applied to other subscription-based OTT streaming platforms.

CONCLUSION

The purpose of this study is to analyze the impact of viewing experience on the intention to recommend a platform, intention to recommend a movie, and intention to continue subscribing in the context of OTT platforms. This study also analyzes the antecedent of viewing experience in the context of OTT platforms. The result showed a significant positive impact from movie attributes toward viewing experience, followed by subscription fee and platform ease of use. Furthermore, viewing experience has the most significant positive impact on the intention to recommend a platform and intention to continue a subscription. In contrast, social media exposure has the most significant positive impact on the intention to recommend a platform.

Given the strong structural relationship, improving movie attributes is critical to create a good viewing experience, which in turn influences moviegoers' intention to recommend movies and to continue subscribing, generating more revenue for the OTT platform. On the other hand, improving social media exposure is also critical as it has a strong effect on the intention to recommend a platform. Based on that finding, it is suggested that OTT platforms should focus on social media marketing as it is the most effective way to promote their platform and gain new market share.

There are a few limitations in this study. First, this study does not include movie genre in the dimension of movie attributes. Therefore, for future research, movie attributes need to be explored based on a specific movie genre to better understand how a specific genre can affect moviegoers' viewing experience. Secondly, this study does not include age and gender. Hence, it is suggested to test the effect of age and gender as a moderator in behavioral intentions. Lastly, this model should be tested by other subscription-based OTT streaming platforms with a broader population.

AUTHOR CONTRIBUTIONS

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