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Are Audience Preferences for Electronic Cinema Affected by Preferences in Indonesian Movie Choices?

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ABSTRACT

Electronic cinema has transformed the worldwide movie industry by providing spectators with various movie content on digital platform. Filmmakers, distributors, and content creators must understand consumer preferences as electronic cinema develops popularity. This study examines whether Indonesian movie tastes affect electronic cinema preferences. Indonesia, with its rich cultural legacy and growing film industry, is an excellent case study for studying movie preferences and electronic cinema adoption. This article examines how Indonesian moviegoers' digital movie choices affect their overall movie tastes. This paper examined a comprehensive investigation of audience viewing trends on electronic cinema platforms, polls, and interviews with Indonesian moviegoers reveal their cinematic preferences. Demographics, socio-cultural issues, and technology advances also influence audience preferences, which the study seeks to understand. This research goes beyond audience behaviour. Utilising survey within 148 respondents among Greater Jakarta Metropolitan area and analysing using SMART PLS Software. The findings may help filmmakers and content creators appeal to Indonesian viewers. Distributors and digital platforms can also tailor their offers to Indonesian tastes to boost electronic cinema growth. This study illuminates Indonesian movie tastes and electronic cinema choices, contributing to film studies and audience behaviour research. It bridges conventional movie-watching habits with the digital age, providing significant information into Indonesia's and other countries' film consumption.

Keywords*: Audience preferences, electronic cinema, movie choices*

ABSTRAK

Sinema elektronik telah mengubah industri film di seluruh dunia dengan menyediakan berbagai film kepada penonton konten di platform digital. Pembuat film, distributor, dan pembuat konten harus memahami preferensi konsumen seiring berkembangnya popularitas sinema elektronik. Penelitian ini menguji apakah selera film Indonesia memengaruhi preferensi bioskop elektronik. Indonesia, dengan warisan budaya yang kaya dan industri film yang berkembang, merupakan studi kasus yang bagus untuk mempelajari preferensi film dan adopsi sinema elektronik. Artikel ini mengkaji bagaimana penonton bioskop Indonesia pilihan film digital memengaruhi selera film mereka secara keseluruhan. Makalah ini mengkaji penyelidikan komprehensif terhadap tren tontonan penonton di platform sinema elektronik, polling, dan wawancara dengan penonton bioskop Indonesia mengungkapkan preferensi sinematik mereka. Demografi, permasalahan sosial budaya, dan kemajuan teknologi juga turut memengaruhi preferensi audiens, yang ingin dipahami studi ini. Penelitian ini melampaui perilaku penonton. Memanfaatkan survei terhadap 148 responden di wilayah Metropolitan Jabodetabek dan menganalisis menggunakan SMART Perangkat Lunak PLS. Temuan ini dapat membantu pembuat film dan pembuat konten untuk menarik perhatian pemirsa di Indonesia. Distributor dan platform digital dapat menyesuaikan penawaran mereka dengan selera orang Indonesia untuk meningkatkan pertumbuhan sinema elektronik. Studi ini menerangi selera film Indonesia dan pilihan sinema elektronik, berkontribusi pada studi dan penelitian perilaku penonton film. Ini menjembatani

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kebiasaan menonton film konvensional dengan era digital, memberikan dampak signifikan informasi mengenai konsumsi film di Indonesia dan negara lain.

Kata Kunci: Preferensi audiens, sinema elektronik, selera penonton

INTRODUCTION

The global movie business has experienced significant changes in the fast-paced digital era, leading to a transformative shift in film consumption through the introduction of electronic cinema (popular known as OTT and Video on Demand services)(Basu et al., 2022; Gaustad, 2019; Higson, 2021; Major, 2022). The advent and widespread use of digital platforms and streaming services (such as Netflix, Disney Hotstar, VIU) have brought about a significant transformation in the way consumers obtain, interact with, and encounter films (Ildir & Celik Rappas, 2022; Indriani et al., 2022; Kania et al., 2022). This has resulted in the establishment of a vibrant and linked worldwide cinematic community. With the growing prevalence of electronic cinema as a favoured method of movie distribution, it is becoming increasingly important to comprehend the aspects that influence audience choices within this ever-changing cinematic environment (Giannakodimos et al., 2022; González-de-Garay et al., 2023; Sienkiewicz & L. Wayne, 2023). The objective of this study is to examine the complex correlation between audience preferences for electronic cinema and their selection of Indonesian films, with the intention of providing insights into the possible impact of local movie preferences on wider patterns of digital movie consumption.

The nation of Indonesia, renowned for its dynamic cultural heterogeneity and extensive cinematic legacy, serves as an intriguing subject of examination within the context of this research. The movie industry in Indonesia has witnessed significant expansion, generating a wide array of films that encapsulate the spirit of the country's historical, traditional, and modern social landscape (Hughes-Freeland, 2011; Karolina et al., 2021; Panuju et al., 2019; Panuju & Susilo, 2019). Gaining a comprehensive understanding of the intricate relationship between these distinct cinematic preferences and the rise of electronic cinema is crucial for filmmakers, content providers, and distributors who aim to capitalise on the immense opportunities presented by the Indonesian market (Basu et al., 2022; Menon, 2022; Shon et al., 2021).

The availability of different content on electronic cinema platforms is a crucial aspect that influences the tastes of the Indonesian audience (Gustavo et al., 2023; Palumian et al., 2021; Pratama et al., 2022). Netflix, renowned for its extensive collection of diverse international material, effectively serves a wide-ranging worldwide viewership (Fung & Chik, 2022; Green, 2023; Nam et al., 2023). Nevertheless, the inclusion of native content, such as

Indonesian films and shows, can significantly contribute to the attraction of Indonesian viewers. In contrast, VIU has a specialisation in Asian content, catering to individuals who have an interest in accessing content from nations in close proximity. The inclusion of Disney Hotstar contributes to the overall diversity by offering a wide range of well-known Western and family-centric media. The platform selection of Indonesian audiences is shaped by their inclination towards accessing a combination of global and local information, thereby exemplifying a harmonious blend of their national identity with global exposure (Phillo & Ruchimat, 2022).

The efficacy of electronic cinema platforms in Indonesia is contingent upon their capacity to align with the indigenous culture and societal principles. Streaming platforms that allocate resources towards content localization, dubbing, and subtitles in Bahasa Indonesia are able to acquire a competitive advantage in the market (Abu-Rayyash & Haider, 2023). Streaming services like as Netflix and Disney Hotstar have demonstrated notable progress in tailoring their material to suit the specific cultural setting, hence appealing to Indonesian audiences who actively seek a sense of familiarity in their entertainment preferences. The convergence of worldwide content and localised adaptation exemplifies the manner in which tastes are influenced by the interaction between national and global factors.

The preferences of the Indonesian public are also influenced by subscription schemes. The attraction of these platforms to various parts of the public is contingent upon the cost and flexibility of their subscription plans. The selection of a specific platform can be influenced by various factors, including pricing, the maximum number of devices permitted per subscription, and the breadth of content accessible within a subscription tier. The accessibility of these platforms to Indonesian audiences is further influenced by the presence of local payment methods and collaborations with telecommunications firms (Damayanti & Suyanto, 2022).

Socioeconomic factors, including income levels, educational attainment, and urbanisation, exert influence on the preferences of the Indonesian audience (Batara & Susilo, 2022; Prasetya & Susilo, 2022) . Urban locations have a notable prevalence of electronic cinema platform users, which can be attributed to their higher income levels and enhanced accessibility to high-speed internet. Furthermore, the increase in mobile viewership in Indonesia, propelled by the widespread adoption of smartphones, has significantly altered viewing patterns and exerted further effect on platform choices.

The choices of the Indonesian public for electronic cinema platforms like as Netflix, VIU, and Disney Hotstar are shaped by a multifaceted interaction of both domestic and international variables. The choices made by Indonesian viewers are influenced by several

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factors, including the availability of different content, cultural relevance, localization initiatives, subscription structures, and socioeconomic dynamics. In light of the ongoing evolution and adaptation of these platforms within the realm of entertainment consumption, it becomes imperative to acquire a comprehensive comprehension of these effects in order to proficiently engage and sustain audiences within the Indonesian market.

The notion of electronic cinema signifies a fundamental transformation in the way films are distributed and consumed, surpassing conventional limitations related to time and physical location (Gómez & Muñoz Larroa, 2023; Ildir & Celik Rappas, 2022; Nam et al., 2023). The advent of easily accessible films has granted spectators the ability to customise their movie selections according to personal interests and cultural inclinations (Gómez & Muñoz Larroa, 2023; Ildir & Celik Rappas, 2022; Sienkiewicz & L. Wayne, 2023). Through an examination of the degree to which the preferences of Indonesian moviegoers impact their choices in electronic cinema, a deeper understanding may be obtained regarding the interplay between local cultural identity and the globalised digital film industry.

The study's significance transcends the boundaries of Indonesia, as electronic cinema has revolutionised movie consumption worldwide (Eklund, 2022; Fung & Chik, 2022; Green, 2023). The advent of streaming services, Video-on-Demand (VoD) platforms, and digital distribution methods has significantly expanded the global accessibility of films, enabling foreign filmmakers to engage with varied cultural communities (Fung & Chik, 2022; González-de-Garay et al., 2023; Nam et al., 2023; Sienkiewicz & L. Wayne, 2023). Gaining a comprehensive understanding of the various aspects that influence audience preferences in relation to Indonesian film selections has the potential to provide valuable strategic insights for filmmakers aiming to enter the Indonesian market and appeal to culturally varied audiences globally.

This study aims to provide a scholarly contribution to the expanding discipline of cinema studies by investigating the relationship between audience preferences for electronic cinema and their selection of Indonesian films. The objective of the research is to provide insight into the complex relationship between local cultural factors and the consumption of globalised films. This study will be beneficial for filmmakers and anyone involved in the film business, as it offers useful information and analysis. This study aims to explore the influence of Indonesian film selections on electronic cinema preferences, with the objective of fostering a culturally aware and inclusive film industry in the era of digital media (Green, 2022; Tontini et al., 2022; Wysocki & Block, 2019; Yee et al., 2021). The novelty from this paper highlighted the preferences of audiences of movie goers in Indonesia and the relations on OTT subscription in the context of gaining of OTT subscription in Indonesia.

To achieve the goal of this paper, the author formulates a research question and hypothesis to be tested on the model by SMART PLS. The reason for SMART PLS choices because this research uses limited samples and the complexity variable of the model on consumer preferences on cinema and electronic cinema (OTT). The research questions, details as follows:

RQ1: What are the factors that influence audience preferences for electronic cinema (OTT) streaming services and visits to traditional cinemas in the Greater Jakarta area?

RQ2: How do these preferences relate to perceptions and preferences of Indonesian films and films from other countries, as well as the impact of regulation and government support?

RESEARCH METHOD

This study used a quantitative approach with a cross-sectional survey design (Neuman, 2003). The survey was conducted to collect data from respondents who are users of electronic cinema streaming services (OTT) and traditional cinema visitors. The area that became the population size of this study was Jabodetabek (Jakarta-Bogor-Depok-Tangerang-Bekasi). Data collection was carried out by distributing questionnaires to selected respondents using multistage sampling techniques(Neuman, 2003, 2011). The number of datasets collected in this study was 148 respondents.

Data collection was carried out through questionnaires that have been developed specifically for this study. The amount of questionnaire data used was 36 question items covering several sections based on indicators on each latent variable. The latent variables to be tested in this study consist of:

1. Cinema and OTT viewing preferences: This variable reflects viewers' preferences towards watching movies through electronic cinema streaming (OTT) services and through in-person visits to traditional cinemas.

2. Comparison of Indonesian films with films from other countries: This variable measures viewers' preference towards Indonesian films compared to films from other countries.

3. Perceptions and Preferences of Cinema: These variables include audiences' perceptions and preferences towards traditional cinema.

4. Perceptions and Preferences of Electronic Cinema (OTT): These variables include viewers' perceptions and preferences of electronic cinema streaming services (OTT).

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5. Perceptions and Preferences of Indonesian Films: This variable measures viewers' perceptions and preferences towards films from Indonesia.

6. Regulatory preference and government support: These variables reflect viewers' perceptions of government regulation and support in the film industry.

The collected data is then analyzed based on structural equation modeling - Partial Least Square (SEM-PLS) analysis. First, a measurement model will be carried out to test the validity and reliability of latent variables. An evaluation of the outer loading coefficient will be carried out to ensure that the indicators used can contain the actual latent variables. Next, a structural model will be built that will test the relationship between latent variables. The model used can be described as follows.
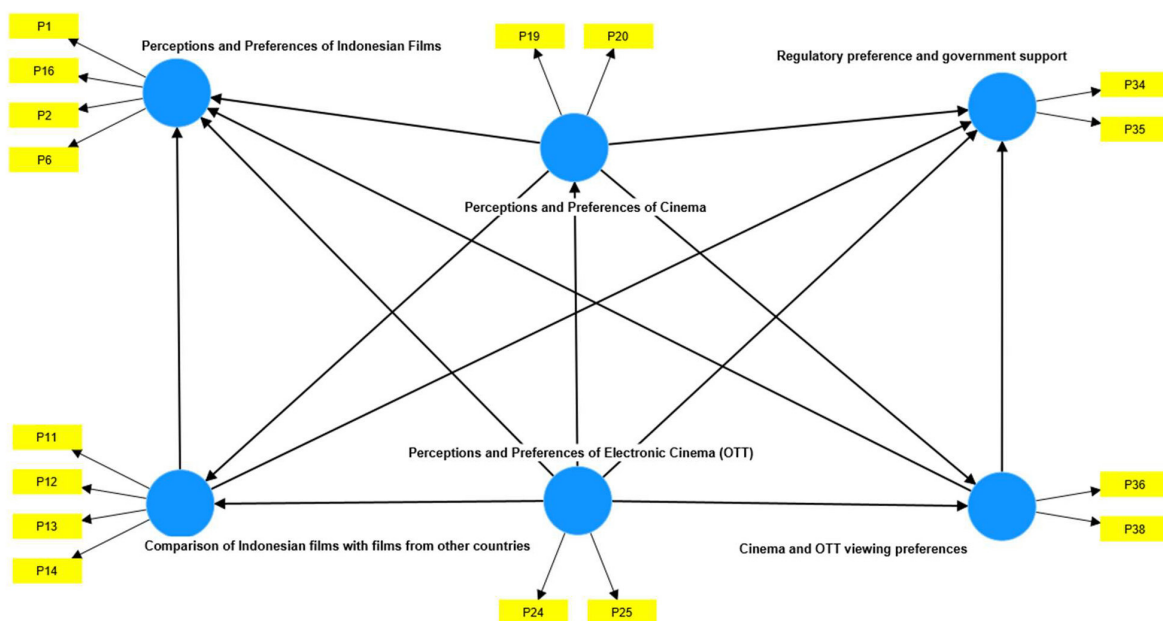
Figure 1. Model

This model will examine the causal relationship between audience preferences towards electronic cinema (OTT) and traditional cinema with variable perceptions and preferences towards Indonesian films and films from other countries, as well as the impact of regulation and government support. Then hypothesis testing will be performed to evaluate the level of statistical significance of the relationship between latent variables. The results of the SEM analysis will inform about the linkage between the latent variables tested in this study and

provide relevant insights into audience preferences towards electronic cinema (OTT) and traditional cinema in the Jabodetabek area and the factors that influence it.

RESULTS AND DISCUSSION
a. Model Assessment

First, a confirmatory analysis is performed to evaluate the suitability of the proposed model. The results of the analysis showed that the SRMR value in the estimated model was below the recommended threshold, which is 0.080. In addition, the dULS and dG values in the estimated model are less than a quantile of 95% of the bootstrap difference. The data obtained show that the model fits well. Thus, we proceed with the assessment of the measurement model. The analysis results were compared with the saturated model, and the estimated model had a lower Chi-square value (383.686) compared to the saturated model (387.998). In addition, there was a slight increase in SRMR, dULS, dG, and NFI values in the estimated model, but the difference was not substantially significant. This signifies that the estimated model is a better choice because it gives quite good results in modeling existing data.

Table 1. Model Fit

	Saturated model	Estimated model
SRMR	0,080	0,085
d_ULS	0,934	0,978
d_G	0,408	0,409
Chi-square	387,998	383,686
NFI	0,648	0,652

b. Convergence Validity

Then a convergent validity value test is carried out, which shows the relationship between the latent variable and its indicator, evaluated by looking at the loading factor on the latent variable with the indicator. The convergent validity of individual inspection of items can be seen from the value of the standard loading factor. Measurement of indicators with a loading factor value above 0.70 is considered ideal. If there are indicators with convergent validity, composite reliability, and discriminant validity values below 0.70, then they should be excluded from the model as they are considered invalid. Table 2 shows the convergent

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validity values of several indicators (in the form of outer loadings) related to Perceptions and Preferences of Indonesian Films, Perceptions and Preferences of Cinema, Perceptions and Preferences of Electronic Cinema (OTT), Regulatory preference and government support, and Cinema and OTT viewing preferences.

Table 2. Convergent Validation Values

	Outer loadings
P1 <- Perceptions and Preferences of Indonesian Films	0,880
P11 <- Comparison of Indonesian films with films from other countries	0,833
P12 <- Comparison of Indonesian films with films from other countries	0,885
P13 <- Comparison of Indonesian films with films from other countries	0,774
P14 <- Comparison of Indonesian films with films from other countries	0,786
P16 <- Perceptions and Preferences of Indonesian Films	0,721
P19 <- Perceptions and Preferences of Cinema	0,935
P2 <- Perceptions and Preferences of Indonesian Films	0,770
P20 <- Perceptions and Preferences of Cinema	0,938
P24 <- Perceptions and Preferences of Electronic Cinema (OTT)	0,916
P25 <- Perceptions and Preferences of Electronic Cinema (OTT)	0,851
P34 <- Regulatory preference and government support	0,830
P35 <- Regulatory preference and government support	0,832
P36 <- Cinema and OTT viewing preferences	0,929
P38 <- Cinema and OTT viewing preferences	0,917
P6 <- Perceptions and Preferences of Indonesian Films	0,804

Source: Processed Primary Data (2023)

The measurement results show that all indicators have a loading factor value above 0.7, which indicates that their convergent validity has been met. Therefore, it can be concluded that in the context of measurements that have been made, all indicators are declared valid and can be used in further analysis.

c. Discriminant Validity

To measure discriminant validity, one commonly used method is the Heterotrait-Monotrait Ratio (HTMT). HTMT values lower than 1 indicate that the validity of the discriminant has been met, and the indicators effectively distinguish different latent variables. In a good measurement analysis, discriminant validity must be considered so that the analysis results obtained can be more accurate and reliable. Table 3 is the Heterotrait-Monotrait Ratio (HTMT) matrix used to measure the validity of discriminants between latent variables in the analysis model. The values shown in this matrix are correlation figures between different latent variables.

Table 3. Heterotrait-monotrait ratio (HTMT) – Matrix

	Cinema and OTT viewing preferences	Comparison of Indonesian films with films from other countries	Perceptions and Preferences of Cinema	Perceptions and Preferences of Electronic Cinema (OTT)	Perceptions and Preferences of Indonesian Films	Regulatory preference and government support
Cinema and OTT viewing preferences						
Comparison of Indonesian films with films from other countries	0,217					
Perceptions and Preferences of Cinema	0,591	0,137				
Perceptions and Preferences of Electronic Cinema (OTT)	0,309	0,220	0,504			
Perceptions and Preferences of Indonesian Films	0,372	0,550	0,332	0,350		
Regulatory preference and government support	0,604	0,581	0,545	0,558	0,499	

Source: Primary Data Processed (2023)

It is known that the diagonal value of the matrix (main diagonal) is always 1, since it is the correlation between the variable and itself (convergent validity). The value of the number above the main diagonal indicates the correlation between different latent variables. For example, the values of 0.217 in the positions "Cinema and OTT viewing preferences" and "Comparison of Indonesian films with films from other countries" show a correlation between

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these latent variables. The value of the number below the main diagonal has the same value as the number above the main diagonal, because this matrix is symmetric. From the results of the HTMT matrix, we can see that all numerical values are below 1, which indicates that the validity of the discriminant among the latent variables has been satisfied in this analysis. Therefore, it can be concluded that the indicators used in this analysis model adequately represent different latent variables and can be used in further analysis.

d. Construct Reliability and Validity

Composite Reliability tests the reliability value of indicators on a construction. Reliability tests are aimed at assessing the extent to which the measuring instruments used in the study are reliable and trustworthy. A construct is declared trustworthy or reliable if it has a Cronbach alpha and composite reliability value above 0.70.

Table 4. Reliability Test Values

	Cronbach's alpha	Composite reliability (rho_a)	Composite reliability (rho_c)	Average variance extracted (AVE)
Cinema and OTT viewing preferences	0,827	0,831	0,920	0,853
Comparison of Indonesian films with films from other countries	0,843	0,881	0,892	0,674
Perceptions and Preferences of Cinema	0,860	0,861	0,935	0,878
Perceptions and Preferences of Electronic Cinema (OTT)	0,725	0,762	0,877	0,782
Perceptions and Preferences of Indonesian Films	0,807	0,812	0,873	0,634
Regulatory preference and government support	0,553	0,553	0,817	0,691

Source: Primary Data Processed (2023)

Based on Table 4, all variables have composite reliability values and Cronbach alphas above 0.7. Thus, such variables are considered to have good reliability and are worthy of use in further testing processes. These results provide confidence that the indicators used to measure each construct have good internal consistency, so that the analysis results obtained become more reliable.

e. Path Coefficients

After the data is tested for validity and reliability, the results of path coefficients analysis are obtained which show the strength and direction of the relationship between latent variables in the analysis model. Each path coefficient value describes the contribution of one latent variable to another latent variable in the form of a normalized number. First, consider the column "T statistics (|O/STDEV|)" and "P values." T statistics shows how big the difference between the value of the path coefficient and zero in units of standard deviation in the table. The greater the value of the T statistics, the stronger the path coefficient relationship. P values indicate the statistical significance of the path coefficient, i.e, how likely it is for the value of this path coefficient to appear by chance. If P values are less than the specified level of significance (usually 0.05), then the path coefficient is considered statistically significant

Table 5. Path Coefficients

	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics (|O/STDEV|)	P values
Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films	0,152	0,149	0,093	1,633	0,103
Cinema and OTT viewing preferences -> Regulatory preference and government support	0,232	0,241	0,104	2,232	0,026
Comparison of Indonesian films with films from other countries -> Perceptions and Preferences of Indonesian Films	0,396	0,405	0,068	5,853	0,000
Comparison of Indonesian films with films from other countries -> Regulatory preference and government support	0,327	0,330	0,084	3,876	0,000
Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences	0,481	0,481	0,089	5,416	0,000
Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries	0,065	0,069	0,096	0,679	0,497
Perceptions and Preferences of Cinema -> Perceptions and Preferences of Indonesian Films	0,110	0,107	0,087	1,261	0,207

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Perceptions and Preferences of Cinema -> Regulatory preference and government support	0,145	0,144	0,090	1,608	0,108
Perceptions and Preferences of Electronic Cinema (OTT) -> Cinema and OTT viewing preferences	0,042	0,044	0,091	0,458	0,647
Perceptions and Preferences of Electronic Cinema (OTT) -> Comparison of Indonesian films with films from other countries	0,172	0,177	0,094	1,840	0,066
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema	0,407	0,411	0,071	5,703	0,000
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Indonesian Films	0,133	0,135	0,082	1,633	0,102
Perceptions and Preferences of Electronic Cinema (OTT) -> Regulatory preference and government support	0,176	0,173	0,082	2,143	0,032

Source: Primary Data Processed (2023)

Based on the results of the path coefficients analysis conducted, we can interpret the relationship between latent variables in this research model. First, there are some statistically significant relationships between latent variables. For example, Cinema and OTT viewing preferences contribute positively to Perceptions and Preferences of Indonesian Films, and this relationship is not statistically significant. However, Cinema and OTT viewing preferences also contributed positively to Regulatory preference and government support, and this relationship was statistically significant with a P value of 0.026.

Otherwise, Comparison of Indonesian films with films from other countries has a significant positive contribution to Perceptions and Preferences of Indonesian Films (P value 0,000) and towards Regulatory preference and government support (P value 0,000). Perceptions and Preferences of Cinema significantly contribute positively to Cinema and OTT viewing preferences (P value 0,000), but does not have a significant relationship with the comparison of Indonesian films with films from other countries (P value 0.497), Perceptions and Preferences of Indonesian Films (P value 0,207), dan Regulatory preference and government support (P value 0,108).

Perceptions and Preferences of Electronic Cinema (OTT) significantly contribute positively to Cinema and OTT viewing preferences (P value 0,647) dan Perceptions and Preferences of Cinema (P value 0,000). But, relations between Perceptions and Preferences of Electronic Cinema (OTT) among Comparison of Indonesian films with films from other countries (P value 0,066) dan Perceptions and Preferences of Indonesian Films (P value 0,102) not statistically significant.

Also, Perceptions and Preferences of Electronic Cinema (OTT) also contributed significantly positively to Regulatory preference and government support (P value 0,032).

From the results of path coefficients analysis, there are several relationships that have major contribution to other latent variables. The relationships that have a major contribution are:

1. Comparison of Indonesian films with films from other countries -> Perceptions and Preferences of Indonesian Films: The track coefficient (0.396) shows that the Comparison of Indonesian films with films from other countries has a strong contribution to the Perceptions and Preferences of Indonesian Films. This relationship is also statistically significant with a very small P value (0.000), indicating that this relationship is very strong and reliable.

2. Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema. The path coefficient (0.407) indicates that Perceptions and Preferences of Electronic Cinema (OTT) have a strong contribution to Perceptions and Preferences of Cinema. This relationship is also statistically significant with a very small P value (0.000), indicating that this relationship is very strong and reliable.

Both above relationships have a fairly high path coefficient, which is above 0.4, and excellent statistical significance (P value < 0.001). This suggests that changes in the latent variables "Comparison of Indonesian films with films from other countries" and "Perceptions and Preferences of Electronic Cinema (OTT)" can significantly affect the latent variables "Perceptions and Preferences of Indonesian Films" and "Perceptions and Preferences of Cinema". The results of path coefficients analysis show that several latent variables have a significant relationship in this research model. These relationships provide insight into how latent variables influence each other in the context of this study.

f. Specific Indirect Effects

Specific indirect effects is a concept in statistical analysis used to understand the influence or indirect effects of one independent variable on the dependent variable through a certain mediator or intermediary. The mediator is the third variable that serves as a bridge or conveyance of the effects of the independent variable to the dependent variable. Analysis of specific indirect effects helps us to understand how mediator variables affect the relationship between the independent variable and the dependent variable. In this way, we can identify which variables play an important role in conveying the effect from the

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independent variable to the dependent variable. We can understand the full results of this analysis in the table below.

Table 6. Specific Indirect Effects

	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics (|O/STDEV|)	P values
Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Regulatory preference and government support	0,112	0,116	0,056	1,996	0,046
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Regulatory preference and government support	0,045	0,048	0,025	1,805	0,071
Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries -> Perceptions and Preferences of Indonesian Films	0,026	0,028	0,040	0,645	0,519
Perceptions and Preferences of Electronic Cinema (OTT) -> Comparison of Indonesian films with films from other countries -> Perceptions and Preferences of Indonesian Films	0,068	0,072	0,041	1,656	0,098
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences	0,196	0,197	0,050	3,908	0,000
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries -> Perceptions and Preferences of Indonesian Films	0,011	0,012	0,017	0,620	0,535
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries -> Regulatory preference and government support	0,009	0,009	0,014	0,628	0,530

Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films	0,030	0,029	0,020	1,466	0,143
Perceptions and Preferences of Electronic Cinema (OTT) -> Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films	0,006	0,006	0,016	0,384	0,701
Perceptions and Preferences of Electronic Cinema (OTT) -> Cinema and OTT viewing preferences -> Regulatory preference and government support	0,010	0,011	0,025	0,394	0,694
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Regulatory preference and government support	0,059	0,059	0,039	1,495	0,135
Perceptions and Preferences of Electronic Cinema (OTT) -> Comparison of Indonesian films with films from other countries -> Regulatory preference and government support	0,056	0,061	0,039	1,451	0,147
Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries -> Regulatory preference and government support	0,021	0,022	0,033	0,651	0,515
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Comparison of Indonesian films with films from other countries	0,027	0,028	0,041	0,648	0,517
Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films	0,073	0,071	0,048	1,535	0,125
Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Perceptions and Preferences of Indonesian Films	0,045	0,044	0,038	1,178	0,239

Source: Primary Data Processed (2023)

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From the results of the analysis of specific indirect effects, there are several relationships that have a positive influence on other latent variables. These relationships are:

1. Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Regulatory preference and government support: The T statistics value (1.996) shows that specific indirect effects relationship a significant positive influence on regulatory preference and government support. A P value (0.046) that is smaller than the significance level of 0.05 indicates that this relationship is statistically significant.

2. Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Regulatory preference and government support: The value of T statistics (1.805) shows that this specific indirect effects relationship has a positive influence on Regulatory preference and government support. Although the P value (0.071) is greater than the significance level of 0.05, the relatively high value of the T statistics indicates an indication of a positive relationship that may need to be explored further with a larger sample.

3. Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films: The value of T statistics (3.908) shows that this specific indirect effects relationship has a strong positive influence on Perceptions and Preferences of Indonesian Films. A very small P value (0.000) indicates that this relationship is very statistically significant.

4. Perceptions and Preferences of Cinema -> Cinema and OTT viewing preferences -> Perceptions and Preferences of Indonesian Films: T Value statistics (1.535) shows that this relationship of specific indirect effects has a positive influence on Perceptions and Preferences of Indonesian Films. Although the P value (0.125) is greater than the significance level of 0.05, the relatively high value of T statistics indicates an indication of a positive relationship that may need to be explored further with a larger sample.

5. Perceptions and Preferences of Electronic Cinema (OTT) -> Perceptions and Preferences of Cinema -> Perceptions and Preferences of Indonesian Films: Nilai T statistics (1.178) shows that this specific indirect effects relationship has a positive influence on Perceptions and Preferences of Indonesian Films. A P value (0.239) greater than the significance level of 0.05 indicates that this relationship is not statistically significant.

In the context of this data, there are several mediator variables that have a significant influence, namely Cinema and OTT viewing preferences are significant mediators between

the relationship between Perceptions and Preferences of Cinema with Regulatory preference and government support (Fung & Chik, 2022; Green, 2023; Hidayati, 2022; Nam et al., 2023; Park et al., 2022). That is, perceptions and preferences for cinema viewing and general preferences for film shows contribute positively to regulatory acceptance and government support in the film industry (Jung & Melguizo, 2023; Ramasoota & Kitikamdhorn, 2021). The perceptions and preferences related to the experience of watching films, as well as larger tendencies towards film content, are crucial factors in creating a favourable climate for regulatory approval and gaining government backing in the film business (Gustavo et al., 2023; Nam et al., 2023; Ramasoota & Kitikamdhorn, 2021).

Perceptions and Preferences of Electronic Cinema (OTT) is a significant mediator between the relationship between Perceptions and Preferences of Cinema and Cinema and OTT viewing preferences. This means that perceptions and preferences for electronic (OTT) shows such as streaming movies contribute positively to perceptions and preferences for cinema viewing and general preferences for movie viewing.

Perceptions and Preferences of Cinema are significant mediators between the relationship between Perceptions and Preferences of Electronic Cinema (OTT) and Cinema and OTT viewing preferences. This suggests that perceptions and preferences for cinema viewing and general preference for movie viewing play a role in influencing the relationship between perceptions and preferences for electronic (OTT) viewing and preference for movie viewing in theaters.

Perceptions and Preferences of Cinema is a significant mediator between the relationship between Perceptions and Preferences of Electronic Cinema (OTT) and Perceptions and Preferences of Indonesian Films. This shows that perceptions and preferences towards cinema shows and general preferences for film shows contribute to influencing the relationship between perceptions and preferences for electronic (OTT) shows and perceptions and preferences towards Indonesian films. Similar to what happened to the finding in other countries, OTT brings the diversity of movie preferences to mainstream cinema (Eklund, 2022; Giannakodimos et al., 2022; Gómez & Muñoz Larroa, 2023; González-de-Garay et al., 2023; Green, 2023; Ildir & Celik Rappas, 2022; Nam et al., 2023; Sienkiewicz & L. Wayne, 2023).

g. Determination Test Coefficient (R2)

Then it is known that the results of the R-square test aim to assess how much influence the independent variable has on the dependent variable in the regression model. The R-

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square value indicates the percentage variation of the dependent variable that can be explained by the combination of independent variables in this model. The results of this test can be seen below

Table 7. Test Values R2

	R-square	R-square adjusted
Cinema and OTT viewing preferences	0,250	0,239
Comparison of Indonesian films with films from other countries	0,043	0,030
Perceptions and Preferences of Cinema	0,166	0,160
Perceptions and Preferences of Indonesian Films	0,304	0,285
Regulatory preference and government support	0,352	0,334

Source: Primary Data Processed (2023)

In the data table 7, there are five latent variables that are assessed: Cinema and OTT viewing preferences, Comparison of Indonesian films with films from other countries, Perceptions and Preferences of Cinema, Perceptions and Preferences of Indonesian Films, dan Regulatory preference and government support.

1. Cinema and OTT viewing preferences:

   This variable measures viewers' perceptions and preferences towards Indonesian films and electronic film screening (OTT) platforms, such as Netflix or Disney+. An R-square value of 0.250 indicates that approximately 25% of the variation in Cinema and OTT viewing preferences can be explained by a combination of independent variables in the regression model. An adjusted R-square of 0.239 indicates that about 23.9% of variation can be explained by independent variables after considering the complexity of the model.

2. Comparison of Indonesian films with films from other countries:

   This variable measures the comparison of Indonesian films with films from other countries. The analysis showed an R-square value of 0.043, which means that about 4.3% of the variation in the Comparison of Indonesian films with films from other countries can be explained by independent variables in this model. An adjusted R-square value of 0.030 indicates that about 3% variation can be explained after considering the complexity of the model.

3. Perceptions and Preferences of Cinema:

   This variable measures the audience's perception and preference towards cinema and the films in it. An R-square value of 0.166 indicates that approximately 16.6% of the variation in Perceptions and Preferences of Cinema can be explained by a combination of independent variables in this model. An adjusted R-square value of 0.160 indicates that about 16% of variation can be explained after adjustment to the complexity of the model.

4. Perceptions and Preferences of Indonesian Films:

   This variable measures audience perceptions and preferences towards Indonesian films specifically. The analysis showed an R-square value of 0.304, which means that about 30.4% of the variation in Perceptions and Preferences of Indonesian Films can be explained by independent variables in this model. An adjusted R-square value of 0.285 indicates that approximately 28.5% variation can be explained after adjustment to the complexity of the model.

5. Regulatory preference and government support:

   This variable measures the preference for regulation and government support in the Indonesian film industry. The analysis showed an R-square value of 0.352, which means that about 35.2% of the variation in regulatory preference and government support can be explained by independent variables in this model. An adjusted R-square value of 0.334 indicates that about 33.4% variation can be explained after adjustment to the complexity of the model.

From the results of this analysis, it can be concluded that the variables Regulatory preference and government support have the greatest influence in this model, with about 35.2% variation can be explained. Meanwhile, the variable Comparison of Indonesian films with films from other countries has the lowest influence, only about 4.3% variation can be explained by the independent variable in this model. Although the variation that can be explained by this model does not reach 100%, these results provide insight into the extent to which the independent variable influences the dependent variable in this regression model. However, it is important to remember that these results need to be considered carefully and can be used as a foundation for identifying the most influential factors in the context of the study.

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CONCLUSION

The initial findings demonstrate a statistically significant and positive impact of the specific indirect effects relationship on regulatory preference and government support. Secondly, the findings demonstrate that this particular relationship of indirect impacts exerts a beneficial impact on regulatory choice and government support. Even though the P value (0.071) exceeds the predetermined significance level of 0.05, the comparatively elevated magnitude of the T statistics suggests the presence of a positive association that warrants additional investigation, maybe through the utilisation of a larger sample size. The T statistic value of 3.908 indicates a significant positive impact of the specific indirect effects connection on the Perceptions and Preferences of Indonesian Films. A P value of 0.000 suggests a high level of statistical significance for this association. Based on the findings of this research, it can be inferred that the variables of Regulatory preference and government backing have the most significant influence within this model, accounting for approximately 35.2% of the explained variation. In contrast, the variable pertaining to the comparison of Indonesian films with films from other countries exhibits the least significant impact, as it can only account for approximately 4.3% of the observed variation in this model. While the model's explanatory power does not approach 100%, these findings offer valuable insights into the degree to which the independent variable impacts the dependent variable within the framework of this regression model. Nevertheless, it is crucial to bear in mind that these findings necessitate meticulous consideration and might serve as a basis for discerning the most significant variables within the scope of the research.

ACKNOWLEDGEMENT

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