



**UNIVERSITI PUTRA MALAYSIA**

***MEDIATING ROLE OF GRATIFICATION ON THE RELATIONSHIP  
BETWEEN EXPECTATION AND CONTINUANCE INTENTION TO WATCH  
MOVIES ON YOUTUBE***

**MOHD SYUHAI DI BIN ABU BAKAR**

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**By**

**MOHD SYUHAIIDI BIN ABU BAKAR**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,  
in fulfilment of the Requirement for the Degree of Doctor of Philosophy**

**September 2017**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Doctor of Philosophy

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September 2017

**Chairman : Jusang bin Bolong, PhD**  
**Faculty : Modern Languages and Communication**

Various movies that were recently released in Malaysia were disappointing in ticket sales, however the number of users watching movies on YouTube have recorded an increase. The general objective of this study was to determine the potential of YouTube to substitute physical cinema as the new movie watching-platform among moviegoers in Malaysia. Specifically, the study aims to identify the relationships between expectations, gratification, and continuance intention to watch movies on the User-Generated Content (UGC) site. An online questionnaire using Google Forms were distributed to 400 YouTube users in Malaysia, selected through purposive sampling techniques. The variables and items were extracted from reviews of literature and were checked for convergent and discriminant validity using Confirmatory Factor Analysis (CFA). Structural Equation Modelling (SEM) under AMOS software was used in the analysis. Results of the SEM indicated that YouTube users in Malaysia were gratified with the social and the technological opportunities provided by YouTube. However, these users were not gratified with the movie selections on YouTube and have claimed that they were not gratified with the actual experience of watching movies on YouTube. Nevertheless, findings from this study have recorded a good chance for YouTube to substitute physical cinema in Malaysia, provided that Google were to develop a better synergetic content selection of movies and provide better actual experience for its stakeholders.

Keywords : Movie, YouTube, Expectation, Gratification, Continuance Intention

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia Sebagai memenuhi keperluan untuk Ijazah Doktor Falsafah

**KEPUASAN SEBAGAI PERANTARA TERHADAP HUBUNGAN ANTARA  
JANGKAAN DAN PENERUSAN NIAT UNTUK MENONTON FILEM DI  
YOUTUBE**

Oleh

**MOHD SYUHAIDI BIN ABU BAKAR**

September 2017

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Pelbagai filem yang baru-baru ini dikeluarkan tidak mendapat kutipan yang memberangsangkan. Walaubagaimanapun, terdapat peningkatan terhadap jumlah penontonan filem di *YouTube* di kalangan rakyat Malaysia. Objektif umum kajian ini adalah untuk menentukan sama ada *YouTube* mempunyai potensi untuk menggantikan pawagam sebagai platform menonton filem di negara ini. Secara spesifik, kajian ini ingin mengenal pasti hubungan antara jangkaan, kepuasan dan penerusan niat untuk menonton filem di *YouTube*. Soal selidik dalam talian menggunakan *Google Forms* telah diedarkan kepada 400 pengguna *YouTube* di Malaysia yang dipilih melalui teknik *pensampelan* bertujuan. Kesemua pembolehubah dan item-item telah diekstrak daripada kajian literatur dan di uji untuk kesahihannya menggunakan Analisis Faktor Pengesahan (*CFA*). Pemodelan Persamaan Struktur (*SEM*) di bawah perisian *AMOS* telah digunakan untuk analisis data. Keputusan *SEM* menunjukkan bahawa pengguna *YouTube* di Malaysia berpuas hati apabila menonton filem di *YouTube* kerana telah diberikan peluang untuk bersosial dan berpuas hati dengan teknologi yang disediakan oleh *YouTube* untuk aktiviti penontonan filem. Namun, peminat filem di Malaysia tidak berpuas hati dengan pilihan filem-filem di dalam *YouTube* dan oleh kerana itu mereka mendakwa tidak berpuashati dengan pengalaman sebenar menonton filem di *YouTube*. Hasil kajian telah menunjukkan bahawa *YouTube* mempunyai peluang yang baik untuk menggantikan pawagam di Malaysia, dengan syarat *Google* berusaha menawarkan filem-filem yang lebih banyak di dalam lamannya dan berusaha agar penggunaan *YouTube* dapat memberikan pengalaman penontonan filem yang lebih baik di kalangan penggunanya.

Katakunci : Filem, *YouTube*, Jangkaan, Kepuasan, Penerusan Niat

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I certify that a Thesis Examination Committee has met on 20<sup>th</sup> of September 2017 to conduct the final examination of Mohd Syuhaidi Abu Bakar on his thesis entitled Mediating Roles of Gratification On The Relationship Between Expectation and Continuance Intention to Watch Movies on YouTube in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

This chapter introduces the subject matter and problem(s) being studied, and indicates its importance and validity. It sets out the hypotheses to be tested and research objectives to be attained. It will be followed by significance, limitations and operational definitions of variables used in this study.

### 1.2 Background of The Study

The evolution of the Internet has been remarkable. There are now more than 3 billion Internet users all around the world. That would be some 40% of the world's population. Web 2.0 can represent this evolution. It is the second stage of development of the World Wide Web. It offers an Internet evolution from static web pages to dynamic or user-generated content (UGC) and the growth of social media. Web 2.0 can be characterized by openness, participation, and distribution is bringing about extraordinary changes in the way users intermingle with the Internet. Web 2.0 allows users to construct and let somebody in on their own content, rather than simply utilizing the content generated by digital media companies (Curran, Fenton and Freedman, 2016; Griffiths, Kuss, Billieux and Pontes, 2016; Papathanassis and Knolle, 2011; Lai and Turban, 2008; Hendler, Shadbolt, Hall, Berners-Lee and Weitzner, 2008). The trustworthiness and association gave by Web 2.0 has prompted to a rushed increment in the creation of UGC locales, aside from a comparing increment in clients' cooperation and allocation of suitable applications (Kshetri, 2017; Valcke and Lenaerts, 2010; Karahasanović, Brandtzæg, Heim, Lüders, Vermeir, Pierson and Jans, 2009). UGC content is encompassed of text, audio, cinematographic, and phantasmagorias (Kim and Ko, 2010; Valcke and Lenaerts, 2010). For example, UGC images are produced or modulated by users on UGC sites such as Ofoto and Flickr. UGC videos may be swapped over video distribution platforms such as YouTube, AOL Uncut; and Google Video (Herrero, Á and San Martín, 2017; Momeni, Cardie and Diakopoulos, 2016; Kim and Ko, 2010, Lai and Turban, 2008). On YouTube, millions of users can view videos produced by other millions of users. Users are able to curate and circulate their own multimedia substance. They can also share it with one another, or setup network with to publish content. This will thereby be adding worth to existing content on the UGC site (Kostera, 2016; Hargittai and Walejko, 2008).

UGC sites began to gain popularity and acceptance by permitting its users to distribute their contents (text, audio, video, and images) to other users. Other sharing sites were social networking sites (e.g. Facebook), blogs (e.g. Blogger.com, Wordpress), and other online media platform (Chari, Christodoulides, Presi,

Wenhold and Casaletto, 2016; Kim and Johnson, 2016; Bernoff and Li, 2008; Lai and Turban, 2008). The extensive insertion of video competence in digital cameras and mobile phones has led to swift increasing consumption and demands of online videos (Jang and Lee, 2016; Kim and Ko, 2010; Ryu, Kim and Lee, 2009; Bernoff and Li, 2008). Basically, UGC sites has transformed the basis of communication according to the responsiveness, which it has got as a universal network, and led to modification in media ecosystem itself with manifestation as a new player in media ecosystem (Ma, 2017; Hargittai and Jennrich, 2016; Cheung, Luo, Sia and Chen, 2009). Likewise, media researches have engrossed on stimuli on use patterns of the traditional media according to the form of new media in the media ecosystem. The overview of these new channels in the arcade needs to be studied (Hatcher and Thayer, 2016; Zhao, Lampe and Ellison, 2016).

Videos have arisen a long way since the analog times of VHS. The outwardly perpetual progression of digital video technology has intruded upon an industry once dominated by films and movies as its sole medium. Film and movie industry is one of the main providers to many national incomes of various countries. Research attentions in the local movie industry also have increased in recent years as it has appeared as a new vibrant industry in world trade (Ismail, Sumarjan, Khan and Hanafiah, 2017; Ng, 2017; Herwina and Zarith, 2012). "Movie" is more frequently used in the United States (US) than in the United Kingdom (UK). In the US, "film" can also refer to a solo motion picture, but it is less usual and has a more thoughtful connotation, while "movie" is the more conversational term. This study will use the term "Movie" in all its chapters. While Hasrul and Jamaluddin (2014) stated that the local movie industry's swift expansion is often translated into income, the movie industry in Malaysia should look far into the future and past the contented zone. The local movie industry is being deserted by the entry of foreign films that drowned the native market not only through cinema platform but also through the new online media platform as well. The size of the Malaysian film industry is actually little if compared to other sectors of the economy.

Some past researches celebrated two major categories of media gratifications, which were content gratifications and process gratifications (Gallego, Bueno and Noyes, 2016; Li, 2016; Song and Zinkhan, 2008; Stafford and Stafford, 2004). Later, many researchers (Pavlik and McIntosh, 2011; Bauerlein, 2010; Lefkow, 2010; Jansen, Zhang, Sobel, and Chowdury, 2009) begun studying user's content gratifications and process gratifications with UGC sites. Stafford et al. (2004) stated that most Internet research of UGC used Users and Gratification Theory (UGT) linked consumer drive for using certain Internet platforms: process gratifications, and content gratifications. However, according to Phua, Jin and Kim (2017) and Valcke and Lenaerts (2010), social gratification also stems from the use of UGC online platform. Boyd and Ellison (2008) specified that UGC offered a chance for users to articulate and make obvious with their social connections. Other studies (Jain, Arora, BE and Chauhan, 2016; Turkle, 2011; Jin and Pena, 2010; Baym, 2010; Baron, 2010; Brody, Mooney, Westerman, and McDonald, 2009; Walsh, White and Young, 2008) homogeneously categorized people's gratification towards the use of modern communications

technology as technology gratifications.

Gratifications obtained from the use of UGC sites have always had significant relationships to continuance intention of use. Information System (IS) Continuance Model by Bhattacharjee (2001) claimed that technology gratifications have a significant relationship to users' intention to continue using UGC sites such as Facebook, Twitter, Instagram and YouTube (Dağhan and Akkoyunlu, 2016; Guo, Liu and Liu, 2016; Cheung et al., 2009; Lin, Wu, and Tsai, 2005). Meanwhile, others found that technology gratification and content gratifications are the two key categories of gratifications that has a significant relationship to continuance intention to use the UGC sites (Liu, Cheung and Lee, 2010). According to Heinonen (2011), Facebook established a mounting segment in the social media area. The motives why users keep returning to Facebook platform are mainly for communication, social connection and entertainment gratifications. Zhao and Rosson (2009) stated that motivations of UGC sites continuance usage include the stress-free process of using the UGC online platform. Various studies have found continuance intention use of the medium as a result of the gratification of UGC sites usages (Cho and Lee, 2017; Lee and Kim, 2017; Ifinedo, 2016; Ellison, 2007; Valkenburg, Peter, and Schouten, 2006). Böhlinger (2009) conducted a study on continuance usage intention in one UGC sites, which is Twitter. The study found that user intention to continue using the UGC sites was caused by perceived usefulness, gratification and habit.

However, some researchers, for example Chan, Cheung, Shi, Lee and Lee (2017); Chaouali (2016); Bhattacharjee and Premkumar (2004); Spreng and Page (2003); and Oliver (1980) has proposed the role of expectations to be studied in the earlier part of the gratification and continuance intention process. This is on the ground that; consumers will logically form pre-perceptions in regards to how a site will perform and this creates a contrast between initial expectations and the actual performance of that particular Internet platform. The Expectation Disconfirmation Theory (EDT) best represents this situation. This theory allows researchers to assess satisfaction and continuance intention through the dimension of expectations and perceived performance levels of users (Abdinnour and Chaparro, 2017; Lin and Lekhawipat, 2016; Tsai, Chang and Tsai, 2016; Paechter, Maier and Macher, 2010; Oliver, Oliver and Swan, 1989; 1980;). Studies such as Tri-Agif, Noorhidawati and Ghazal (2017) and Lin and Lekhawipat (2016) argued when the use of a particular site surpasses the expected expectations initially set by the user, this leads to the recurrent use of the medium (continuance intention). This can also ultimately predict consumption habits behaviour. If a UGC site does not fulfil the sought-after gratifications, there is a high chance that users will stop using or will resort to other platforms. Thus, it is vital also to study the roles of expectations when dealing with a UGC platform. Not to forget, UGT has received some critics worth to be considered. These critics were mainly because UGT disallows active participation by users. Individuals said to not have an active role in programme setup, preparation and creating content. This leaves the idea of humans' expectations along the process of curating a UGC platform and was also claimed to propose oversimplification of relationships to

continuance intention. UGC also did not systematically consider the roles of motives underlying media use by users, as claimed by Sheldon (2008).

Rodrigue, Soule, Fanguy and Kleen (2016); and Hilderbrand (2007) claimed that quick viewing mechanism makes skimming videos easy and YouTube has fulfilled the technological expectations of users that look forward to view contents on the UGC sites. Schwartz (2004) stated that entertainment content is also one example of expectation that led towards content gratification from the use of UGC sites as it permits users to have options. Users are able to select from a range of choices. They can watch or read selections at any of their convenience. Wendling, Radisch and Jacobzone (2013) found that users of UGC medium valued their ability to alter the process of disseminating information. The uniqueness of UGC sites is not in their capacity to permit individual to experience untouchables however to some degree their capacity to let clients to expect comes about. These empower clients to shape and make their social network platforms more affable and obvious to others. UGC sites such as Facebook and Twitter has progressively portrayed as one of the fundamental information sources to web consumers. It was also portrayed as bringing gratifying impact on activities from electronic commerce to movie trailer promotions (Johnston, Vollans and Greene, 2016; Forman, Ghose, and Wiesenfeld, 2008).

The variety of findings stated above verifies that studies of UGC sites were not uncommon. Thus, it makes this doctoral study worth doing as studies of relationships between gratifications of using YouTube to watch movies; and the continuance intention to use YouTube for movie watching experience has not yet been conducted. It is vital to study the possibility and potential of consumers' intent to continue using UGC, particularly YouTube to watch movies as it further validates indications that a UGC platform is able to gratify its users (Chen, 2017; Cho and Lee, 2017). With such findings, Google will be able to revise and define strategies to increase user gratifications that were proven to eventually lead to an increase in the intention to continue using YouTube for movie watching experience, as suggested by Basak and Calisir (2015). If the result was the opposite, that users are not keen to continue using YouTube to watch movies, Google may establish some personalized incentive mechanisms. This to cater users' different needs in different phases. This is also to facilitate the setup and deployment of the resources within the site, as suggested by Cunningham, Craig and Silver (2016); and Vassileva (2012). It also vital to see the potential of YouTube to spearheaded the at-home movie watching activities in this country. According to Greenberg (2017), Netflix too has toyed with this concept. The movie watching medium has released of *Beasts of No Nation* in theatres and on-demand on the same day and was well received.

### 1.3 Transitions from Traditional Viewing to Online Viewing of Movies

Feature film productions worldwide are experiencing fundamental change. Factors such as new technologies in production, distribution and exhibition are inciting vital rethinking of the movie business. Emerging, tech-savvy filmmakers are now given these opportunities as the availability of digital distribution and strong growth in niche movie markets. However, digitalization may have wider consequences for other digital goods industries. For example, other media forms such as digital music, online reading materials, and e-books will likely meet the same challenges soon, but might involved a significant amendment in reputable business models (Oh, Roumani, Nwankpa and Hu, 2017; Baker, 2016). According to Zhu and Zhou (2016) and Poole and Le-Phat Ho (2011, March 10) digital production and online distribution allow creative practitioners to by-pass traditional gatekeepers (physical cinema, recording companies, magazine publishers, bookstores, video rental stores, etc.) by placing work online directly. YouTube users all over the world have been repeatedly uploading thousands of movies on the channel. Each day, 11,500 hours of new video is being uploaded to YouTube. Every sixty seconds, more than eight hours of new video content also being uploaded to the site.

According to Wamser, Casas, Seufert, Moldovan, Tran-Gia and Hossfeld (2016), Internet Service Providers (ISPs) were actively including YouTube in considerations of network optimization and operations as YouTube is one of the most popular and volume-dominant services in today's Internet. Thus, the reason for the device was chosen as the main platform for this study was because it is the most used medium to deliver videos to Internet users, as compared to other sites such as dailymotion, Vimeo or Vidyard. Furthermore, YouTube could also be accessed from a wide range of devices (Finamore, Mellia, Munafò, Torres and Rao, 2011). Created in 2005 and bought by Google in November 2006, YouTube is the most popular and stable bandwidth intensive service of today's Internet. It accounts for 20-35% of the Internet traffic (Maier, Schneider and Feldmann, 2010).

YouTube also compliments motion pictures well as is it offers video publishing at different bit rates, and more precisely, in different resolutions. This has therefore contributed to the popularity of YouTube as one of the most popular and volume-dominant services in today's Internet. It was also known that network operators are forced to consider it in the design, deployment, and optimization of their networks. YouTube has also adapted itself to the way people accessed the Internet due to the exploding popularity of mobile devices. YouTube is currently the main contributor to world's mobile traffic with the active use of smartphones and Internet tablets (Wamser et al., 2016).

Gardner and Lehnert (2016) and Protalinski (2013) said these phenomena were made able due Multi-Channel Networks (MCNs) services offered by the UGC mogul. MCN was used to manage its huge database of content. It serves its purpose by performing as a negotiator. This negotiation happened between the amateur users

endemic to the platform and the advertisers. Such relationships form the core of its revenue-generating potential. This means, there will always be new movies uploaded everyday, as the uploaders will get paid for every visits from YouTube users. Even if copyright infringement were reported, YouTube users may still upload movies using new accounts and the MCN services will still be able to support the storage.

Furthermore, the MCNs are in line with YouTube's fresh push toward becoming a channel-focused goal. MCNs are entities that affiliate with multiple YouTube channels, often to offer assistance in areas such as product, programming, subsidizing, cross-advancement, accomplice administration, computerized rights administration, adaptation/deals or potentially gathering of people improvement. These organizations are not subsidiary with or supported by YouTube or Google. MCN allows Google to select, construct and secure highly fragmented users and content, such as movies. This also supports YouTube's financial goals, predominantly with regard to the obtaining of advertising income. MCNs allows allot relationship between management of advertisers and content creators to a third party. This an essential step from YouTube's own Partner Program (Protalinski, 2013).

YouTube's use has more than doubled over 2012. Users aged between 13-35-year-old have paid over half a billion dollars on investments and acquisitions of MCNs with operations on the platform (Vonderau, 2016; Knoll, Maude, Enders, 2013). Google have spent \$35 million of its own resources into the MCN Machinima in 2012. The company described it as "the next cohort of video entertainment for gamers" (Knoll, 2013; Forbes, 2012). Google was hoping that Machinima will serve as an exemplary for other MCNs in the future. Machinima is allegedly attracting possible associates for another \$80 million round of extra financing. This is to support its global growth and the expansion of original programming for a specific purpose. For instance, to build premium subscription service. Machinima itself is a thought-provoking example because of its modest roots as a video sharing community that thrived even before the YouTube platform came to fame.

The word 'machinima' is a combination of the words 'machine' and 'cinema'. It is used to define the practice of creating animated videos. Using a videogame's real-time graphics machine did this. Machinima, Inc., now has 2.2 billion views per month and 7,500 partners worldwide made category grew into the company. The trail from community space to worldwide business and the hindrances encountered have paralleled the evolution of the YouTube platform. Therefore, a critical analysis of Machinima's contribution to YouTube and its goals and achievements can help expose the processes by which users become amateur producers of content making activity. The aim of Machinima is for these amateur producers to join the ranks of professionals in the online media industry. Such action can be referred to as 'participatory culture'. This represented YouTube's potential to allow vaster audience engagement, plus participation in the system of production and distribution of movies. By studying Machinima as a specific site of participatory culture, users will be able to establish future relationships with its online movie watching audience

(Scacchi, 2016).

Uploaders are now given Content ID where they can now work on mutual agreements with the creator of the video (copyright holder). If there are no disputes (claims of copyright of video), the money generated from the video will go directly to the uploaders, but if there are disputes, the money will go to both copyright holder and uploader. Protalinski (2013) claimed that YouTube users all over the world have been repeatedly uploading thousands of movies on the channel due to Multi-Channel Networks (MCNs) services offered by the UGC mogul. MCN is a way for YouTube to administer its huge database of content by performing as a negotiator between the amateur users endemic to the platform and the advertisers that form the core of its revenue-generating potential. This means, there will always be new movies uploaded everyday, as the uploaders will get paid for every visits from YouTube users. Even if copyright infringement were reported, YouTube users may still upload movies using new accounts and the MCN services will still be able to support the storage.

The interests towards the opportunities offered by UGC sites was claimed to be the reason that contributed to moviegoers not going to cinemas anymore. Unesco Institute for Statistics (2013) reported that the ticket sales, the number of movies produced and released has decreased because of the multiple UGC viewing platforms, that cannot be matched by the captive nature of being in cinema (Plan to set Nu Metro on path to profit, 2014). Digitisation of content on YouTube, which facilitates ease of use among moviegoers also contributed the increase of people's view on YouTube (Plunket Research, 2014). Elder (2016) also states that the Internet was the reason for poor movie ticket sales. This was due to the fact that recently the number of Americans showing up to theatres had decreased from 32% to 28% due to cannibalization of content. Simply put, movies nowadays can easily be found online. Thus, it is not a surprise that movie production is increasingly leaning towards making movies available in digital format, rather than in the traditional analog print film (MPAA, 2014). This technological innovation allows for a superior cinema-going experience and enables shorter distribution times between production and consumption in various markets (Unesco Institute for Statistics, 2013).

#### **1.4 Problem Statement**

Elder (2016) mentioned that a vast majority of the 29 movies widely released across America in 2016 were disappointed in ticket sales. This was not a shock as almost all of the major film studios were reduced to negative profits in second quarter of 2016. This includes giant production companies such as Warner Bros., Sony, 20th Century Fox, Universal, and Paramount. Various movies recently released in Malaysia were also disappointed in ticket sales, for instance collection for all local feature films in 2014 was RM74 million, a huge decrease from 2015 (RM52 million). Collection of all local feature films as of October 2017 is at only RM34 million. However, data shows a steady increase in the number of users watching movies on YouTube



recorded among Malaysians. 5.14% out of 28,552,712 citizens of Malaysia used YouTube for various purposes in 2011 (Mustaffa, Ibrahim, Mahmud, Ahmad, Kee, and Mahbob, 2011). A sum of 80% of Internet clients in Malaysia stream online video content every month; with 51% have active YouTube profiles (Simon, 2012). A total of 55% of the 1,000 Malaysians preferred YouTube compared to TV platforms and 65% of their video-watching time on their mobile phones (Malaysians Watch More YouTube Than TV, Research Finds, 2016). These statistics showed the the readiness of YouTube to act as a substitute for physical cinema in regards to movie watching experience.

This phenomenon was also supported by the study from Baek, Oh, Yang and Ahn (2014) who found significant effect provided by YouTube to the downfall of the cinema business, worldwide. This happened due to actively distributed information of movies on YouTube using the URL push mode through other UGC platforms, such as Twitter and Facebook (awareness effect). Various studies on UGC sites have also proposed the roles of expectations to be inserted as a part of a usage process because; consumers must form pre-usage perceptions about performance and a contrast between initial expectations and the real performances. Studies have also identified the relationships between gratification from the use of UGC sites with continuance intention to use the sites. Thus, this study focuses on YouTube and aims to determine if YouTube has the potential to substitute physical cinema as the new movie watching-platform among moviegoers in Malaysia. Specifically, this study revolves around identifying the relationships between moviegoer's expectation towards watching movies on YouTube, their gratification of watching movies on YouTube and their continuance intention to watch movies on YouTube. These identifications will contribute to literatures on the swift pace of revolution in digital content technologies, especially in media vehicles and entertainment channels for movies as stated in Pricewaterhousecoopers (2009).

Becker (2002) indicated that patterns of watching movies were changing from a relationship-oriented consumption to a personal consumption, from a sociable act to a routine act, and from a viewing only to a maneuvering act. Thus, by combining Uses and Gratification Theory (UGT) and Expectation Disconfirmation Theory (EDT), this study embarks on a journey to determine whether there are relationships between expectation towards content gratification (ETCG), expectation towards process gratification (ETPG), expectation towards technology gratification (ETTG), expectation towards social gratification (ETSG) provided by YouTube for movie watching experience; with gratification of using YouTube to watch movies. This study also aims to determine whether gratification mediate the relationships between ETCG, ETPG, ETTG, ETSG with gratification of using YouTube to watch movies among users in Malaysia. Besides that, this study also intends to verify Dawson (2007) claims that various media will eventually altered the condition for watching movies and giving multi-layered experiences. This includes active controlling media devices or modifying contents to the media users via UGC sites such as YouTube. This is the gap in the expectations, gratifications and intent to continue usage of movie watching medium spectrum.

Findings from this study will be able to guide movie content providers in Malaysia to work hand in hand with Google to create a better environment for movies industry in Malaysia. Subsequently, the findings will still subsequently shed some light towards YouTube as a new platform for movie watching experience in the country. To date, there has been limited discussion of viable digital business and economic models for movie producers, and the strategies and characteristics of next generation filmmakers driving the next wave of filmmaking digital innovation. Such researches are imperative as Cunningham et al. (2016) stated that YouTube has entered into 'partnership arrangements' with their content creators. These are based on a fragmented of advertising revenue from first dollar. This approach has proven successful. In the 8 years since the partner strategy propelled, YouTube has safeguarded over one million YouTube partners worldwide. To date, there has been limited academic proof of viable digital business and economic models for movie producers in this country. This is vital as a set of comprehensive strategies for digital movie distribution will pave ways for next-generation filmmakers to participate in digital innovation in Malaysia.

### **1.5 Research Questions**

1. What is the relationship between expectation towards content gratification (ETCG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube?
2. What is the relationship between expectation towards process gratification (ETPG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube?
3. What is the relationship between expectation towards technology gratification (ETTg) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube?
4. What is the relationship between expectation towards social gratification (ETSG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube?
5. What is the relationship between gratification (GAT) of using YouTube to watch movies and continuance intention (CI) to watch movies on YouTube?
6. What is the role of gratification (GAT) in terms of the relationships between ETCG, ETPG, ETTg, ETSG with continuance intention (CI) to watch movies on YouTube?
7. What is the potential of YouTube in terms of substituting physical cinema as the new movie-watching platform among moviegoers in Malaysia?

### **1.6 Research Objectives**

1. To determine the relationship between expectation towards content gratification (ETCG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube.
2. To determine the relationship between expectation towards process gratification

- (ETPG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube.
3. To determine the relationship between expectation towards technology gratification (ETTG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube.
  4. To determine the relationship between expectation towards social gratification (ETSG) provided by YouTube for movie watching experience with gratification (GAT) of watching movies on YouTube.
  5. To determine the relationship between gratification (GAT) of using YouTube to watch movies and continuance intention (CI) to watch movies on YouTube.
  6. To determine the role of gratification (GAT) in terms of the relationships between ETCG, ETPG, ETTG, ETSG with continuance intention (CI) to watch movies on YouTube.
  7. To determine the potential of YouTube to substitute physical cinema as the new movie-watching platform among moviegoers in Malaysia.

### **1.7 Significance of the study**

This research seeks to contribute to existing theories by extending and testing constructs mainly used to test UGC medium. In this particular study, the UGC sites that was tested is YouTube. First, this research will present the understanding of UGC sites practices by adding different insights to the possible determinants and consequences towards movie watching on YouTube. Among the key factor of YouTube having the potential to grow are the readiness of increased adoption of premium mobile content, more high-tech handsets, flat rate pricing for mobile broadband, development in mobile video and broadcast mobile TV services and increased 3G network coverage. As an online community of people, YouTube could be used in movie or television Internet marketing in Malaysia. The findings of this study will offer great prospective for local movie and television producers, directors, distributors, networks, Public Relations (PR) teams and Internet marketers for online communication, collaboration and association building with investors, internal teams, and targeted viewers in comprehending the potential and/or threat of the UGC sites towards the growth of movie industry.

Secondly, this research intends to add in the literature scope of YouTube usages by testing whether there are relationships between expectation towards content, gratification; with gratification of watching movies on YouTube; and whether gratification from watching movies on YouTube can mediate their continuance intention. Findings will be able to predict and yield any financial or social benefit to continuance intention towards movie watching on YouTube. In addition, this study will look at the theories' applicability. Finally, by reassessing the significant/insignificant of individual relationships found in this study, this study will supply a new understanding to existing knowledge of gratification and continuance intention to use the UGC online platform. Testing the gratification elements using UGT and their expectation using EDT, in a non-western country, in this case Malaysia, could offer additional insight into the extant literature from the

non-western context of UGC sites usages. Furthermore, YouTube now has introduced YouTube Live, a live video streaming system that allow anybody to broadcast a video stream over the Internet (Pires and Simon, 2015, March). Using YouTube Live, local movie and television developers and promoters will be able to expect, anticipate and come up with new ways to reach their targeted audiences in domains of identified expectations, gratification and intent to continue using YouTube to watch movies. Findings from this study will also help content developer and movie production companies to decide whether YouTube are suitable in:

- Building conversations about movies or television season or individual episodes, as suggested by Song and Zinkhan (2008).
- Posting press releases about upcoming movies, as suggested by Jansen et al. (2009).
- Providing insight and commentary in real time about upcoming movies (e.g on location during shooting), as suggested by Lefkow (2010).
- Opening dialogue between promoter and promotion participant's upcoming movie and television website traffic generation promoting events such as movie premiers, as suggested by Bauerlein (2010).
- Promote special contests, sneak previews of upcoming movies, as suggested by Pavlik and McIntosh (2011).
- Facilitate in collaborative video production experience of upcoming movies, as suggested by Pavlik and McIntosh (2011).

## **1.8 Limitations of the study**

There are several limitations expected when this study will be conducted, which limits the effort of acquiring and gathering for the required data. The limitations are as listed below:

1. The scope of the study
  - a. This study will only focus on YouTube users who have watched movies on the UGC, thus findings should not be generalized for the Malaysian population of movie consumers. There was no specification on the genre of the movies and types of movies experiences by the respondents. Since there was rules and regulations stipulated under the Film Censorship Act, therefore local movies were allowed to be marketed and movies from any other countries were also free to enter the Malaysian market. Thus, allowing the local moviegoers to be readily exposed to the trend of being offered various kinds of movie genres in the cinema. Malaysia does not limit the import of foreign products. Foreign films are free to enter the local market under minimal requirements: (i) it has to pass through the Malaysian Film Censorship Board, which is the government authority that is responsible for granting licenses to the film for public viewing, and (ii) to provide subtitles in the Malay language. This has led to a variety of movies

being distributed in Malaysia (Rosnan and Abdul, 2012). For instance, in 2017, 9 local action movies (Spy In Love, J Revolusi, Kanang “The Iban Warrior”, Sindiket, Balun, Vettai Karuppar Ayya, Mrs K, Malay Regiment; and Vasantha Villas), 6 local comedy movies (Love From Kampung, Money Money Home, I Am Lee Kah Seng, Goodbye Mr. Loser, Minah Moto; and Abang Long Fadil 2); and 4 local horror movies (Dorm Melati, Therapist, Hospital; and Lebuhraya Ke Neraka) were released. This study, however, involved respondents who are carefully selected and strained in other specific areas. Using Google Forms, URL links were only given to those who are 1) Currently residing in Malaysia, 2) Have used YouTube to watch movies, and 3) Have experience of using/heard of iFlix and Astro First. Those who clicked ‘Yes’ was directed to the next section of the survey, and those who clicked ‘No’ was made to leave. The "Only permit one response per person" feature in the "Form Settings" was also initiated. This is to ensure that a person only responds to the form, once.

## 2. Data acquisition

- a. Respondents’ participation will be based on voluntary basis. They will be given a Google Forms link of the questionnaire, thus the environment, stress level, readiness and burnout may influence the respondents’ willingness to respond to the questionnaire.

## 3. Variables

- a. The most superficial limitation of the study is its cross-sectional design. Thus, relationships among variables must be elucidated with care. This is especially imperative for a subject like movie watching behaviour that is not stagnant but is a developmental progression that changes over time.

## 4. Methodology

- a. The present study has depended on largely on quantitative methodology of data collection. It is therefore restraining. Therefore, more of qualitative methodology of data collection ought to be embraced in future. This is to give broad edge to the present study. For instance, the research design can utilize content analysis or case study methodology to give an adjusted picture to the given matter.

## **1.9 Definition of Variables**

### **1.9.1 Gratification**

Gratification is the focal construct of this study. Referring to the information system continuance model (Bhattacharjee, 2001), gratifications in this study carries the meaning of a source of satisfaction and gratifications is grounded in the idea that users have evident reasons for choosing media and purposely choose a certain message source that best fits their own personal needs, using different types of UGC medium.

### **1.9.2 Content Gratification**

Content gratification is the persistent use of a media platform. Content gratification in this study focuses of YouTube only and resides in content of the information transmitted through the channel.

Content gratification in this study is a follow-on from the consumption of facilitated communications for their straight, substantive intrinsic worth for the receiver, pending content differ from what is now available, as proposed by Peters, Amato and Hollenbeck (2007). Content gratification derived based on the information, transmitted through the content of the media.

### **1.9.3 Process Gratification**

Process gratification in this study refers to the actual experience of using the media. Process gratification means user receives gratification mainly from being involved in the process of using the medium, rather than from message content. Users will achieve process gratification when they are much akin to be playing with the technology for fun, discovering the tools provided by the medium; or surfing the medium for discovery (Peters et al., 2007). Process gratification is derived from the use of mediated messages for extrinsic values. In YouTube, it could be covered in three constructs: entertainment, passing time, and self-expression.

### **1.9.4 Technology Gratification**

Venkatesh et al. (2003) established that enabling conditions, which refer to perceptions of environmental factors that upkeep the use of a system, become a treasured concept. Yet, the prospective uses and associated technology gratifications ascending from consumer are important to study. Technology gratification in this study derived from the appropriate and suitable environment provided by a system. Technology gratification of YouTube lies on the practical benefit of the transportable and mechanical innovations of the video's applications. The production

and publication of videos are facilitated by the convenient of the YouTube applications itself.

### **1.9.5 Social Gratification**

Social gratification in this study discusses the “social opportunity and interactivity” with other revelries through media. The interactivity is the degree that users can swap communication activities with each other in the media and because of the media. YouTube offers a social circle opportunity of keeping in contact with other users. It will be able to produce social gratification by satisfying the need of social interaction. A study indicated that UGC sites with a high degree of interactivity are more likely to gratify and maintain users. Therefore, it is sensible to believe that social gratification is a more pertinent component to acquire users’ gratification (Peters et al., 2007).

### **1.9.6 Continuance Intention**

Continuance Intention (CI) was termed as an individual’s intent to continue using an Information System (in compare to personalize use or acceptance) as stated by Bhattacharjee (2001). In this study it is defined as one’s intention to continue using of a technology (YouTube). It can also initiate long-term usage of the medium. CI is the targeted consequences for this study.

### **1.9.7 Expectation**

Scholars such as Bhattacharjee and Premkumar (2004); Spreng and Page (2003); Oliver (1980) has proposed the role of expectations to be considered to be a part of a usage process because; consumers must form pre-usage perceptions about performance and a contrast between initial expectations and the real performances. Expectations in this study are represented by expectation (a specific variable; carrying the meaning that an expected value will happen with the usage of the technology (YouTube as in this study), as explained by Bhattacharjee and Premkumar (2004).

### **1.9.8 Expectations Towards Gratifications of Using UGC Online Platform**

Expectations Towards Content Gratification (ETCG), Expectations Towards Process Gratification (ETPG), Expectations Towards Social Gratification (ETSG) and Expectations Towards Technology Gratification (ETTG) are the antecedents of this study. Expectations towards gratifications in this study will focuses on the exploration of expectations towards content, process, technology and social gratification as positively debated, suggested and proved by various studies (IRGC, 2012; Luo, Chea and Chen, 2011; Barker, 2009; Namkee Park, 2010; Namsu, Kee

and Valenzuela, 2009; Kim, LaRose, and Peng, 2009; Dye, 2007; Kayahara and Wellman, 2007; Boyd and Ellison, 2008; Mazalin and Moore, 2004; Shin and Ariely, 2004; Schwartz, 2004; Wellman, Haase, Witte and Hampton, 2001; Iyengar and Lepper, 2000; Kaye, 1998).

Expectation Towards Content Gratification (ETCG) relates to the expected value due to consumptions, participations and chain production of contents provided on YouTube (Heinonen, 2011). In this study, it relates primarily to the activities of movie watching using YouTube. If a user's perceived availability of the movie content provided on YouTube is greater than or the same as his pre-use expectation, he could be gratified with the content provided by YouTube for movie viewing. This user might continue using the channel for movie watching experience as his/her expectations were met.

Expectation Towards Process Gratification (ETPG) relates to the expected value due to instant actual experience of using YouTube for movie watching. According to Ritzer and Jurgenson (2010), UGC media including blog entries and comments, micro-blogs (e.g. Twitter), not forgetting, Wikipedia that has significant relationships to PG as it gave users real-time experience while using it (for instance, instant reply via tweets). A user will establish process gratification when the user convoluted in the usage process. For instance, a user will initially set expectations of the process of using YouTube to watch movies. After experiencing the process of using it, and the user is gratified with the process, there is a higher chance that he/she will continue to use it as his/her expectations were met.

Expectation Towards Social Gratification (ETSG) relates to the expected value due to usage and connection made with other YouTube users that have the same traits agreeing on visibility, self-documentation or expression, entertainment, media appeal; and convenience of using the UGC for movie watching (Heinonen, 2011). If a user's perceived readiness of the social circle opportunities provided by YouTube is greater than or the same as his pre-use expectation, he could be gratified with the offerings. This user might continue using the channel as a social networking platform with other movie fans in Malaysia as his/her expectations were met.

Expectation Towards Technology Gratification (ETTG) relates to the expected value due to the technology itself, offering greater control in their interpersonal interactions with the media. For instance, YouTube allows the user to cursorily move through videos by moving arrow buttons. This, according to Hilderbrand (2007), is one of the factors that tend to attract high user's gratification; and continuance intention to use UGC online platform. A user will achieve technology gratification when YouTube allows its users to control the aspects of movie watching experiences. If this technological control provided by YouTube is greater than or the same as his pre-use expectation, he could be gratified with the offerings and his expectations were met. This user might continue using the channel to watch movies.



### 1.10 Summary

This chapter has introduced the background and problem statement of the study, hypotheses and has stated the research objective of the study. It was followed by significance, limitations and definitions of variables used in this particular academic writing. This study aims to shed some light towards the potentiality of YouTube to serve as a new platform for movie watching experience in the country by testing whether there are relationships between expectation towards content, gratification; with gratification of using YouTube to watch movies; and whether gratification from the use of YouTube to watch movies can mediate continuance intention of using YouTube for movie watching experience.



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