

MASTER THESIS

Exploring factors of movie selection behavior of Dutch SVOD consumers

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(2022 / 2023)

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ABSTRACT

Purpose – Subscription video-on-demand (SVOD) platforms allow users to choose from a continuously growing amount of content. With this greater degree of choice available to consumers in mind, this study investigated to what extent the perceived amount of available content, quality signals, and social impact can predict choice-efficacy through motivation of Dutch SVOD consumers. This explorative research expands the movie selection behavior literature, and broadens the social cognitive theory. Within this study, the term choice-efficacy refers to peoples' beliefs about their ability to exert control over decisions they make regarding picking a movie to watch on SVOD platforms. This quality of decision-making is based on one of the main aspects of the social cognitive theory. **Method** – This explorative study is one of the first to examine the entire decision-making pathway people go through when they are planning to watch a movie on SVOD platforms, taking all these different factors into account. Moreover, how these various factors predict choice-efficacy is something that has not been researched before. Because this is a explorative study on a relatively new phenomenon, proprietary scales were developed by means of a scale development approach, with the study focusing on scale sharpening rather than scale association. A cross-sectional survey was conducted (N = 242) in order to investigate the research questions. In order to test the hypotheses, correlation tests, simple and hierarchical regression analysis, and multiple mediation testing were used. **Findings** – This research found that the perceived amount of available content, quality signals, and social impact predict agency and frustration to watch movies on SVOD platforms, through two mediating variables: perceived enjoyment and social influence. No mediating effect of presenting oneself was found. Agreeableness is the strongest predictor of people's agency towards picking a movie, whereas feeling overwhelmed by the amount of content is the strongest predictor of people's frustration towards picking a movie. **Research limitations** – The survey made use of proprietary scales which have not been used in earlier studies. Their validity and reliability has not been proven, which is seen as a limitation of this study. **Practical implication** – This study encourages platforms to make sure to not overwhelm people by their selection of content. Besides, the current recommender system maybe does not work for everyone. The actual design of those platforms doesn't seem to matter.

Keywords - movies selection, subscription video-on-demand, choice overload, paradox of choice, decision-making, self-efficacy, social cognitive theory, quality signals, motivation, social influence. **Paper type** - research paper.

1. Introduction

The introduction of new Information Communications Technologies (ICT) such as video-on-demand (VoD) services, has enabled users to watch what they want, when they want, on the devices of their choice (Tryon, 2013). VoD is defined as "a system that enables users to pick and view video content of their choice on their televisions or computers" (Techopedia, 2013). The pay on-demand market is divided into two major categories, namely transactional video on demand (TVOD) and subscription video on demand (SVOD). The first mentioned refers to the rental or purchase of a one-time audio-visual programme. But when users subscribe to such systems, they get access to a bundle of audio-visual content with the option of viewing a program at any time (Crece & Fontaine, 2017), which is referred to as SVOD. Subscribers can choose from a variety of audio-visual content, which is subsequently delivered through Real Time Streaming Protocol (RTSP). Popular SVOD platforms are for instance Netflix, Disney+, Hulu, and Prime Video. They have capitalized on the industry's shifting dynamics and transitioned from "ordinary intermediaries" to "creators of original content." (Tyson, 2013). The platforms host approximately over 10,000 different titles, and they keep expanding (Dogruel, 2018).

In theory, the ever-increasing amount of digital information should boost peoples' chances of finding content that meets their specific needs (Bollen et al., 2010). However, Bollen and colleagues (2010) state that because only a handful of the items in a content library are relevant to the user's interests, a user of a SVOD platform may face information overload. The usage of a recommender system can sometimes help to overcome the information overload during the initial screening stage of the decision-making process (Bollen et al., 2010). However, if this collection of recommendations becomes too wide, it might shift consumers from a state of information overload to one of choice overload. The choice overload effect describes how individuals are drawn to huge option sets, but that such large sets also increase decision complexity and lower choice satisfaction (Iyengar & Lepper, 2000).

Besides the unprecedented amount of available movies offered by SVOD platforms, there are other factors which might influence the decision-making pathway of SVOD consumers. Quality signals such as (online) reviews (Qui et al., 2012) are regarded valuable sources which can have an impact on the decision-making process of customers as well (Gazley et al., 2011). According to Eliashberg and colleagues (2008), significant sources for consumer decision-making on SVOD platforms are information cues about the movies' characteristics and non-studio related factors, including external reviews and consumer experiences.

Characteristics may be used to assess whether a particular movie satisfies the needs and preferences of viewers in order to inform viewers about the quality of a movie (Gazley et al., 2011). However, other types of information also play a role in the decision-making regarding movies. According to Elliott and Simmons (2008), when deciding whether to choose and watch a movie, a person has access to a variety of visual cues about its quality, for instance the actors, awards, and genre of a movie.

Another factor that might affect peoples' decision-making process is social impact. Watching movies together with other people makes it a social activity. Descriptive norms could have an influence on the decision-making of people, since significant others' thoughts and behaviors offer information that people may utilize to decide what to do themselves (Rivis & Sheeran, 2003). Besides that, a persons' personality can also play a role in their decision-making (Hogan, 1987). This research focuses on two of the Big 5 Personality Traits agreeableness and neuroticism.

Lastly, peoples' motivation to watch movies might influence their decision-making. This study investigated literature to learn about the many sorts of motivations that drive consumer behavior, with the goal of discovering the motivating elements that drive movie consumption (Yu et al., 2019). In this study, a person's motivation to watch a movie can be described by presenting oneself, perceived enjoyment (Wang, 2016), and social influence (Yu et al., 2019). Motivation takes a mediating role in this study.

This explorative research expands the movie selection behavior literature, and broadens the social cognitive theory. Previous studies mainly focused on either movies themselves, for instance their influence on society or mental illnesses (e.g., Mann & Chang, 2004; Wedding et al., 1999; Jarvie, 1978), or on SVOD platforms and how they have taken over the cinema market (e.g., Zhu, 2001; Droguel, 2018). Or they focussed on movie selection behavior in general (e.g., Khan et al., 2020; Bogers, 2015). Research on the entire decision-making pathway people go through when watching a movie on SVOD platforms is rare, especially with all these different factors taken into account.

For the purpose of this explorative study, the term choice-efficacy is developed which tries to describe the extent to which people can easily decide for themselves which movie to pick and watch on a SVOD platform. In addition, how the various factors (the perceived amount of available content, quality signals, and social impact) predict choice-efficacy (based on the social cognitive theory), though motivation, might give new insights in this field of research.

Furthermore, studies regarding this topic of movie selection behavior can be considered as outdated because SVOD platforms keep emerging and expanding. For instance, Bollen and colleagues (2010), researched choice overload in recommender systems of SVOD platforms, but in subsequent years, many changes have already taken place regarding to SVOD platforms.

Besides the fundamental relevance of this study, it has also practical implications. SVOD platforms would be interested in the findings of this study. It would be beneficial for them to get an updated version of what drives people nowadays to go and watch a movie on their platform. The potential outcomes of this study could be of great value to these SVOD platforms. Platforms could respond to this by implementing some of the outcomes of this study (e.g., by further expanding their recommender system).

Thus, the aim of this explorative study is to investigate to what extent the perceived amount of available content, quality signals, and social impact can predict choice-efficacy through motivation of Dutch SVOD consumers. This results in the following research question.

RQ1: To what extent do the perceived amount of available content, quality signals, and social impact predict choice-efficacy through motivation of Dutch SVOD consumers?

The researchers of this study decided to focus on these four elements because, after a thorough literature search, it was found that these elements play a major role when it comes to movie selection behavior on SVOD platforms (e.g., Gazley et al., 2011; Qui et al., 2012; Elliott & Simmons, 2008). This research question will be investigated by conducting a survey. A detailed description of these variables takes place in the following section of this paper. It also describes the formulated hypotheses of this study, which will be tested in order to answer the research question.

2. Theoretical framework

This section takes a closer look at literature regarding the briefly mentioned variables of this study. First of all, the Social Cognitive Theory is explained, which is the overarching theory in this research. Thereafter, the term choice-efficacy is explained, which is the dependent variable in this study. After this, a thorough description of the independent variables and corresponding hypotheses takes place, which are: the perceived amount of available content, quality signals and social impact. Furthermore, motivation is explained, which takes a mediating role in this study, and corresponding hypotheses are described. This results in a conceptual model, in

which all hypotheses are incorporated. These will be tested in order to answer the earlier mentioned research question.

The Social Cognitive Theory (SCT) is a psychological approach on human functioning that underlines the importance of the social environment in motivation, learning, and self-regulation (Schunk & Usher, 2019). Since there are other social cognitive theoretical interpretations and viewpoints, this article focusses on the SCT stated by Bandura (1986). This theory has been used in a wide range of psychological disciplines (Schunk & DiBenedetto, 2020), as well as in other domains including business, clinical, educational, social, developmental, health, and personality psychology (Luszczynska & Schwarzer, 2015).

SCT is defined by bidirectional, causal relationships between surroundings, individuals, and their actions (Bandura, 1989). People contribute to their own motivation and behavior through a system of triadic reciprocal causation (Bandura, 1989). Key SCT principles find support in behavioral neuroscience (Berridge, 2004; Poldrack et al., 2005). Humans, for example, respond to what neuroscientists refer to as anticipatory motives or predictive signals, as well as what SCT refers to as "forethought." Individuals make decisions based on the estimated consequences of their choices (Hsee & Hastie, 2006).

SCT, previously known as Social Learning Theory (Bandura, 1977), is well-known in the literature of communication studies (Bandura, 1989). Social Learning Theory was an important theory when it comes to media effects and consequences (LaRose, 2009). This theory was a significant development regarding our knowledge of the effects of the media, outlining how visual media may 'educate, reinforce, and prompt behaviors portrayed on the screen' (LaRose, 2009). However, this current study rather focuses on the way SCT explains media selection behavior which defines what media consumers choose to see on their screens instead of focusing on the behavioral effects of those choices.

As a result, SCT is used as a fundamental theory in this study and served as the basis for developing the conceptual model shown in figure 1. The next section will go through a more detailed theoretical explanation of the expected relationships.

2.1 Choice-efficacy

For the purpose of this explorative study, the all-encompassing term 'choice-efficacy' is developed. This term might refer to the self-efficacy of choice and therefore may be described as a form of self-efficacy. In this study, it refers to peoples' beliefs about their ability to exert control over decisions they make regarding picking a movie to watch on SVOD platforms. The

term consists of two separate components: agency and frustration, which will be described below.

The ability to have control over one's own thought processes, motivation, behavior and choices is a distinctively human characteristic (Buranda, 1989). This need to assert oneself and make decisions based on personal interests and values is called human agency (Locke, 2015). SCT adheres to an emergent interactive agency paradigm (Bandura, 1986). According to Bandura (2002), SCT approaches human growth, adaptation, and change from an agentic standpoint, and identifies three models of agency: personal agency (performed individually), proxy agency (in which people acquire desired results by persuading others to act on their behalf), and collective agency (in which people participate together to build on their future perspective).

According to research, individuals who have a strong sense of agency form their own opinions and are more likely to act in line with their own interests and values (Erikson, 1968). Therefore, people with such a strong agency are probably less likely to be influenced by others, for instance by the people in their social network or (online) reviews they see or hear about (Collins & Steinberg, 2006). On the other hand, according to Kernis and Goldman (2006), individuals who lack the coping skills necessary to establish a strong sense of agency engage in less self-examination, which results in a stagnation of their identity development. As a result, there is a greater chance that they will experience mental health issues like anxiety and depression. (Kernis & Goldman, 2006).

According to the theory mentioned above, a person's agency affects how they interpret and process information, how they communicate with others, and how they are able to make decisions based on their own values and beliefs (Erikson, 1968). As a result, there are numerous ways to have an impact on how media decisions are made. None of the processes of personal agency are more essential or prevalent than people's beliefs about their ability to exert control over events in their life, which refers to self-efficacy (Bandura, 1989). Perceived self-efficacy refers to people's belief about their ability to achieve specific levels of performance and exert control over events in their life. People's feelings, thoughts, motivation, and behavior are all influenced by their self-efficacy beliefs (Bandura & Wessels, 1994). According to (Buranda, 1989), self-efficacy beliefs are essential fundamental predictors of human motivation and action and thereby influence the choices people make. They operate on behavior via intervening motivational, cognitive, and emotional processes.

Intense emotional experiences are a crucial part of our everyday life (Jeronimus & Laceulle, 2017). According to Jeronimus and Laceulle (2017), emotions affect our decision-

making and world-navigating processes by causing physical changes that motivate us to take action. According to Ben-Ze'ev (2001), almost all important moments in our lives are usually accompanied by emotions. However, the essence, causes, and consequences of emotions are some of the least known aspects of human life. Emotions are more straightforward to express than to define, and it is even more difficult to analyze them (Ben-Ze'ev, 2001). A major negative emotion is frustration (Yates, 1962), which comes from disappointment, and is best described as irritable distress brought on by restriction, exclusion, and failure (Jeronimus & Laceulle, 2017). When something or someone prevents an individual from making progress toward a specific goal, frustration occurs (McQuiggan et al., 2007).

As a result of feeling frustrated for a prolonged period of time, learned helplessness may occur. Previous studies have shown that people exposed to unavoidable noxious stimuli perform worse on subsequent instrumental tasks (Cohen et al., 1976). According to Hiroto (1974), the term "learned helplessness" was adopted as both a descriptive word for the phenomena and as a hypothesis for how learning of independence between responding and reinforcement interferes with future responding. The degree to which an individual feels that reinforcements are conditional on their behavior is rather referred to as the internal-external locus of control (Hiroto, 1974).

Studies in consumer research show that user behaviors and evaluation are impacted by mood states. In other words, the way people select and evaluate movies might be influenced by the way they feel and the emotions they experience in that specific moment. For instance, if people feel frustrated during picking a movie on a SVOD platform because there is too much content available on the platform, it might affect their behavior. This could lead to people picking a random movie, not feeling like they want to watch a movie anymore, change the platform they are searching on, or deciding to watch no movie at all.

As mentioned before, the term 'choice-efficacy refers to two separate components: agency and frustration. On the one hand, this term refers to one's degree of agency: the extent to which one is able to pick a movie based on their own preferences and beliefs. This means that their decision does not depend on and is not in any way influenced by the opinion of other people and/or other external influences. It is expected that people with a higher agency are more likely to succeed in selecting a movie on SVOD platforms. On the other hand, this term refers to one's degree of frustration: the extent to which one gets frustrated when picking a movie, and what effect this has on one's decision. It is expected that people who feel more frustrated during movie selection, are less likely to succeed in selecting a movie on SVOD platforms.

2.2 Perceived amount of content

Choice allows people to express to the rest of the world who they are and what they care about. Every decision that someone makes demonstrates their independence. In general, choice is seen as a vital indicator of freedom and autonomy. It is self-evident that choice is desirable, and that greater choice is preferable (Schwartz & Ward, 2004).

According to previous research of Schwartz and Ward (2004), modernity has brought an abundance of options in two ways: First, major possibilities have suddenly emerged in areas of life where there was little or no choice previously. Second, in areas of life where individuals have always had a choice, the number of alternatives available to them has skyrocketed (Schwartz & Ward, 2004).

Digital technologies have resulted in enormous changes in the movie production industry, notably in terms of online distribution of movies via online SVOD platforms, such as Netflix, Disney+ and Amazon Video (Zhu, 2001). This creates significant challenges in the decision-making process for the consumers of movies. They are no longer limited to a few selections at the same time, as is the case in the cinema market, but they are forced to choose from an excess of provided content (Dogruel, 2018). Popular platforms host approximately over 10,000 different titles. From an academic perspective, this selection environment raises concerns about how consumers make choices regarding to movies and what impacts the choice of a certain movie content (Dogruel, 2018).

As previously established by Häubl and Trifts (2000), a recommender system is a highly useful tool for overcoming information overload during the first screening step of the decision-making process. However, the way recommender systems lessen information overload does not always indicate that the subsequent decision stage choice becomes easier. Paradoxically, if this database of high-quality suggestions becomes extensive, it might shift consumers from a state of information overload to one of choice overload (Häubl & Trifts, 2000). The difficulty of selecting from a wide variety of good options is referred to as choice overload (Haynes, 2009). It explains why, despite their attraction to bigger item sets, individuals normally find it simpler to pick from a smaller set, and they are also often experiencing a greater feeling of satisfaction with their actual decision when choosing from a smaller set (Iyengar & Lepper, 2000). However, this same abundance of content is expected to serve as a primary source of attractiveness for SVOD customers, which might explain why people often are subscribed to more than one SVOD platform (Longo & Baiyere, 2015). The entire concept of Schwartz's "Paradox of Choice", is built on the assumption that people *think* they want a lot of alternatives,

but they cannot deal with the implications of having a lot of options in terms of decision costs (Schwartz, 2004).

It can be expected that people will become more frustrated when they have no or very few options to pick a movie from, and when there are more options, people find it more easy to pick a movie. However, with too many options to choose from, it becomes more difficult to pick a movie. Normally, this means that there will not be a linear relationship. Nevertheless, since people participating in this study must have access to and/or have a subscription to an SVOD platform anyway, this can be seen as a linear relationship in this study.

Based on the literature mentioned above, it can be assumed that people who have a perception of being overwhelmed by the amount of available content on SVOD platforms, find it harder to pick a movie. This results in the following hypothesis.

H1a: Movie abundance is positively related to agency.

H1b: Movie abundance is negatively related to frustration.

H2a: Feeling overwhelmed by the amount of available content is negatively related to agency.

H2b: Feeling overwhelmed by the amount of available content is positively related to frustration.

2.3 Quality signals

According to the notion of bounded rationality (Simon, 1995), people do not have unlimited cognitive abilities. Normally, people only have a restricted amount of information linked to a certain decision, and only a certain amount of time to conduct their judgments (Simon, 1995). This means that to accomplish a satisfactory product selection, individuals often rely on contextual cues such as heuristics (Gigerenzer & Gaissmaier, 2011; Kahneman & Tversky, 1986). Previous research, specifically in online contexts, has shown that media users depend on cue-based information processing to decide for themselves which digital products and services they want to use (Bellur & Sundar, 2014).

Movie selection on SVOD platforms may be described as a decision-making scenario with comparably minimal economic and personal risks: SVOD material is affordable (e.g., monthly membership price), and moving from one movie to another is simple (Dogruel, 2018). This suggests a reduced requirement for comprehensive information utilization, in favour of quick, heuristic decision-making processes. According to research on heuristic decision-making, humans end their search for information and come to a decision when they have gathered enough knowledge to infer about an option set (Gigerenzer & Gaissmaier, 2011).

When studying media content selection such as movies, a general division can be made between two approaches: a psychological and economic approach (Eliashberg et al., 2008). The first mentioned refers to individual decision-making and seeks to examine elements which can influence that decision-making process, including media consumers' intentions, personality traits, or beliefs (Gazley et al., 2011). The economic approach focuses on which product and distribution-related characteristics determine or indicate the market performance of a certain movie, including promotion, actors and budget (Elberse & Eliashberg, 2003).

This economic approach enables the identification of information cues which serve as signals for media consumers' movie-watching decisions (Dogruel, 2018). Whereas studio elements like production and marketing can be crucial indications for a movie's success in the market (Elberse & Eliashberg, 2003), they are less essential from the consumers' point of view. According to Eliashberg and colleagues (2008), significant sources for consumer decision-making on SVOD platforms are information cues about the movies' characteristics and non-studio related factors, including external reviews and consumer experiences. To update consumers about a movie's quality, characteristics may be used to determine whether or not a particular movie matches their needs and wishes (Gazley et al., 2011).

Experience-related information, such as Word-of-Mouth (WoM) or expert ratings, become significant signals for movie selection (Reinstein & Snyder, 2005). The explanation for these two components' growing relevance is fairly evident. Because movies are defined as experience goods (Nelson, 1970), they are characterized by features that consumers are unaware of before purchasing and using the content (Dogruel, 2018). Besides, the purpose for using the product is the experience itself (Caves, 2000). Since the product quality cannot be evaluated before customers actually watch the content, people are more inclined to rely on other people's evaluations and opinions when making a movie consuming decision (Kim et al., 2013). Furthermore, with the recent growth of the Internet and the increase in the availability of social media, consumers can quickly discover other people's ratings and reviews and spread information about movies (Kim et al., 2013). The effect of WoM on the success of a product is particularly important since customers perceive recommendations from their peer or reference group as more reliable than commercial information sources (King et al., 2014). Individual written user evaluations, as well as aggregated ratings (e.g., number of "stars" or "thumbnails"), are regarded as valuable sources for customers' decision-making (Qui et al., 2012). Prior studies have shown that both frequency (Liu, 2006) and valence ratings (Duan et al., 2008) are fundamental elements regarding movies' success. The total number of WoM contacts is referred to as frequency. Godes and Mayzlin (2004), state that when many people

talk about a product, the better informed they get, which will most likely result in an increased number of sales. This works the same with movies, the more people talk about and/or rate a movie, the more people will most likely watch the movie. Valence ratings represent the essence of WOM communications (Liu, 2006). In other words, if they are positive or negative. The explanation why valence ratings are important is quite simple: when positive WoM takes place, it increases the expected quality, while negative WoM decreases it (Liu, 2006).

Based on the literature mentioned above, it can be assumed that people who look for reviews and consider reviews as an important component when picking a movie, find it easier to pick a movie on SVOD platforms. This results in the following hypotheses.

H3a: Importance of reviews is positively related to agency.

H3b: Importance of reviews is negatively related to frustration.

But not only experience-related information has an impact on the decision-making process for movies. According to Elliott and Simmons (2008), an individual has a variety of visual indications of movie qualities at his or her disposal while deciding whether to select and watch a movie. Some examples include the production's title, genre, cast and director (Elliott & Simmons, 2008). Sometimes the film is a sequel, which may influence inclination to see the follow-up product. Besides, the origin country of the movie (e.g., English speaking or non-English speaking) can play a role in the process whether consumers decide to watch a movie (Gazley et al., 2011). Another feature of a movie is its budget. A huge production budget may be interpreted as an indication of superior quality (Elliot & Simmons, 2008). Finally, the nomination of movie awards such as the Oscars might be an important quality indication (Simonoff & Sparrow, 2000). Beyond this set of observable movie features, there are a number of more subjective quality signals that may influence consumers' willingness to pay admittance to watch a specific film (Elliot & Simmons, 2008). This study will concentrate on three of such quality signals: actors, genre and awards. The researchers of this study decided to focus on these specific signals because in terms of visibility, these signals are directly discernible on current SVOD platforms. For instance, SVOD platforms list the movies' respective actors and its genre in the description of the movie, and movies are often rated on the platforms themselves.

Based on the literature mentioned above, it can be assumed that people look for specific features in a movie (actors, awards, and genre) and consider these quality signals as important components when picking a movie, find it easier to pick a movie on SVOD platforms. This results in the following hypotheses.

H4a: Actors preference is positively related to agency.

H4b: Actors preference is negatively related to frustration.

H5a: Awards preference is positively related to agency.

H5b: Awards preference is negatively related to frustration.

H6a: Genre preference is positively related to agency.

H6b: Genre preference is negatively related to frustration.

2.4 Social impact

When someone's cognition, attitude, or behavior changes because of another person or group, this is referred to as social impact (Raven, 1964). According to Wang (2016), social impact can also be addressed as the feeling of belonging to a social group. When people watch movies together with other people, it becomes a social activity. Social Identity Maintenance might influence decision-making, which means that the group is more than just a grouping of random individuals, but people whose identities are linked to being a part of the group (Katopol, 2015). According to Ye and colleagues (2012), people generally seek the advice of friends and family on all different things, for example which book to read or what clothes to wear. As a result, friends have an impact on us since they play a role in many of our everyday happenings (Ye et al., 2012).

Since it is a very general term related to many different phenomena, this research will follow the concept of "social impact" in which the users' decision-making regarding movie selection is based upon the opinion of friends and family (Ye et al., 2012). In other words, it refers to the situation in which a user accepts a proposal from a friend that may or may not differ from her own inclinations. When consumers read their close friends' comments and opinions about a certain movie on social media, they create certain judgments about the film (Raven, 1964). Therefore, sharing knowledge, generating shared group experiences, and social connection are all part of the movie-watching experience.

According to Deutsch and Gerard (1955), there is a significant difference in the literature of social impact between injunctive norms and descriptive norms, since they are independent motivation factors. Injunctive norms are about perceptions of others' attitudes and norms. Descriptive norms describe perceptions of others' behavior (Deutsch & Gerard, 1955). The latter mentioned could have an influence on the decision-making of people, since significant others' thoughts and behaviors offer information that people may utilize to decide what to do themselves (Rivis & Sheeran, 2003). This means that someone's perception of how others in the group deal with something can influence their own actions. If someone expects the group to make a certain decision when it comes to picking a movie, it could mean that their

own decision will be influenced. This could lead to people making a decision which is not based on their own opinion.

Based on the literature mentioned above, it can be assumed that people who have a positive perception of the group, and feel free to express themselves (even if their opinion differs from the rest of the group), find it easier to pick a movie based on their own opinion, when picking a movie on SVOD platforms together with others. In addition, it can be assumed that people who have a negative perception of the group and do not feel free to express themselves, find it harder to pick a movie based on their own opinion, when picking a movie on SVOD platforms together with others. This interaction effect results in the following hypotheses regarding descriptive norms.

H7a: Descriptive norms are positively related to agency.

H7b: Descriptive norms are negatively related to frustration.

But not everyone feels the same amount of pressure when it comes to decision-making in a group. A person's personality can play a role in the extent to which social impact influences their decision-making as well. According to Hogan (1987), personality is defined as the way one behaves, thinks, and feels in a variety of situations. So, people's judgments, actions, and tastes are influenced by their personalities (Golbeck & Norris, 2013). The Big Five personality model, which includes the traits of openness, conscientiousness, extraversion, agreeableness, and neuroticism, is the most extensively utilized in psychological research (John & Srivastava, 1999). In the field of decision-making, the Big Five model has been researched in a variety of contexts, for example regarding risk-taking decisions (Buelow & Cayton, 2020), or making decisions under pressure (Byrne et al., 2015). When it comes to picking a movie with a group of other people, these personality traits can play a role in someone's decision-making process. This research focuses on the following traits: agreeableness and neuroticism. The ability to be cooperative, pleasant, and tolerant is referred to as agreeableness (Barrick & Mount, 1991). As agreeable people want to do right by others (Quintelier, 2014), it can be argued that people with a higher level of agreeableness may prevent themselves from making judgments based on their own beliefs, because they want to please others. According to Smillie and colleagues (2006), neuroticism is distinguished by a tendency for "*negative cognitions, intrusive thoughts, and emotional reactivity*". It can be argued that individuals with a higher level of neuroticism experience a greater level of anxiety and pressure-related thoughts (Byrne et al., 2015), which may prevent them from making judgments based on their own beliefs.

Based on the literature mentioned above, it can be assumed that people with a higher level of agreeableness find it harder to pick a movie based on their own opinion, when picking

a movie on SVOD platforms. In addition, it can be assumed that people with a higher level of neuroticism find it harder to pick a movie based on their own opinion, when picking a movie on SVOD platforms. This results in the following hypotheses.

H8a: Having a higher level of agreeableness is negatively related to agency.

H8b: Having a higher level of agreeableness is positively related to frustration.

H9a: Having a higher level of neuroticism is negatively related to agency.

H9b: Having a higher level of neuroticism is positively related to frustration.

2.5 Motivation

Another factor that might influence the decision-making of people has to do with their motivations. According to Schunk and DiBenedetto (2020), the processes that initiate and sustain goal-directed behaviors are referred to as motivation. Human motivation and action are heavily influenced by forethought, according to SCT (Luszczynska & Schwarzer, 2015). This theory predicts that goals can energize and direct motivational outcomes (Bandura, 1986). The belief that learners are making progress toward their goal can build self-efficacy and a stronger agency (Locke et al., 2018).

The theory of motivation is frequently invoked to validate the reasons for consumer behavior (Truong & McColl, 2011). This study investigated literature to learn about the many sorts of motivations that drive consumer behavior, with the goal of discovering the motivating elements that drive movie consumption (Yu et al., 2019). According to Mäntymäki and Salo (2011), perceived enjoyment and usefulness have a major impact on consumers' decisions to purchase virtual goods. Lee and Choi (2017) stated that, in the case of movie recommendations: *“perceived trust and interactive enjoyment are substantial intervening variables between communication and consumer satisfaction; additionally, perceived trust, interactive enjoyment, reciprocity, and self-disclosure are important factors that affect customer satisfaction in the context of movie recommendations”* (Lee & Choi, 2017).

Presenting oneself and perceived enjoyment are seen as intrinsic motivations that influence the intention to watch a movie (Wang, 2016). Presenting oneself is an innate desire that relates to the extent to which customers wish to establish and reflect their selves to others (e.g., their friends and family) through their movie-watching behavior (Wang, 2016). The degree to which customers are impacted by satisfaction and enjoyment that they anticipate gaining from viewing a movie is referred to as perceived enjoyment (Lee & Choi, 2017). This means that people are deeply motivated to watch a certain movie because it gives them a feeling of satisfaction. Their decision to pick a certain movie is a well-considered choice, based upon

their own needs and wishes. Based on the literature mentioned above, it can be assumed that people who are presenting themselves through their movie-watching behavior, find it easier to pick a movie on SVOD platforms based on their own opinion. In addition, it can be assumed that people who are experiencing a higher perceived enjoyment when watching a movie, find it easier to pick a movie on SVOD platforms based on their own opinion.

Social influence is seen as an extrinsic motivation to watch a movie (Yu et al., 2019). The term refers to the extent to which consumers watch movies as a result of the influence of crucial people in their lives, such as friends and family (Chu & Kim, 2011). This means that people could be motivated to watch a movie on a SVOD platform, but their decision to pick a certain movie is not a decision which is based on their own needs and wishes, but rather affected by external influences. Based on the literature mentioned above, it can be assumed that people who are experiencing social influence when picking a movie, find it harder to pick a movie on SVOD platforms based on their own opinion.

In this study, a person's motivation to watch a movie can be described by presenting oneself, perceived enjoyment, and social influence. These three types of motivation encompass multiple reasons why someone may be motivated to watch a movie in general, not depending on a specific moment or context. These forms of motivation concerns someone's own motivation to watch a movie, for example because they feel the need or feel like it, but also concerns another form of motivation, which may occur when someone gets motivated by others. Motivation takes a mediating role in this study. This means that a person's motivation to watch a movie might have an influence on the independent variables movie abundance, feeling overwhelmed, importance of reviews, actors and awards preference, genre preference, descriptive norms, agreeableness, and neuroticism and the dependent variables agency and frustration. Motivation refers to presenting oneself, perceived enjoyment, and social influence. To ensure that the hypotheses remained clear, it was decided to use the collective term 'motivation' as an umbrella term for presenting oneself, perceived enjoyment, and social influence. These three mediators will later be tested in one model. This results in the following hypotheses.

H10: Motivation mediates the relationship between movie abundance and (a) agency and (b) frustration.

H11: Motivation mediates the relationship between feeling overwhelmed and (a) agency and (b) frustration.

H12: Motivation mediates the relationship between importance of reviews and (a) agency and (b) frustration.

H13: Motivation mediates the relationship between actors and awards preference and (a) agency and (b) frustration.

H14: Motivation mediates the relationship between genre preference and (a) agency and (b) frustration.

H15: Motivation mediates the relationship between descriptive norms and (a) agency and (b) frustration.

H16: Motivation mediates the relationship between agreeableness and (a) agency and (b) frustration.

H17: Motivation mediates the relationship between neuroticism and (a) agency and (b) frustration.

2.6 Additional research questions

It is also worthwhile to see which of the factors mentioned in this chapter is the strongest predictor of choice-efficacy. This is why we added the following sub research questions:

RQ2a: Which one of the factors is the strongest predictor of agency?

RQ2b: Which one of the factors is the strongest predictor of frustration?

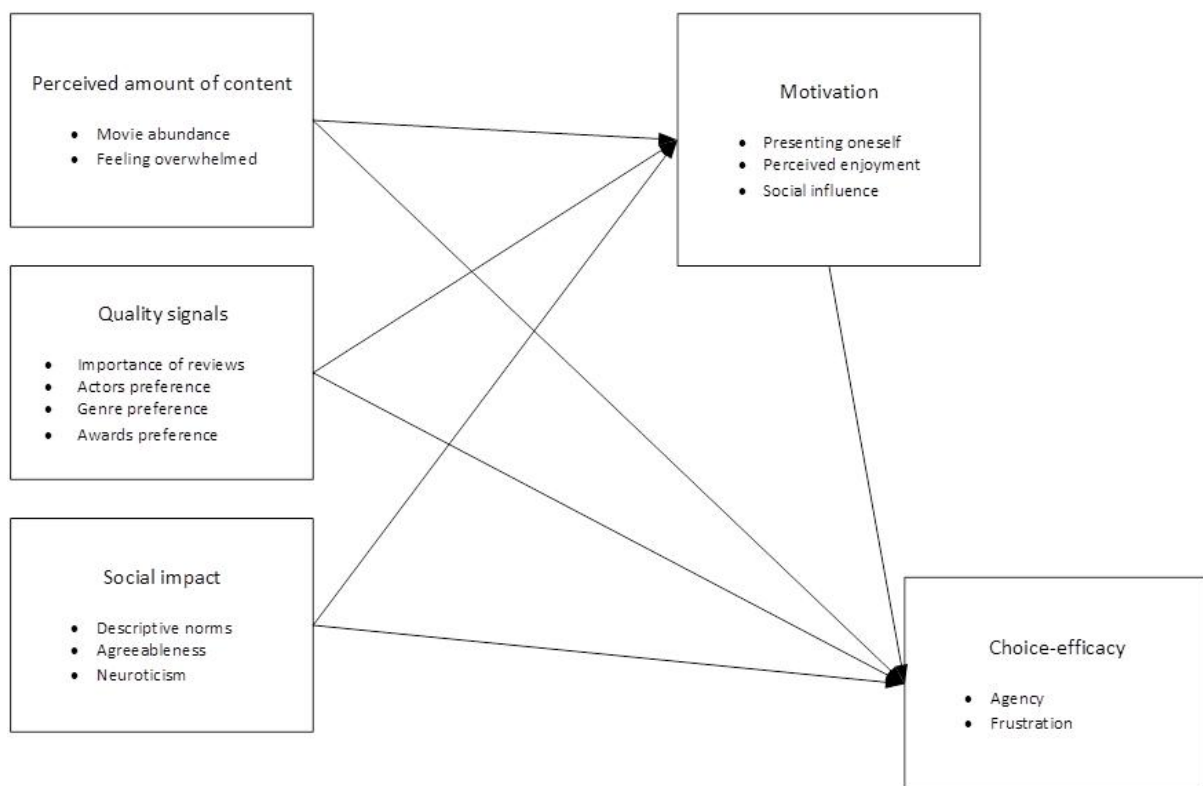


Figure 1

Conceptual framework

3. Methods

3.1 Research design

To investigate the research question and to test the hypotheses, a cross-sectional survey has been conducted. Cross-sectional survey refers to generating the data from the sample at a single point in time (Wang & Cheng, 2020). Survey research is used because this quantitative research method helps to systematically gather information from respondents with the goal to understand and/or predict some aspects of the behavior of the population of interest (Sukamolson, 2007). In other words, people can be asked questions about their opinions, attitudes, beliefs, values, or personal behavior to generate meaningful insights in what they do or how they feel about a certain subject, person, or event (Stockemer, 2019). Furthermore, this method can be helpful when studying a large group of people (Hox & Boeije, 2005) and can be used to draw conclusions about the population (Holton & Burnett, 2005).

3.2 Data collection

The survey was conducted in Dutch and spread by a link via various social media platforms, such as WhatsApp, Instagram, Facebook and LinkedIn. This questionnaire was spread by means of two non-probability sampling methods: convenience sampling and snowball sampling. Convenience sampling was used because the members of the target population most likely met certain practical criteria because they were easily accessible and willing to participate in this study (Etikan et al., 2016). The snowball sampling method was applied to reach even more people. The first individuals that met the criteria and filled in the questionnaire were asked to spread the survey among their own social network (Goodman, 1961). Moreover, to make filling in the questionnaire extra interesting for people, respondents which completed the entire survey could participate in a giveaway in which they could win a voucher worth 50 euros. The respondents who joined could fill in their e-mail address at the end of the survey. The e-mail addresses were only used for the giveaway and were deleted immediately afterwards.

At the start of the survey, participants received an overview which stated the purpose of the study and what to expect from the survey. It was specifically mentioned that respondents could answer the questions based on their personal opinion, so there were no right or wrong answers. Next to that, it was mentioned that the survey was anonymous and voluntary, that the collected information remained confidential, that respondents could withdraw from the survey at any time without giving a reason, and that the time to finish the survey would take

approximately 10 minutes. It was also mentioned that respondents could leave their e-mail address and the end of the survey if they wanted to participate in the giveaway, that this was also confidential and that their e-mail addresses would be deleted right after. Furthermore, if respondents had any questions or comments about the questionnaire, the contact details of the researchers of this study were provided. After reading the study information, respondents were asked if they still agreed to participate in this study. If they answered 'yes', they moved on to the actual survey. If they answered 'no', they were referred to the ending of the questionnaire. Above mentioned information is confirmed with approval to conduct this study from the Ethics Committee.

There were no restrictions regarding gender, minimum/maximum age, or education that respondents had to meet in order to participate in this study. However, in the first block of the actual survey respondents were asked to answer a few demographic questions regarding their gender, age, and their level of education. The only criteria to participate in this study was that respondents needed to have (access to) a subscription on a SVOD platform and/or regularly watch movies on SVOD platforms. To make sure that people would meet these requirements, there were two control variables regarding subscriptions and watching movies on SVOD platforms and watching movies. Therefore, the following filter questions were asked: "Which of the following streaming services do you have access to and/or a subscription to (multiple answers possible)?" (If respondents answered 'none' they were referred to the ending of this survey) and "How often have you watched a movie on this streaming service(s) in the past month?" (If respondents answered 'not once' they were referred to the ending of this survey).

Subsequently, questions were asked about the perceived amount of available content on SVOD platforms, which was divided into a scale about movie abundance and a scale about feeling overwhelmed. It was decided to ask these questions at the beginning of the questionnaire so that people would be immediately acquainted with the topic in an accessible way. In addition, questions were asked regarding choice-efficacy, which was divided into a scale about frustration, and a scale about agency. It was decided to ask these questions next, because choice-efficacy is the dependent variable of this study and thereby the most important one to analyze (the further people are in a questionnaire, the more likely they are to drop out). Furthermore, questions were asked about quality signals, which was divided into a scale about the importance of reviews, and a scale about actors, genre, and awards. Thereafter, questions were asked regarding the motivation of people to watch a movie, which was divided into a scale about presenting oneself, a scale about perceived enjoyment, and one about social influence. At last, questions were asked about social impact, which consisted of a control

variable about viewing behavior, a scale about descriptive norms, and two separate scales about the personality traits agreeableness and neuroticism. The survey ended with the opportunity for the respondents to leave a comment about the questionnaire and to fill in their e-mail address regarding the giveaway (not mandatory).

3.3 Sample description

A total of 364 respondents took part of the online survey, of which 258 finished the survey. The respondents who did not meet the requirements and did not pass the filter question (total of 16 respondents) were deleted from the collected data. This filter question was about different streaming services the respondent has access to and/or a subscription to. If the respondents answered that they had no access to and/or no subscription to any streaming services, they were forwarded to the end of the questionnaire. For the rest of the data analysis, a total of 242 respondents was used.

Category	Description	Quantity	%
Gender	Male	104	43.0
	Female	138	57.0
Age Mean = 34.31 SD = 14.193	< 18	4	1.7
	18 – 35	157	64.9
	36 – 55	44	18.2
	56 – 72	37	15.3
Education	Primary school	1	.4
	Vmbo	16	6.6
	Havo	9	3.7
	Vwo	10	4.1
	Mbo	88	36.4
	Hbo bachelor	78	32.2
	Wo bachelor	8	3.3
	Wo master	27	11.2
	PhD or higher	5	2.1
Streaming services	Netflix	221	91.3
	Videoland	129	53.3
	Disney+	101	41.7
	Viaplay	81	33.5
	Amazon	66	27.3
	HBO Max	56	23.1
	Ziggo On Demand	50	20.7
	Other	220	2.9 – 13.2
Frequency	< 1 movie per week	112	46.3
	1 - 2 movies per week	94	38.8
	3 movies per week	18	7.4
	> 3 movies per week	17	7.0

Note: N = 242

Table 1.

Sample characteristics

The majority of the respondents that took part in this study is female (57%). The age of the respondents had a minimum of 15 years and a maximum of 72 years. The average age of the respondents was 34 years ($SD = 14.193$). When looking at the education of the respondents, it stands out that the majority of them had an education level of mbo (36.4%) or hbo bachelor (32.2%). Almost all the respondents had a subscription or access to the streaming platform Netflix (91.3%) and the majority to Videoland (53.3%). When looking at the frequency in which people watch movies on streaming platforms, it stands out that many respondents state to watch less than one movie per week (46.3%) and that only a few of them state to watch more than three movies per week (7%). An overview of the descriptive statistics is shown in table 1.

3.4 Measures

The survey of this study is partially based on existing validated scales. These already existing scales were translated from English into Dutch for the purpose of this study.

In addition, the survey made use of scales which were developed specifically for this study. These scales have been designed by the researchers of this study, since there were no already existing and validated scales in literature to test the hypotheses of this research. We used the scale development approach of DeVellis (1991). First, it was determined clearly what it is that we wanted to measure. It was made sure that the theory related to the constructs was observed thoroughly. An item pool was created, consisting of many items which reflected the construct we intended to measure. Next, it was decided which format for measurement would be used in this study, which was a seven-point Likert Scale, ranging from strongly disagree (1) to strongly agree (7). This measurement was chosen because it provides the ability to learn about the opinions or perceptions of participants regarding a single phenomenon (Joshi et al., 2015). It was argued by Likert (1932), that in comparison to a five-point Likert scale, a seven-point Likert scale allows more opportunities and provides more information, which increases the likelihood of “meeting the objective reality of people” (Likert, 1932). Hereafter, the initial item pool was reviewed by experts. This was done by researchers who are very familiar with the study's content and assisted in examining the clarity and conciseness of the scale items. (DeVellis, 1991). In addition, a pre-test was done to test what participants would think about the items and if they understand the items correctly. This was done by the Think Aloud method, whereby participants were asked to fill in the survey and think aloud: say everything that comes into their minds while going through the survey (Eccles & Arsal, 2017). Items that were unclear or misunderstood were deleted from the survey. An overview of all the (deleted) items of the developed scales can be found in the next paragraph.

3.4.1 Measurements

For the purpose of this study, 14 scales were developed. Some of the scales were (based upon) validated scales that have been used in previous research. Other scales are proprietary scales which were developed specifically for this study. An overview of the measurements of the scales is stated below.

The 5-item scale to measure ‘movie abundance’ was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) how easy they succeed in selecting a movie on a SVOD platform. An example statement was: *“There are a lot of movies for me to watch.”* The purpose of this scale was to measure how people perceive the large amount of movies available on SVOD platforms. The scale tried to measure whether people feel satisfied and whether the great amount of choice makes it easier for them to pick a movie.

In order to measure ‘feeling overwhelmed’, the 5-item scale was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) about their perception of available content on SVOD platforms. An example statement was: *“The constantly expanding amount of content makes it harder for me to pick a movie.”* The purpose of this scale was to measure how overwhelmed people feel by the amount of content available on SVOD platforms. The scale aimed to measure whether people consider the amount of content to be too extensive, and whether that makes it more difficult for them to pick a movie.

	Movie abundance	Feeling overwhelmed
Item		
1	There are a lot of movies for me to watch.	The constantly expanding amount of content makes it harder for me to pick a movie.
2	I never have trouble picking a movie.	Picking from a smaller set of movies gives me a feeling of satisfaction.
3	I think there is little choice when I want to watch a movie (R).	When picking a movie, I get overwhelmed by the amount of content.
4	The recommendation system makes it easier for me to pick a movie.	I have no problem picking a movie from the currently available movies (R).
5	I often find it difficult to pick a movie (R).	The amount of available movies is so large that I cannot pick a movie.

Table 2.

Proprietary scales used to measure the perceived amount of available content

This study based measuring ‘agency’ on earlier studies of Lachman and Weaver (1998). They have developed a scale for measuring agency (sense of control) which consists of 12 items on

a seven-point Likert Scale. This sense of control scale was used in a nationally representative sample of US people, aged from 15 to 75 years old, from a variety of socioeconomic backgrounds (Lachman & Weaver, 1998). However, since this study is focussing on someone's agency regarding to picking movies on SVOD platforms, this original scale was adapted into a 6-item scale in which respondents were asked to what extent they pick movies because they want it themselves and not because someone else told them. An example statement was: *"Which movie I pick is largely up to myself."* The purpose of this scale was to measure the extent to which people feel they have control over which movie they want to watch on an SVOD platform, and to what extent they succeed in doing so. The scale tried to measure whether people allow themselves to be influenced by others, or whether they make a choice that comes entirely from themselves.

Item	Agency	Frustration
1	I often watch the movies that I want to see.	I have a lot of patience when picking a movie (R).
2	Which movie I pick is largely up to myself.	When I have trouble picking a movie, I get stressed.
3	I usually pick a movie based on the expectations of others (R).	Sometimes I get so overstimulated when picking a movie, that I decide to watch no movie at all.
4	I usually fail to pick a movie when looking for a movie (R).	When I pick a movie together with other people, I feel a sense of fear.
5	I pick movies that I am interested in myself.	When I try to pick a movie, I get bored.
6	Other people's opinion usually plays a big role when I pick a movie (R).	When I cannot pick a movie within ten minutes, I feel a sense of discomfort.
7		Sometimes I just pick a random movie because I get overwhelmed by the amount of content.
8		When I cannot succeed in picking a movie, I feel sad.
9		While picking a movie I often feel confused.

Table 3.

Proprietary scales used to measure choice-efficacy

To measure 'frustration', the 9-item scale was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) about the emotions that may occur when they are picking movies on SVOD platforms. An example statement was: *"While picking a movie I often feel confused."* The purpose of this scale was to find out the different emotions people experience when they pick a movie on an SVOD platform. The scale attempted to measure how people feel while picking a movie, what negative emotions may occur during the decision-making, and what consequences these

emotions might have on their decision. For example, item three is about people ending up with watching no movie at all, and item seven is about people just picking a random movie without really thinking about what they want to watch.

‘Importance of reviews’ was measured by the 6-item scale which was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent the importance of reviews has an impact on picking a movie on SVOD platforms. An example statement was: *“When I see more than ten negative reviews about a certain movie, I will most likely not watch the movie.”* The purpose of this scale was to measure how important reviews are to people when picking a movie on SVOD platforms. The scale attempted to measure whether people take positive and negative reviews into account in their decision-making, and whether the amount of reviews is important for their decision. The scale also tried to measure the extent to which movie ratings influence the choice of movie.

The 3-item scale to measure ‘actors preference’ was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent actors of a certain movie have an impact on picking a movie on SVOD platforms. An example statement was: *“When looking for a movie to watch, I look at the information about the cast.”* The purpose of this scale was to measure how important actors are to people when picking a movie on SVOD platforms. The scale tried to measure whether people think it is important which actors are part of the cast and whether they would be more interested to pick a movie starring popular actors.

In order to measure ‘genre preference’ the 3-item scale was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent the genre of a certain movie has an impact on picking a movie on SVOD platforms. An example statement was: *“When looking for a movie to watch, I tend to watch movies with a genre I am interested in.”* The purpose of this scale was to measure how important genre is to people when picking a movie on SVOD platforms. The scale tried to measure whether people think it is important which genre the movie belongs to and whether they would be more interested to pick a movie which covers their genre preference.

The 3-item scale to measure ‘awards preference’ was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent actors of a certain movie have an impact on picking a movie on SVOD platforms. An example statement was: *“When looking for a movie to watch, I will most likely not watch the movie if it did not receive any awards”* The purpose of this scale is

to measure how important awards are to people when picking a movie on SVOD platforms. The scale tried to measure whether people think it is important if a movie received any awards and whether they would be more interested to pick a movie that received awards (nominations).

Item	Reviews	Actors	Genre	Awards
1	After seeing positive reviews about a certain movie, I will be more interested in watching the movie.	<i>When looking for a movie to watch...</i> ...I look at the information about the cast.	<i>When looking for a movie to watch...</i> ...I look at the genre it is listed as.	<i>When looking for a movie to watch...</i> ...I look at the amount of awards the movie has received.
2	When I see more than ten negative reviews about a certain movie, I will most likely not watch the movie.	...I tend to watch movies with popular actors.	...I tend to watch movies with a genre I am interested in.	...I tend to watch movies with award nominations.
3	Seeing a high total number of reviews about a certain movie does not affect whether or not I will watch the movie (R).	...I will most likely not watch the movie if I do not recognize any of the actors.	...I will most likely not watch the movie if I the genre does not interest me.	...I will most likely not watch the movie if it did not receive any awards.
4	If a certain movie has a small number of total reviews, I will most likely not watch the movie.			
5	If a certain movie has a rating of 6.0 or lower, I will often still watch the movie (R).			
6	If a certain movie is listed in the top-rated movies, I will be more interested in watching the movie.			

Table 4.

Proprietary scales used to measure the importance of quality signals

In order to measure ‘descriptive norms’ the 5-item scale was created for the current study. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent the they feel like they can express themselves while picking

a movie on SVOD platforms together with other people. An example statement was: “*When picking a movie together with other people it is normal that everyone gives their opinion.*” The purpose of this scale was to measure people’s perception regarding if they feel free to express their own thoughts or to go with the majority of the group when picking a movie on SVOD platforms.

Descriptive norms	
Item	
	<i>When picking a movie together with other people it is normal that...</i>
1	<i>...everyone gives their opinion.</i>
2	<i>...I recommend movies that they like (R).</i>
3	<i>...I give input.</i>
4	<i>...we rather to go for a good atmosphere than for a specific movie.</i>
5	<i>...the opinion of the majority of the group is decisive.</i>

Table 5.

Proprietary scale used to measure social impact

This study based measuring ‘presenting oneself’ on earlier studies of Yu and colleagues (2019). They have developed a scale that has been designed to measure intrinsic and extrinsic motivation toward picking a movie. The original scale consists of 12 items on a four-point Likert scale. However, since this scale also focused on some aspects which were less important for this study, the scale has been adjusted and split up into three scales of three items. In this 3-items scale which measures presenting oneself, respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent they reflect themselves to others through their movie-watching behavior on SVOD platforms. An example statement was: “*I think the movies that I watch reflect the kind of person that I am.*”

The 3-item scale that measures ‘perceived enjoyment’ is the second scale that is based on previous studies of Yu and colleagues (2019). Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent they are deeply motivated to watch a movie on SVOD platforms because it gives them a feeling of satisfaction. An example statement was: “*I pick a certain movie because I expect it to be entertaining.*”

The 3-item scale that measures ‘social influence’ is the last scale that is based on previous studies of Yu and colleagues (2019). Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent they watch movies

as a result of the influence of crucial people in their lives. An example statement was: *“I think the opinion of friends about a movie is important.”*

Measuring ‘agreeableness’ was based on The Big Five Inventory scale by John and colleagues (1991). This scale consists of 44 items which measures all five personality traits which refers to big five method. However, this study only focused on agreeableness and neuroticism. So, the original scale was adjusted and only the items about agreeableness were put into a new scale which consists of 7 items. Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent they want to do right by others. An example statement was: *“I see myself as someone who is considerate and kind to almost everyone.”*

To measure ‘neuroticism’, the 8-item scale was created, based on The Big Five Inventory scale by John and colleagues (1991). Respondents were asked on a seven-point Likert scale ranging from strongly disagree (1) to strongly agree (7) to what extent they are experiencing negative cognitions, intrusive thoughts. An example statement was: *“I see myself as someone who is emotionally stable and not easily upset.”*

3.4.2 Factor analysis

The reason why a factor analysis was executed is to interpret the data so that correlations and patterns can be easily represented and understood, by regrouping variables into a limited number of clusters, based on shared variance (Yong & Pearce, 2013). Before the actual factor analysis was interpreted, the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy was checked to determine the suitability of the factor analysis (Sharma, 1996). When the KMO measure is above .60, it is acceptable for analysis (Eydurán et al., 2010). The KMO measure of sampling adequacy in this study was .77. This value is greater than .60, indicating that the factor analysis was sufficient (Sharma, 1996). To determine whether the correlation between two items is strong enough to execute the factor analysis, Bartlett’s Test of Sphericity was used (Bartlett, 1950). If the P-value is significant ($p < .05$), H_0 can be rejected. In this study, the Bartlett’s Test of Sphericity was significant ($\chi^2_{1596df} = 6126,551, p < .001$) which means that the correlation between each pair of items is sufficient to apply factor analysis (Razali et al., 2018).

Hereafter, the actual factor analysis was executed, with varimax rotation. The first analysis that was executed extracted 14 factors, which is equal to the number of measures designed for the study (movie abundance, feeling overwhelmed, agency, frustration, importance of reviews, actors, awards, genre, presenting oneself, perceived enjoyment, social

influence, descriptive norms, agreeableness, and neuroticism). This first version of the factor analysis, which was extracted with 14 factors, can be found in appendix A, table 6. However, actors and awards were seen as one scale, instead of two separate scales. Therefore, the factors to extract were decreased to 13 factors. Based on this analysis, it was decided to merge actors and awards into one hypothesis. Besides that, the output showed that the correlation between a few items within some of the scales was low or negative, especially within the scales of agency and importance of reviews. It was decided to leave the items out for further analyses which did not correlate with the rest of the items in one specific scale. The 13 factors that emerged from the analysis are shown in appendix B, table 7.

3.4.3 Reliability analysis

Next, the items were evaluated by means of a reliability test. To measure if all items indeed measured the same construct, Cronbach's Alpha was used. These tests showed that the reliability of some of the scales could be increased when leaving specific items out for further analyses. It was decided to leave those items out to increase both the correlation between the items in the scale and to increase the reliability of the scale. In total, 12 items were removed from different scales (item four of movie abundance, item four of feeling overwhelmed, items three, four, and six of agency, item one of frustration, items one, three, and six of reviews, item two of descriptive norms, item one of agreeableness, and item six of neuroticism). To give a clear overview, the items left out for further analyses are presented below.

An acceptable value of alpha ranges from .70 to .95, according to (Nunnally & Bernstein, 1978). Since almost all Cronbach's alpha scores are above .70, it can be stated that those constructs are considered acceptable. However, the alpha of movie abundance ($\alpha = .66$), importance of reviews ($\alpha = .61$), descriptive norms ($\alpha = .64$) and agreeableness ($\alpha = .69$) are below .70. This could be due to the fact that the scales consist of a relatively low number of items, or the relationship between the items is poor (Tavakol & Dennick, 2011). However, removing more items from these scales would only decrease the alpha. An overview of the Cronbach's Alpha outcomes is shown in table 9, which is displayed in the following chapter.

Scale	Items
Movie abundance	4. The recommendation system makes it easier for me to pick a movie.
Feeling overwhelmed	4. I have no problem picking a movie from the currently available movies (R).
Agency	3. I usually pick a movie based on the expectations of others (R). 4. I usually fail to pick a movie when looking for a movie (R). 6. Other people's opinion usually plays a big role when I pick a movie (R).
Frustration	1. I have a lot of patience when picking a movie (R).
Reviews	1. After seeing positive reviews about a certain movie, I will be more interested in watching the movie. 3. Seeing a high total number of reviews about a certain movie does not affect whether or not I will watch the movie (R). 6. If a certain movie is listed in the top-rated movies, I will be more interested in watching the movie.
Descriptive norms	<i>When picking a movie together with other people it is normal that...</i> 2...I recommend movies that they like (R).
Agreeableness	<i>I see myself as someone who...</i> 1...tends to find fault with others (R).
Neuroticism	<i>I see myself as someone who...</i> 6...can be moody

Table 8

Items left out for further analyses

3.5 Data analysis

The gathered data in this study was analyzed by using the Statistical Package for Social Sciences (SPSS), version 27 (Landau & Everitt, 2003). The following tests were carried out in order to test the hypothesis: descriptive statistics, factor analysis, reliability analysis, correlation tests, simple regression analysis, hierarchical regression analysis, and multiple mediation testing. More information about these tests can be found in the next chapter of this paper.

To analyse the multiple mediators in this study, the regression-based bootstrapping approach PROCESS Model of Multiple Mediation by Hayes was used (Hayes, 2012). When a predictor indirectly influences a dependent variable through at least one intermediary variable, mediation is existent (Preacher & Hayes, 2008). Mediation processes with only one mediating variable is referred to as simple mediation (Preacher & Hayes, 2008). This study involves the following three mediators, presenting oneself (M_1), perceived enjoyment (M_2), and social influence (M_3), which might affect the relationship between X and Y . This makes it a multiple mediation. The model of Hayes allows an option in the program SPSS which enables putting multiple mediators in one model at once. When the indirect effect is significant, but the direct effect is insignificant, M fully explains the effect of X on Y , which is referred to as full

mediation (Baron & Kenny, 1986; Zhao et al., 2010). If the direct effect is still significant after including M , but in a smaller magnitude, M partially explains the effect of X on Y , which is referred to as partial mediation (James & Brett, 1984; Zhao et al., 2010). If both the indirect effect and the direct effect are insignificant, M does not explain the effect of X on Y . There is no mediation, which is referred to as non-mediation (Zhao et al., 2010).

4. Results

4.1 Correlations

To describe the strength and direction of the relationship between two variables, a Pearson correlation analysis is performed, ranging from -1 to 1 (Pallant, 2011). Table 2 shows the means, standard deviations (SD) and intercorrelations. The majority of the correlations were significant ($p < .01$). A few examples are stated below. An overview of the Pearson correlations outcomes is shown in table 9.

Variables	Mean	SD	1	2	3	4	5	6	7	8	9	10	11	12	13
1. Movie abundance	4.30	1.23	(.66)												
2. Feeling overwhelmed	3.32	1.47	-.14*	(.83)											
3. Reviews	3.76	1.30	-.02	.29**	(.61)										
4. Actors/Awards	2.75	1.24	-.10	.20*	.31**	(.82)									
5. Genre	5.57	1.22	-.05	-.02	.04	.00	(.73)								
6. Presenting oneself	3.00	1.56	.05	.02	-.08	.24**	.09	(.84)							
7. Perceived enjoyment	6.15	.90	.10	-.10	.00	-.23**	.28**	-.11*	(.73)						
8. Social influence	3.30	1.35	-.03	.24**	.33**	.28**	.07	.27**	-.06	(.71)					
9. Descriptive norms	5.30	1.00	.06	-.09	-.11*	-.24**	.37**	.10	.38**	.01	(.64)				
10. Agreeableness	5.43	.90	.22**	-.02	.02	-.08	.30**	.02	.32**	.00	.34**	(.69)			
11. Neuroticism	4.90	1.08	.13*	-.15*	.07	-.05	.07	-.20**	.11*	-.20**	.01	.20**	(.80)		
12. Agency	5.90	1.05	.21**	-.28**	-.19**	-.07	.10	.04	.27**	-.14*	.18**	.30**	.12*	(.76)	
13. Frustration	2.67	1.30	-.32**	.48**	.19**	.29**	.08	.19**	-.15**	.35**	-.10	-.17**	-.37**	-.31	(.87)

Note: N = 242, Cronbach's Alphas are reported between brackets and in bold, ** $p < .01$ * $p < .05$

Table 9

Means, Standard Deviations, Pearson Correlations and Cronbach's Alphas

4.2 Hypothesis testing

The results of the hypothesis testing will be reported in this section. In order to test the hypotheses, Pearson correlation and significant level were checked. An overview of the hypotheses outcomes can be found in table 10.

H1: Movie abundance and (a) agency and (b) frustration

Hypothesis 1a predicted that movie abundance is positively related to agency. The relationship between movie abundance and agency was investigated using Pearson product-moment correlation coefficient. There was a small, positive, and significant correlation between the two variables ($r = .21$, $N = 242$, $p < .001$) with high levels of movie abundance associated with high levels of agency. In other words, people who feel they have a lot of movies to choose from also feel they have a higher agency in choosing movies. This means that hypothesis 1a is accepted.

Hypothesis 1b predicted that movie abundance is negatively related to frustration. The relationship between movie abundance and frustration was investigated using Pearson product-moment correlation coefficient. There was a moderate, negative, and significant correlation between the two variables ($r = -.32$, $N = 242$, $p < .001$) with high levels of movie abundance associated with lower levels of frustration. In other words, if people feel they have a lot of movies to choose from, they feel less frustrated in choosing movies. This means that hypothesis 1b is accepted.

H2: Feeling overwhelmed and (a) agency and (b) frustration

Hypothesis 2a predicted that a higher feeling of being overwhelmed by the amount of available content is negatively related to agency. The relationship between feeling overwhelmed and agency was investigated using Pearson product-moment correlation coefficient. There was a small, negative, and significant correlation between the two variables ($r = -.28$, $N = 242$, $p < .001$) with high levels of feeling overwhelmed by the amount of available content associated with lower levels of agency. In other words, if people feel overwhelmed by the amount of content when choosing a movie, they experience less agency in choosing movies. This means that hypothesis 2a is accepted.

Hypothesis 2b predicted that feeling overwhelmed by the amount of available content is positively related to frustration. The relationship between feeling overwhelmed and frustration was investigated using Pearson product-moment correlation coefficient. There was a moderate, positive, and significant correlation between the two variables ($r = .48$, $N = 242$, $p < .001$) with high levels of movie abundance associated with high levels of frustration. In other words, if people feel overwhelmed by the amount of content when choosing a movie, they feel more frustrated in choosing movies. This means that hypothesis 2b is accepted.

H3: Importance of reviews and (a) agency and (b) frustration

Hypothesis 3a predicted that importance of reviews is positively related to agency. The relationship between importance of reviews and agency was investigated using Pearson product-moment correlation coefficient. There was a small, negative, and significant correlation between the two variables ($r = -.19$, $N = 242$, $p = .003$) with high levels of importance of reviews associated with lower levels of agency. In other words, if people find reviews important when choosing a movie, they experience less agency in choosing movies. This means that hypothesis 3a is rejected.

Hypothesis 3b predicted that importance of reviews is negatively related to frustration. The relationship between importance of reviews and frustration was investigated using Pearson product-moment correlation coefficient. There was a moderate, positive, and significant correlation between the two variables ($r = .19$, $N = 242$, $p = .003$) with high levels of importance of reviews associated with lower levels of frustration. In other words, if people find reviews important when choosing a movie, they feel less frustrated in choosing movies. This means that hypothesis 3b is rejected.

H4: Actors and awards preference and (a) agency and (b) frustration

Hypothesis 4a predicted that actors and awards preference is positively related to agency. The relationship between actors and awards preference and agency was investigated using Pearson product-moment correlation coefficient. There was a non-significant correlation between the two variables ($r = -.07$, $N = 242$, $p = .258$) which means that there is no evidence of an association between actors and awards preference and agency. In other words, if people are interested in the actors of a movie and in the amount of awards a movie has received, it does not give them a higher or lower feeling of agency in choosing movies. This means that hypothesis 4a is rejected.

Hypothesis 4b predicted that actors and awards preference is negatively related to frustration. The relationship between actors and awards preference and frustration was investigated using Pearson product-moment correlation coefficient. There was a small, positive, and significant correlation between the two variables ($r = .29$, $N = 242$, $p < .001$) with high levels of actors and awards preference associated with high levels of frustration. In other words, if people are interested in the actors of a movie and in the amount of awards a movie has received, they are more frustrated in choosing movies. This means that hypothesis 4b is rejected.

H5: Genre and (a) agency and (b) frustration

Hypothesis 5a predicted that genre preference is positively related to agency. The relationship between genre preference and agency was investigated using Pearson product-moment correlation coefficient. There was a non-significant correlation between the two variables ($r = .01$, $N = 242$, $p = .125$) which means that there is no evidence of an association between genre preference and agency. In other words, if people are interested in a genre of a movie, it does not give them a higher or lower feeling of agency in choosing movies. This means that hypothesis 5a is rejected.

Hypothesis 5b predicted that actors and awards preference is negatively related to frustration. The relationship between actors and awards preference and frustration was investigated using Pearson product-moment correlation coefficient. There was a non-significant correlation between the two variables ($r = .08$, $N = 242$, $p = .240$) which means that there is no evidence of an association between genre preference and frustration. In other words, if people are interested in a genre of a movie, it does not make them more or less frustrated in choosing movies. This means that hypothesis 5b is rejected.

H6: Descriptive norms and (a) agency (b) frustration

Hypothesis 6a predicted that a positive perception of descriptive norms is positively related to agency. The relationship between descriptive norms and agency was investigated using Pearson product-moment correlation coefficient. There was a small, positive, and significant correlation between the two variables ($r = .18$, $N = 242$, $p = .005$) with high levels of a positive perception of descriptive norms associated with high levels of agency. In other words, if people experience positive descriptive norms when picking a movie to watch, they experience more agency in choosing movies. This means that hypothesis 6a is accepted.

Hypothesis 6b predicted that a positive perception of descriptive norms is negatively related to frustration. The relationship between descriptive norms and frustration was investigated using Pearson product-moment correlation coefficient. There was a non-significant correlation between the two variables ($r = -.10$, $N = 242$, $p = .128$) which means that there is no evidence of an association between descriptive norms and frustration. In other words, if people experience positive descriptive norms when picking a movie to watch, it does not make them more or less frustrated in choosing movies. This means that hypothesis 6b is rejected.

H7: Agreeableness and (a) agency and (b) frustration

Hypothesis 7a predicted that a high level of agreeableness is negatively related to agency. The relationship between agreeableness and agency was investigated using Pearson product-moment correlation coefficient. There was a moderate, positive, and significant correlation between the two variables ($r = .30$, $N = 242$, $p < .001$) with high levels of agreeableness associated with high levels of agency. In other words, if people have a higher level of agreeableness, they experience more agency in choosing movies. This means that hypothesis 7a is rejected.

Hypothesis 7b predicted that a high level of agreeableness is positively related to frustration. The relationship between agreeableness and frustration was investigated using Pearson product-moment correlation coefficient. There was a small, negative, and significant correlation between the two variables ($r = -.17$, $N = 242$, $p = .010$) with high levels agreeableness associated with lower levels of frustration. In other words, if people have a higher level of agreeableness, they feel less frustrated in choosing movies. This means that hypothesis 7b is rejected.

H8: Neuroticism and (a) agency and (b) frustration

Hypothesis 8a predicted that a high level of neuroticism is negatively related to agency. The relationship between neuroticism and agency was investigated using Pearson product-moment correlation coefficient. There was a small, positive, and significant correlation between the two variables ($r = .12$, $N = 242$, $p = .001$) with high levels neuroticism associated with high levels of agency. In other words, if people have a higher level of neuroticism, they experience more agency in choosing movies. This means that hypothesis 8a is rejected.

Hypothesis 8b predicted that a high level of neuroticism is positively related to frustration. The relationship between neuroticism and frustration was investigated using Pearson product-moment correlation coefficient. There was a moderate, negative, and significant correlation between the two variables ($r = -.37$, $N = 242$, $p < .001$) with high levels neuroticism associated with lower levels of frustration. In other words, if people have a higher level of neuroticism, they feel less frustrated in choosing movies. This means that hypothesis 8b is rejected.

4.3 Multiple mediation

To test whether a mediator effect of motivation (presenting oneself, perceived enjoyment, and social influence) occurs, the PROCESS model of Multiple Mediation of Hayes was used for all mediating hypotheses.

H9: Mediator motivation between movie abundance and (a) agency and (b) frustration

Hypothesis 9a assumed that motivation to watch a movie mediates the relationship between movie abundance and agency. At step 1, movie abundance was regressed onto agency which gave a small, positive, and significant result ($\beta = .18, p = .001$). At step 2, movie abundance was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a non-significant result for all three. Since there was no significant mediator effect, it can be stated that nor presenting oneself, nor perceived enjoyment, nor social influence mediate the relationship between movie abundance and agency. So, hypothesis 9a is rejected.

Hypothesis 9b assumed that motivation to watch a movie mediates the relationship between movie abundance and frustration. At step 1, movie abundance was regressed onto frustration which gave a moderate, negative, and significant result ($\beta = -.33, p < .001$). At step 2, movie abundance was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed non-significant results for all three. Since there was no significant mediator effect, it can be stated that social influence does not mediate the relationship between movie abundance and frustration. So, hypothesis 9b is rejected.

H10: Mediator motivation between feeling overwhelmed and (a) agency and (b) frustration

Hypothesis 10a assumed that motivation to watch a movie mediates the relationship between feeling overwhelmed and agency. At step 1, feeling overwhelmed was regressed onto agency which gave a small, negative, and significant result ($\beta = -.20, p < .001$). At step 2, feeling overwhelmed was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a small, positive, and significant result for social influence ($\beta = .22, p < .001$). In the last step, agency was regressed onto both feeling overwhelmed and the mediators. This showed that not social influence, but perceived enjoyment was small, positive, and significantly related to agency ($\beta = .29, p < .001$), which means that there is no mediation in the relationship between feeling overwhelmed and agency. So, hypothesis 10a is rejected.

Hypothesis 10b assumed that motivation to watch a movie mediates the relationship between feeling overwhelmed and frustration. At step 1, feeling overwhelmed was regressed onto frustration which gave a moderate, positive, and significant result ($\beta = .42, p < .001$). At step 2, feeling overwhelmed was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a small, positive, and significant social influence ($\beta = .22, p < .001$). In the last step, frustration was regressed onto both feeling overwhelmed and the mediators. This analysis showed that social influence was small, positive, and significantly related to frustration ($\beta = .21, p < .001$). Since after entering the mediator, the relationship between feeling overwhelmed and frustration was still positive significant, but in a smaller magnitude ($\beta = .36, p < .001$), it can be concluded that social influence partially mediates the relationship between feeling overwhelmed and frustration. So, hypothesis 10b is accepted. The multiple mediation model of hypothesis 10b is shown in figure 2.

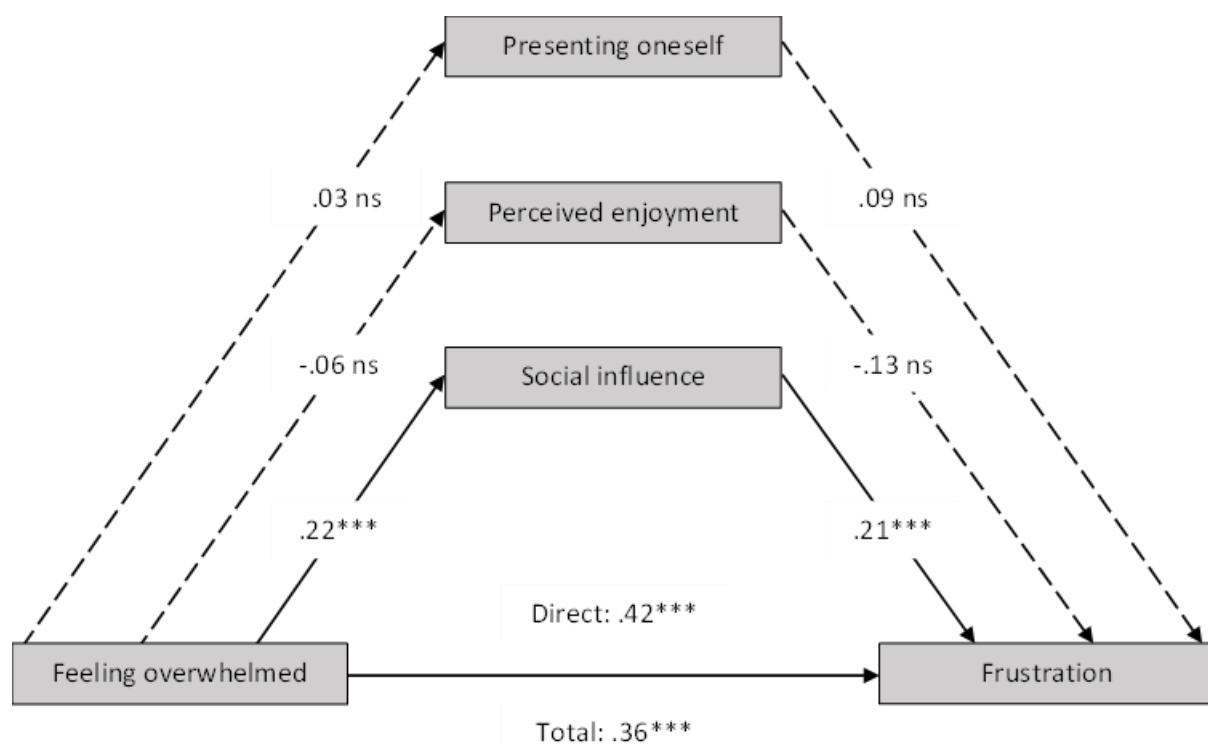


Figure 2
Multiple mediation model hypothesis 10b

H11: Mediator motivation between importance of reviews and (a) agency and (b) frustration

Hypothesis 11a assumed that motivation to watch a movie mediates the relationship between importance of reviews and agency. At step 1, importance of reviews was regressed onto agency which gave a small, negative, and significant result ($\beta = -.16, p = .003$). At step 2, importance of reviews was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, positive, and significant result for social influence ($\beta = .35, p < .001$). In the last step, agency was regressed onto both importance of reviews and the mediators. This showed that social influence was non-significantly related to agency ($\beta = -.07, p = .167$), which means that social influence does not mediate the relationship between importance of reviews and agency. So, hypothesis 11a is rejected.

Hypothesis 11b assumed that motivation to watch a movie mediates the relationship between importance of reviews and frustration. At step 1, importance of reviews was regressed onto frustration which gave a small, positive, and significant result ($\beta = .19, p = .003$). At step 2, importance of reviews was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, positive, and significant result for social influence ($\beta = .35, p < .001$). In the last step, frustration was regressed onto both importance of reviews and the mediators. This analysis showed that perceived enjoyment was small, negative, and significantly related to frustration ($\beta = -.18, p = .041$) and that social influence was small, positive, and significantly related to frustration ($\beta = .27, p < .001$). Since after entering the mediator, the relationship between importance of reviews and frustration became non-significant ($\beta = .10, p = .109$), it can be concluded that social influence fully mediates the relationship between importance of reviews and frustration. This means that people who are more inclined to look for reviews when picking a movie, are also more inclined to listen to their friends and other people around them when picking a movie. In addition, the more people listen to people around them when picking a movie, the more frustrated people get when picking a movie. In other words, when people pick movies based on reviews, the reason they get more frustrated is because they feel like the people around them have an input. So, hypothesis 11b is accepted. The multiple mediation model of hypothesis 11b is shown in figure 3.

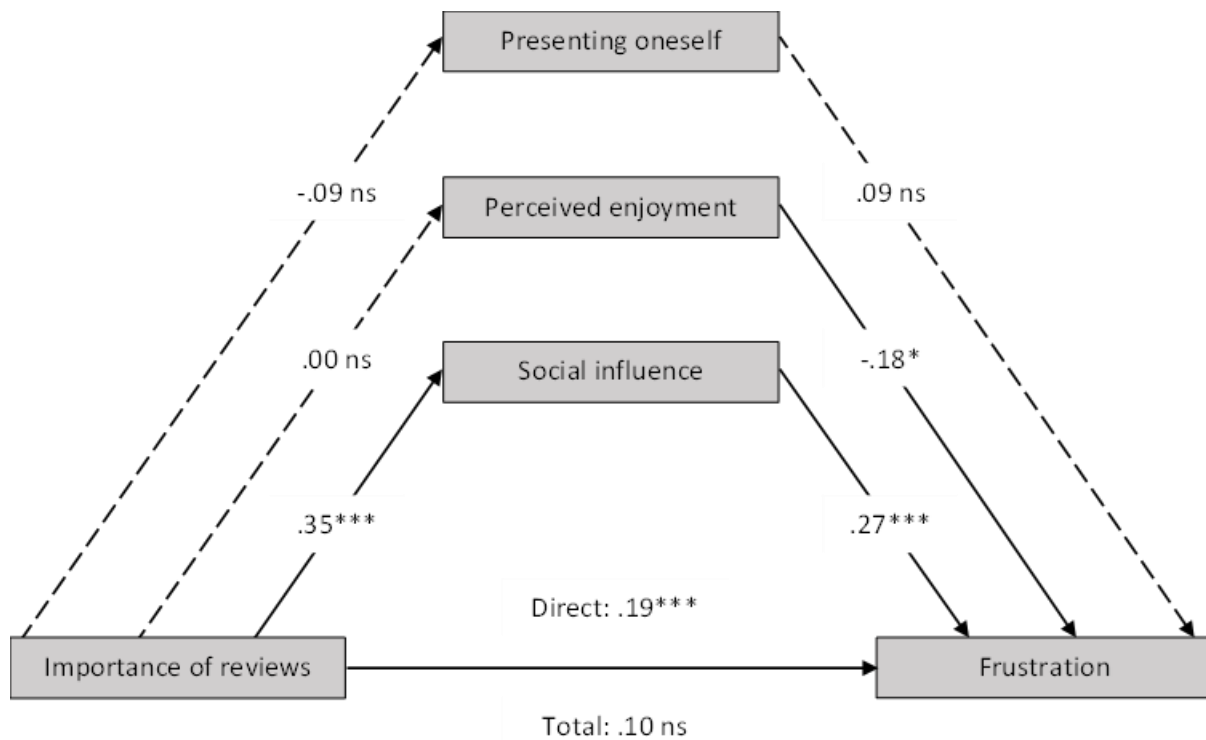


Figure 3

Multiple mediation model hypothesis 11b

H12: Mediator motivation between actors and awards preference and (a) agency and (b) frustration

Hypothesis 12a assumed that motivation to watch a movie mediates the relationship between actors and awards preference and agency. At step 1, actors and awards preference was regressed onto agency which gave a non-significant result ($\beta = -.06$, $p = .258$). Since the direct relationship between actors and awards preference and agency was non-significant, it cannot be assumed that perceived enjoyment and social influence mediate that relationship. So, hypothesis 12a is rejected.

Hypothesis 12b assumed that motivation to watch a movie mediates the relationship between actors and awards preference and frustration. At step 1, actors and awards preference was regressed onto frustration which gave a moderate, positive, and significant result ($\beta = .30$, $p < .001$). At step 2, actors and awards preference was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a significant for all three on them: moderate and positive for presenting oneself ($\beta = .31$, $p < .001$), small and negative for perceived enjoyment ($\beta = -.06$, $p < .001$), and moderate and positive for social influence ($\beta = .31$, $p < .001$). In the last step, frustration was regressed onto both actors and awards preference and the mediators. This analysis showed that social influence was small, positive,

and significantly related to frustration ($\beta = .27, p < .001$). Since after entering the mediator, the relationship between actors and awards preference and frustration was still positive and significant, but in a smaller magnitude ($\beta = .18, p = .006$), it can be concluded that social influence partially mediates the relationship between actors and awards preference and frustration. This means that people who are more inclined to look for actors and awards when picking a movie, are also more inclined to listen to their friends and other people around them when picking a movie. In addition, the more people listen to people around them when picking a movie, the more frustrated people get when picking a movie. In other words, when people pick movies based on actors and awards, part of the reason they get more frustrated is because they feel like the people around them have an input. So, hypothesis 12b is accepted. The multiple mediation model of hypothesis 12b is shown in figure 4.

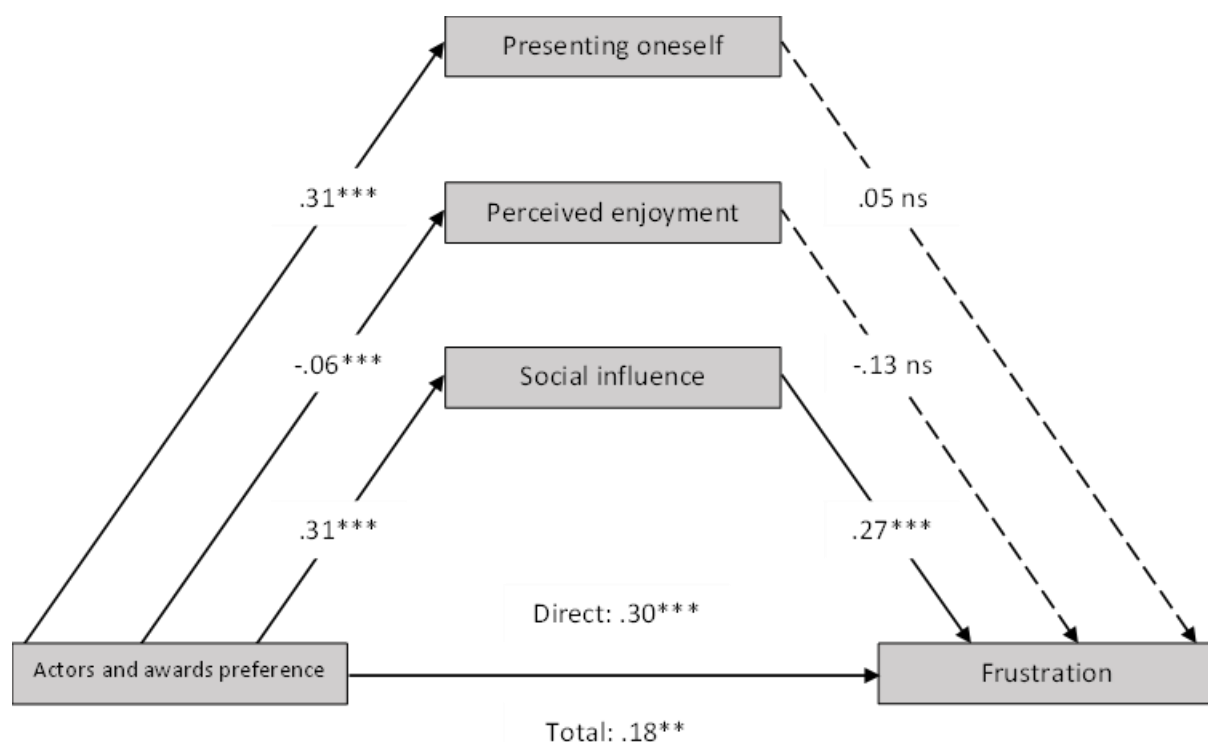


Figure 4
Multiple mediation model hypothesis 12b

H13: Mediator motivation between genre preference and (a) agency and (b) frustration

Hypothesis 13a assumed that motivation to watch a movie mediates the relationship between genre preference and agency. At step 1, genre preference was regressed onto agency which gave a non-significant result ($\beta = .09, p = .125$). Since the direct relationship between genre

preference and agency was non-significant, it cannot be assumed that perceived enjoyment and social influence mediate that relationship. So, hypothesis 13a is rejected.

Hypothesis 13b assumed that motivation to watch a movie mediates the relationship between genre preference and frustration. At step 1, genre preference was regressed onto frustration which gave a non-significant result ($\beta = .08, p = .240$). Since the direct relationship between genre preference and frustration was non-significant, it cannot be assumed that perceived enjoyment and social influence mediate that relationship. So, hypothesis 13b is rejected.

H14: Mediator motivation between descriptive norms and (a) agency and (b) frustration

Hypothesis 14a assumed that motivation to watch a movie mediates the relationship between positive descriptive norms and agency. At step 1, positive descriptive norms was regressed onto agency which gave a small, positive, and significant result ($\beta = .19, p = .005$). At step 2, positive descriptive norms was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, positive, and significant for perceived enjoyment ($\beta = .34, p < .001$). In the last step, agency was regressed onto both positive descriptive norms and the mediators. This analysis showed that perceived enjoyment was small, positive, and significant ($\beta = .28, p < .001$) and social influence was small, negative, and significant ($\beta = -.12, p = .017$) related to agency. Since after entering the mediator, the relationship between positive descriptive norms and agency became non-significant ($\beta = .08, p = .231$), it can be concluded that perceived enjoyment fully mediates the relationship between positive descriptive norms and agency. This means that people who feel free to express their own opinion in a group (even if the opinion differs from the group) when picking a movie together with other people, experience a greater feeling of enjoyment and satisfaction when picking a movie. In addition, the more joy and satisfaction people feel when picking a movie, the more agency people experience when picking a movie. In other words, when people feel free to express themselves when picking a movie, the reason they experience more agency is because they feel like it gives them a feeling of joy and satisfaction. So, hypothesis 14a is accepted. The multiple mediation model of hypothesis 14a is shown in figure 5.

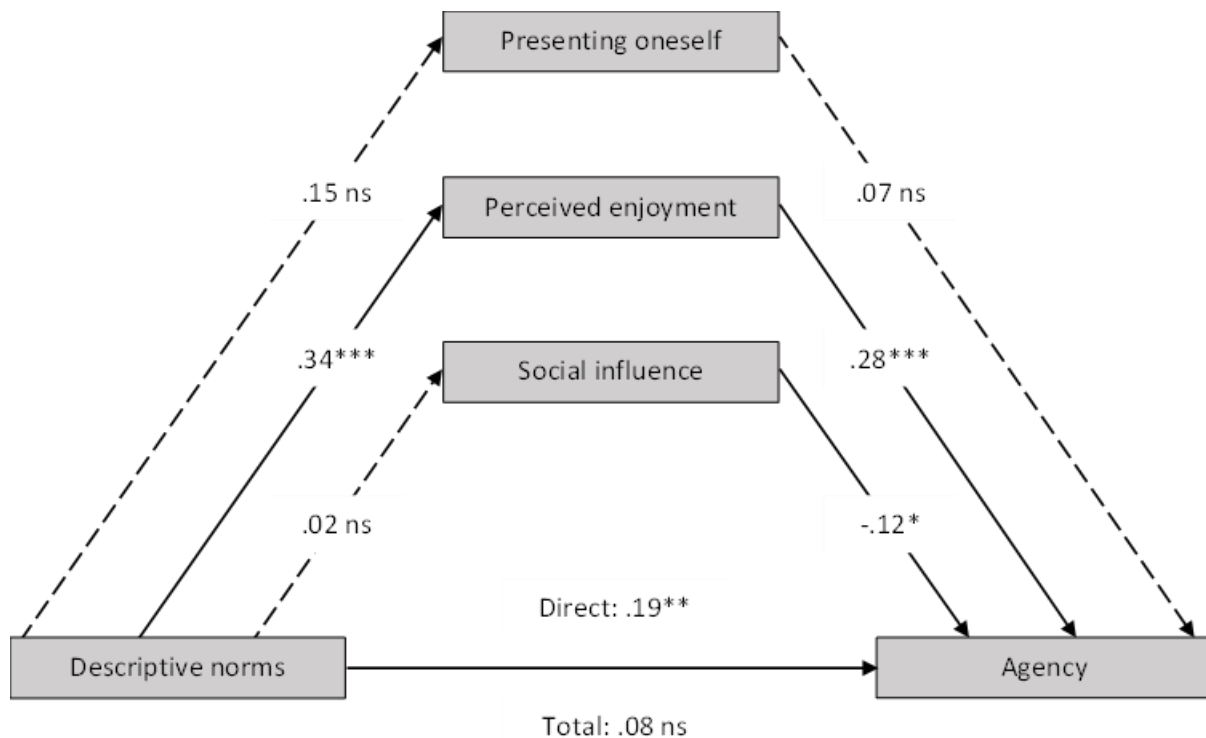


Figure 5

Multiple mediation model hypothesis 14a

Hypothesis 14b assumed that motivation to watch a movie mediates the relationship between positive descriptive norms and frustration. At step 1, positive descriptive norms was regressed onto frustration which gave a non-significant result ($\beta = -.13$, $p = .128$). Since the direct relationship between positive descriptive norms and frustration was non-significant, it cannot be assumed that perceived enjoyment and social influence mediate the relationship. So, hypothesis 14b is rejected.

H15: Mediator motivation between agreeableness and (a) agency and (b) frustration

Hypothesis 15a assumed that motivation to watch a movie mediates the relationship between agreeableness and agency. At step 1, agreeableness was regressed onto agency which gave a moderate, positive, and significant result ($\beta = .35$, $p < .001$). At step 2, agreeableness was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, positive, and significant for perceived enjoyment ($\beta = .32$, $p < .001$). In the last step, agency was regressed onto both agreeableness and the mediators. This analysis showed that perceived enjoyment was small, positive, and significantly ($\beta = .23$, $p = .003$) and social influence was small, negative, and significantly ($\beta = -.12$, $p = .014$) related to agency. Since after entering the mediator, the relationship between agreeableness and agency

still exists, but in a smaller magnitude ($\beta = .27, p < .001$), it can be concluded that perceived enjoyment partially mediates the relationship between agreeableness and agency. This means that people who have a higher level of agreeableness, experience a greater feeling of enjoyment and satisfaction when picking a movie. In addition, the more joy and satisfaction people feel when picking a movie, the more agency they experience when picking a movie. In other words, when people experience a higher level of agreeableness, part of the reason they experience more agency is because they feel like it gives a feeling of joy and satisfaction. Hypothesis 15a is accepted. The multiple mediation model of hypothesis 15a is shown in figure 6.

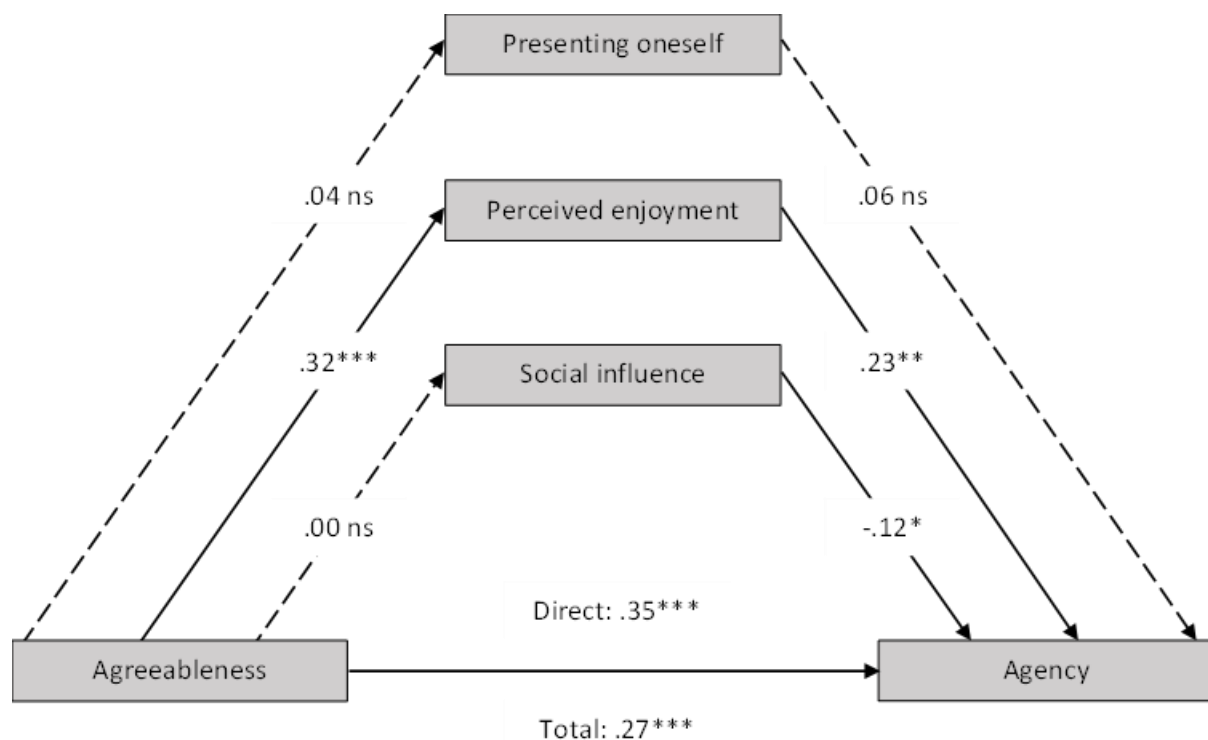


Figure 6
Multiple mediation model hypothesis 15a

Hypothesis 15b assumed that motivation to watch a movie mediates the relationship between agreeableness and frustration. At step 1, agreeableness was regressed onto frustration which gave a small, negative, and significant result ($\beta = -.24, p = .010$). At step 2, agreeableness was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, positive, and significant result for perceived enjoyment ($\beta = .32, p < .001$). In the last step, frustration was regressed onto both agreeableness and the mediators. This showed that not perceived enjoyment, but social influence was moderate, positive, and

significantly related to frustration ($\beta = .31, p < .001$). which means that there is no mediation in the relationship between agreeableness and frustration. So, hypothesis 15b is rejected.

H16: Mediator motivation between neuroticism and (a) agency and (b) frustration

Hypothesis 16a assumed that motivation to watch a movie mediates the relationship between neuroticism and agency. At step 1, neuroticism was regressed onto agency which gave a non-significant result ($\beta = .12, p = .053$). Since the direct relationship between neuroticism and agency was non-significant, it cannot be assumed that social influence mediates that relationship. So, hypothesis 16a is rejected.

Hypothesis 16b assumed that motivation to watch a movie mediates the relationship between neuroticism and frustration. At step 1, neuroticism was regressed onto frustration which gave a moderate, negative, and significant result ($\beta = -.45, p < .001$). At step 2, neuroticism was regressed onto the mediators (presenting oneself, perceived enjoyment, and social influence), which revealed a moderate, negative, and significant result for presenting oneself ($\beta = -.30, p = .001$) and a small, negative, and significant result for social influence ($\beta = -.25, p = .002$). In the last step, frustration was regressed onto both neuroticism and the mediators. This analysis showed that social influence ($\beta = .26, p < .001$) was small, positive, and significantly related to agency. Since after entering the mediator, the relationship between neuroticism and frustration still exists, but in a smaller magnitude ($\beta = -.36, p < .001$), it can be concluded that social influence partially mediates the relationship between neuroticism and frustration. This means that people who have a higher level of neuroticism, are more inclined to listen to friends and other people around them when picking a movie. In addition, the more people listen to people around them when picking a movie, the more frustrated people get when picking a movie. In other words, when people experience a higher level of neuroticism, part of the reason they get more frustrated is because they feel like the people around them have an input. So, hypothesis 16b is accepted. The multiple mediation model of hypothesis 16b is shown in figure 7.

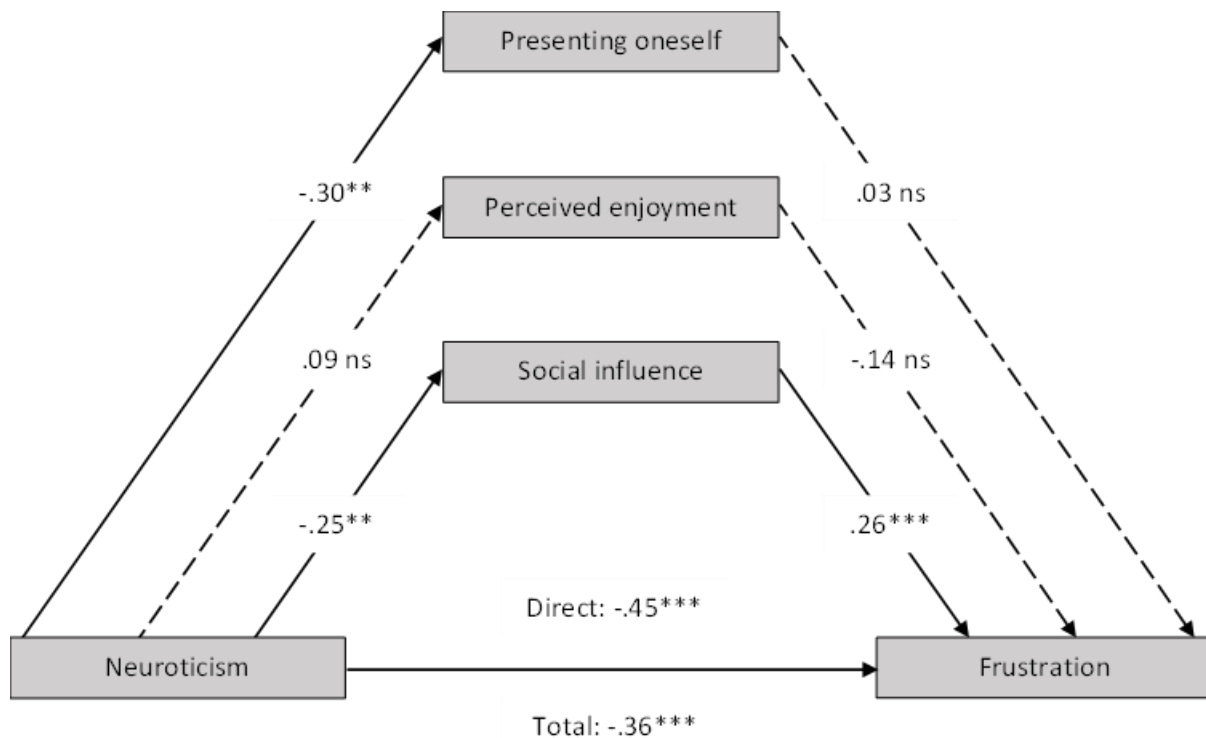


Figure 7

Multiple mediation model hypothesis 16b

Hypotheses	Accepted or rejected
H1a: Movie abundance is positively related to agency	Accepted
H1b: Movie abundance is negatively related to frustration	Accepted
H2a: A higher feeling of being overwhelmed by the amount of available content is negatively related to agency.	Accepted
H2b: A higher feeling of being overwhelmed by the amount of available content is positively related to frustration	Accepted
H3a: Importance of reviews is positively related to agency	Rejected
H3b: Importance of reviews is negatively related to frustration	Rejected
H4a: Actors and awards preference is positively related to agency	Rejected
H4b: Actors and awards preference is negatively related to frustration	Rejected
H5a: Genre preference is positively related to agency	Rejected
H5b: Genre preference is negatively related to frustration	Rejected
H6a: Descriptive norms is positively related to agency	Accepted

H6b: Descriptive norms is negatively related to frustration	Rejected
H7a: Having a higher level of agreeableness is negatively related to agency	Rejected
H7b: Having a higher level of agreeableness is positively related to frustration	Rejected
H8a: Having a higher level of neuroticism is negatively related to agency	Rejected
H8b: Having a higher level of neuroticism is positively related to frustration	Rejected
H9: Motivation to watch a movie mediates the relationship between movie abundance and (a) agency and (b) frustration	(a) Rejected (b) Rejected
H10: Motivation to watch a movie mediates the relationship between feeling overwhelmed and (a) agency and (b) frustration	(a) Rejected (b) Accepted
H11: Motivation to watch a movie mediates the relationship between positive reviews and (a) agency and (b) frustration	(a) Rejected (b) Accepted
H12: Motivation to watch a movie mediates the relationship between actors and awards preference and (a) agency and (b) frustration	(a) Rejected (b) Accepted
H13: Motivation to watch a movie mediates the relationship between genre preference and (a) agency and (b) frustration	(a) Rejected (b) Rejected
H14: Motivation to watch a movie mediates the relationship between descriptive norms and (a) agency and (b) frustration	(a) Accepted (b) Rejected
H15: Motivation to watch a movie mediates the relationship between agreeableness and (a) agency and (b) frustration	(a) Accepted (b) Rejected
H16: Motivation to watch a movie mediates the relationship between neuroticism and (a) agency and (b) frustration	(a) Rejected (b) Accepted

Table 10
Outcomes hypotheses

4.4 Hierarchical multiple regression

Entering the independent variables in steps (or blocks) in a predetermined order into the equation is known as hierarchical regression (Pallant, 2011). This method was executed separately for the two dependent variables in this study: agency and frustration. The first variable that was entered in block one was education, which was made into a dummy variable.

In addition, platform choice (dummy variables of Netflix, Disney+ and Videoland) was entered in block one. These three platforms were chosen because they are the most widely used among respondents. Lastly, the personality traits agreeableness and neuroticism were entered in block one. In block two, quality signals were entered. These consisted of importance of reviews, actor and awards preference, and genre preference. In the last block, movie abundance and feeling overwhelmed were entered. The hypotheses which are formulated before executing the hierarchical multiple regressions are stated below.

Hierarchical multiple regression agency

Hierarchical multiple regression was used to assess the ability of quality signals (importance of reviews, actors and award preference, genre preference) and choice overload (movie abundance and feeling overwhelmed) to predict level of agency, after controlling for the influence of education, streaming platforms, agreeableness, and neuroticism. Preliminary analyses were conducted to ensure no violation of the assumptions of normality, linearity, multicollinearity and homoscedasticity. Education, streaming platforms, agreeableness, and neuroticism were entered at Step 1, explaining 9.4% of the variance in agency, $F(6, 235) = 4.04, p < .001$. After entry of quality signals (importance of reviews, actors and award preference, genre preference) at Step 2 the total variance explained by the model as a whole was 13.8%, $F(9, 232) = 4.12, p < .001$. The three measures explained an additional 4.4% of the variance in agency, after controlling for education, streaming platforms, agreeableness, and neuroticism, $R^2 \text{ change} = .04, F \text{ change}(3, 232) = 3.98, p = .009$. After entry of choice overload (movie abundance and feeling overwhelmed) at Step 3 the total variance explained by the model as a whole was 20.2%, $F(11, 230) = 5.29, p < .001$. The two measures explained an additional 6.4% of the variance in agency, after controlling for education, streaming platforms, agreeableness, neuroticism, reviews, actors and awards preference and genre preference. $R^2 \text{ change} = .06, F \text{ change}(2, 230) = 9.23, p < .001$.

In the final model, three measures were statistically significant, with agreeableness recording a moderate, positive beta value ($\beta = .26, p < .001$), feeling overwhelmed recording a small, negative beta value ($\beta = -.23, p < .001$), and importance of reviews recording a small, negative beta value ($\beta = -.16, p = .013$). This means that 20.2% of the variance of agency was explained by agreeableness, perceptions of feeling overwhelmed, and importance of reviews. In other words, if one has a higher level of agreeableness, one has a higher level of agency towards picking a movie. Next to that, if one is feeling overwhelmed by the amount of content to choose from, one experiences a lower feeling of agency towards picking a movie.

Furthermore, if one finds reviews about movies important, one experiences a lower feeling of agency towards picking a movie. An overview of the hierarchical multiple regression outcomes of agency is shown in table 11.

	1	2	3
Education	-.01	-.01	-.01
Netflix	-.01	-.05	-.08
Videoland	.03	.05	.06
Disney+	.02	.00	-.03
Agreeableness	.28***	.28***	.26***
Neuroticism	.07	.08	.03
Reviews		-.22**	-.16*
Actors and awards preference		.01	.04
Genre preference		.02	.04
Movie abundance			.12
Feeling overwhelmed			-.23***
R Square	.09**	.14**	.20***
Adjusted R Square	.07**	.10**	.16***

Notes: N = 242, * $p < .05$, ** $p < .01$, *** $p < .001$

Table 11

Outcomes hierarchical multiple regression agency

Hierarchical multiple regression frustration

Hierarchical multiple regression was used to assess the ability of quality signals (importance of reviews, actors and award preference, genre preference) and choice overload (movie abundance and feeling overwhelmed) to predict level of frustration, after controlling for the influence of education, streaming platforms, agreeableness, and neuroticism. Preliminary analyses were conducted to ensure no violation of the assumptions of normality, linearity, multicollinearity and homoscedasticity. Education, streaming platforms, agreeableness, and neuroticism were entered at Step 1, explaining 14.8% of the variance in frustration, $F(6, 235) = 6.82$, $p < .001$. After entry of quality signals (importance of reviews, actors and award preference, genre preference) at Step 2 the total variance explained by the model as a whole was 25.4%, $F(9, 232) = 8.79$, $p < .001$. The three measures explained an additional 10.6% of the variance in frustration, after controlling for education, streaming platforms, agreeableness,

and neuroticism, R squared change = .11, F change (3, 232) = 10.99, $p < .001$. After entry of choice overload (movie abundance and feeling overwhelmed) at Step 3 the total variance explained by the model as a whole was 42.2%, F (11, 230) = 15.28, $p < .001$. The two measures explained an additional 16.8% of the variance in frustration, after controlling for education, streaming platforms, agreeableness, neuroticism, reviews, actors and awards preference and genre preference. R squared change = .17, F change (2, 230) = 33.45, $p < .001$. In the final model, four measures were statistically significant, with feeling overwhelmed recording a moderate, positive beta value ($\beta = .38$, $p < .001$), neuroticism recording a moderate, negative beta value ($\beta = -.26$, $p < .001$), actors and awards preference recording a small, positive beta value ($\beta = .18$, $p = .001$), and movie abundance recording a small, negative beta value ($\beta = -.18$, $p = .001$).

	1	2	3
Education	-.01	-.01	-.00
Netflix	-.02	.04	.09
Videoland	-.02	-.01	-.03
Disney+	-.02	-.02	-.04
Agreeableness	-.09	-.12*	-.09
Neuroticism	-.36***	-.36***	-.26***
Reviews		.15*	.05
Actors and awards preference		.23***	.18**
Genre preference		.13*	.11
Movie abundance			-.18**
Feeling overwhelmed			.38***
R Square	.15***	.25***	.42***
Adjusted R Square	.13***	.26***	.40***

Notes: N = 242, * $p < .05$, ** $p < .01$, *** $p < .001$

Table 12

Outcomes hierarchical multiple regression frustration

This means that 42.2% of the variance of frustration was explained by perceptions of feeling overwhelmed, neuroticism, actors and awards preferences, and movie abundance. In other words, if one is feeling overwhelmed by the amount of content to choose from, one is feeling more frustrated. Besides, if one as a higher level of neuroticism, one is less frustrated when

picking a movie. What stands out is that when one is picking a movie based on actors and awards preference, one experiences a greater feeling being frustrated. Furthermore, when one feels to have a lot of options to choose from, one is less frustrated when picking a movie. An overview of the hierarchical multiple regression outcomes of frustration is shown in table 12.

5. Discussion

5.1 Discussion of the findings

With the use of a cross-sectional survey which was filled in by 242 respondents, this research found that the perceived amount of available content, quality signals, and social impact do predict choice-efficacy of Dutch SVOD consumers, through two mediating variables: perceived enjoyment and social influence. No mediating effect of presenting oneself was found between the perceived amount of available content, quality signals, social impact and agency and frustration. To what extent these factors predict choice-efficacy will be described below.

It turned out that people who feel that they have a lot of movies to choose from, feel that they have a higher agency and feel less frustrated in choosing movies. However, if people feel overwhelmed by the amount of content when choosing a movie, they experience less agency and feel more frustrated in choosing movies. This means that when people feel that they are provided with a sufficient amount of movies, but not too extensive, they can pick a movie more easily. They experience higher agency and are therefore better able to make a choice, and experience a lower sense of frustration when making that choice.

People who consider reviews to be important when picking a movie, experience less agency and are less frustrated in choosing movies. If people are interested in the actors of a movie and in the amount of awards a movie has received, it does not give them a higher or lower feeling of agency, but they feel more frustrated in choosing movies. People who are interested in a genre of a movie, do not experience a higher or lower feeling of agency, and it does not make them more or less frustrated in choosing movies. This means that some of the quality signals can indeed influence the decision-making of people regarding picking movies, both in a positive and in a negative way. It turns out that reviews can make a positive impact, as the outcomes state that reviews can make people feel less frustrated in their decision-making. However, contrary to our expectation, it seems that people who consider actors and awards as important indicators when selecting a movie, feel more frustrated. So, these quality signals can

actually make it harder for people to pick a movie. Since the results were non-significant for genre, this quality signal does not seem to have an impact on people's decision-making.

If people experience positive descriptive norms when picking a movie to watch, they experience more agency, but it does not make them more or less frustrated in choosing movies. People who have a higher level of agreeableness, experience more agency, and feel less frustrated in choosing movies. Lastly, if people have a higher level of neuroticism, they experience more agency, and it makes them feel less frustrated in choosing movies. This means that social impact does make an impact on people's decision-making, and mostly in a positive way. It makes it easier for people to pick a movie when they feel comfortable around others and feel free to express themselves. Besides, it turns out that their personality plays a major role in their decision-making. People who experience a higher level of agreeableness and neuroticism find it easier to pick movies, they have more agency in choosing and feel less frustrated.

For the purpose of this study, the term choice-efficacy was developed which aims to describe peoples' beliefs about their ability to exert control over decisions they make regarding picking a movie to watch on SVOD platforms. Two aspects of choice-efficacy were taken into account, agency and frustration. In order to answer RQ2a, we look at which factors are the strongest predictors of peoples' agency towards choosing movies. It can be said that agreeableness is the strongest predictor of peoples' agency towards picking a movie. This is in line with research of with Quintelier (2014), who states that the degree of agreeableness plays a role in the extent to which people make judgements based on their own beliefs. However, contrary to our expectations, it turns out that a higher level of agreeableness influences agency in a positive way, which means that respondents who indicate that they want to do right by others, experience more agency in choosing movies and find it easier to make a decision. Maybe this outcome rises from the fact that agreeable people want to please others, sometimes even without noticing (Barrick & Mount, 1991). Making someone else happy gives them a better feeling about their decisions, because they put others needs and wishes before their own. When people put someone else's needs before their own, it could make it easier for them to make a decision, because then they do not have to think about what they really want for themselves.

Next to that, feeling overwhelmed contributes to the explanation of agency as well. Respondents who feel overwhelmed by the expanding amount of content on SVOD platforms, experience less agency in choosing movies. Schwartz' (2004) concept of The Paradox of

Choice confirms this by stating that people *think* they want a lot of choices, but in reality, they cannot deal with all the options.

Furthermore, importance of reviews plays a significant part in explaining agency, which aligns with our expectations. This is in line with research of Nelson (2019), who describes movies as experience goods, which means that consumers are unaware of the actual content and quality of movies before they purchase the movie or subscription to a SVOD platform. However, it turns out that respondents who consider both valence ratings and aggregated ratings as important, experience less agency in choosing movies, which is contrary to our expectations. This is in line with research of Simon (1995), who argues that people only have a certain amount of time to conduct their judgments, and studies of Gigerenzer and Gaissmaier (2011) who state that people often rely on contextual cues, such as reviews and expert rating, when making a decision. In other words, they rely on other peoples' opinions, which could be a possible explanation of a lower sense of agency.

To answer RQ2b we look at which factors are the strongest predictors of peoples' frustration while choosing movies. It can be said that feeling overwhelmed explains the most important part of peoples' frustration while picking a movie. As expected, respondents who feel overwhelmed by the expanding amount of content on SVOD platforms, experience more frustration in choosing movies. This is in line with research of McQuiggan and colleagues (2007), who argue that when something prevents an individual from making progress toward a specific goal, in this case a feeling of being too overwhelmed by the amount content to select a movie, a feeling of disappointment may occur, which could lead to feeling frustrated. Next to that, neuroticism contributes to the explanation of frustration as well. As expected, it turns out that a higher level of neuroticism influences frustration in a positive way, which means that respondents who tend to experience negative thoughts and stress experience more frustration in choosing movies and therefore they may find it more difficult to make a decision.

Furthermore, actors and awards preference plays a significant part in explaining frustration, which aligns with our expectations. However, it turns out that respondents who are interested in the cast of movies and in the number of awards movies have received, are more frustrated when choosing movies, which is contrary to our expectations. Possible reasons for this could be that people who have preferences for movies which contain specific actors or have received multiple awards, have less options to choose from. As stated before, it turns out that people experience too little choice as something negative, which makes it harder for them to make a decision they are satisfied about. Another reason may be that they are more likely to

get disappointed than people who do not care about the cast and awards, because they have high expectations due to the promising cast or the number of received award.

Moreover, movie abundance contributes to explaining peoples' frustration while picking a movie. Respondents who feel they have a lot of movies to choose from, feel less frustrated in choosing movies. This could be due to the fact that choice is desirable, and that greater choice is preferable (Schwartz & Ward, 2004). Prior research of Longo and Baiyere (2015) confirms this as well by stating that abundance of content is expected to serve as a primary source of attractiveness for SVOD customers. This may help to explain why people frequently subscribe to multiple SVOD platforms.

When people are choosing a movie to watch together with other people, and watching a movie becomes a social activity, descriptive norms seem to be an important aspect of peoples' decision-making process. As we expected, it turns out that respondents who perceive positive descriptive norms, experience a higher sense of agency, which makes it easier for people to pick a movie together with others. This could indicate that when people perceive negative descriptive norms, it becomes more difficult to choose a movie in a together with others. These results are supported by research of (Rivis & Sheeran, 2003), who state that people with a positive perception of descriptive norms feel that they can be themselves and express themselves. This makes it easier for them to express their own preferences. However, contrary to our expectations, there was a non-significant result regarding to frustration in choosing movies. In other words, respondents who perceive positive descriptive norms when picking a movie together with others, did not feel more or less frustrated in choosing a movie. It is possible that people expect the group of which they are a part to make a certain decision, and they unconsciously go along with the majority of the group to maintain the feeling of belonging to the group (Wang, 2016). This is confirmed by prior studies of Gelfand and Harrington (2015), who address that descriptive norms serve to reduce uncertainty in social contexts.

Lastly, perceived enjoyment and social influence partially mediates the relationship between the perceived amount of available content, quality signals, and social impact and choice-efficacy. No significant mediating effect of presenting oneself was found in this study. Perhaps this study was not capable to discern the mediating effect for presenting oneself, despite the fact that the study reached more than enough respondents and it was specifically measured. A possible explanation could be that respondents are not aware of their own image (Wang, 2016) and the way they present themselves through their own movie-watching behavior, while filling in the questionnaire.

5.2 Theoretical implications

With these findings, this research expands the movie selection behavior literature and the social cognitive theory by demonstrating that a lot of the predicted relationships have been supported, but we also learn from the relationships that were not significant or turned out to be the opposite of what we expected.

Previous studies focused either on movies themselves, for instance the influence of movies on society or mental health (e.g., Mann & Chang, 2004; Wedding et al., 1999; Jarvie, 1978), or they focused on VoD platforms in general and how they have taken over the cinema market (e.g., Zhu, 2001; Droguel, 2018). As far as we can tell, this study is one of the first to examine the entire decision-making pathway people go through when they are planning to watch a movie on SVOD platforms, taking all these different factors into account. Moreover, how these various factors predict choice-efficacy (based on the social cognitive theory) is something that has not been researched before. Furthermore, these already existing studies can be considered as outdated because SVOD platforms keep arising and expanding and that is why it was essential to get an updated version on this topic.

This research can be described as an exploratory study. Since it concerns a new phenomenon, the results of the study will not prove anything. However, the study was an important one to carry out because it is innovative. It adds something in terms of theory. The reason it is such an interesting topic is because there seems to be a gap in the movie industry: we do not know what it is specifically that overloads people when they want to pick a movie on SVOD platforms. This phenomenon cannot be mapped out by using literature and scales from the past, because it will not give any new insights and we will not get any further.

We do know about choice-efficacy that it summarizes how easily people make a choice, based on one's agency and frustration. On the one hand, this term refers to one's degree of agency: the extent to which one is able to pick a movie based on their own preferences and beliefs. This means that their decision does not depend on and is not in any way influenced by the opinion of other people and/or other external influences. On the other hand, this term refers to one's degree of frustration: the extent to which one gets frustrated when picking a movie, and what effect this has on one's decision. However, this term has not yet been sufficiently researched to draw firm conclusions about. Perhaps choice-efficiency consists of more than agency and frustration. For example, this study aims to measure people's choice-efficacy over a period of time, in general, and not at a specific point in time. Perhaps the state of mind of people at a specific moment also influences the degree to which they pick movies easily. Since

it was not feasible to outline different kinds of situations in which people might change their mood, it was decided in this study to measure choice efficiency in general. Perhaps future research could also take into account different situations and different states of mind people experience when they watch movies.

Since SCT claims to be a generic explanation of human behavior (Bandura, 1989), it may also be applied to many aspects of media selection behavior (LaRose, 2009). This includes for example habitual media selection behavior or problematic/addictive media behavior. But the adoption of media platforms and the selection of content within those variations are also a few examples which include media selection behavior. With this change in perspective, the traditional beliefs of SCT in media selection may be considered obsolete, since media consuming behavior then becomes the effect of interest, rather than the cause of downstream behavioral effects (LaRose, 2009).

5.3 Practical implications

It can be concluded that a lot of options to choose from on an SVOD platform can be seen as something positive, since people experience more agency and less frustration in choosing movies. However, if the available content gets too extensive, people might feel overwhelmed, which leads to them experiencing less agency and feeling more frustrated in choosing movies. This is in line with Schwartz' (2004) theory about The Paradox of Choice. Therefore, SVOD platforms need to make sure to not overwhelm people by their selection of content. Because this could lead to people picking a random movie, not feeling like they want to watch a movie anymore, change the platform they are searching on, or deciding to watch no movie at all. As previously established by Häubl and Trifts (2000), a recommender system is a highly useful tool for overcoming information overload during the first screening step of the decision-making process and offers proactive and personal information services to users (O'Donovan & Smyth, 2005). Most SVOD platforms already incorporated a recommender system. However, our results show that people seem to have no difference between recommender systems of streaming platforms, as Netflix, Disney+, and Videoland all gave a non-significant result. The actual design of those platforms doesn't seem to matter right now. Perhaps platforms could further develop their systems to prevent people from feeling overwhelmed and getting frustrated. For example, by reducing the number of recommended movies.

Besides, a content-based movie recommender will usually rely on information including for instance genre, actors, and other quality signals and base recommendations on these preferences of the user (O'Donovan & Smyth, 2005). However, this research shows that

people with strong preferences about actors, awards, and genre, do not necessarily find it easier to pick a movie on platforms. In fact, people who have preferences regarding actors and awards of movies, are more frustrated in choosing movies than people who do not. In other words, the more people rely on actors and awards, the more frustrated they become. Moreover, interest in movie genre did not give any significant results, which means it does not give people more or less agency and/or frustration in choosing movies. So, the current recommender system (which is among other things, based on preferences about the cast and genre) maybe does not work for everyone.

Furthermore, the importance of reviews has a negative effect on frustration, which means that people who consider reviews as an important indicator when they are searching for a movie to watch, experience less frustration in choosing movies. Right now, people have to actively search for reviews on other platforms or websites. Since the product quality cannot be evaluated before customers actually watch the content, people are more inclined to rely on other people's evaluations and opinions when making a movie consuming decision (Kim et al., 2013). For example, platforms can create an option where people would be able to rate the movie right after watching it. This information would be listed to the respective movie on the platform. In this way, people will not only see movies which are based on their own viewing behavior and preferences (recommender system), but they can also check movies' overall score in just one click.

5.4 Limitation and future research suggestions

Besides that, this study contributes to the social cognitive theory and examines a number of relationships that are crucial for various research fields (such as movie selection, quality signals, agency, and frustration), the study has a number of limitations.

One of the limitations of this study is that the survey made use of proprietary scales. These scales have been designed specifically for this study, since there were no validated scales in literature to test the hypotheses of this research. Some of the scales have been used in earlier studies and their validity and reliability was investigated, for example the scale about motivation to watch movies by Yu and colleagues (2019), and the Big 5 inventory scale by John and colleagues (1991). Other scales are based upon priorly used scales such as the agency scale by Lachman and Weaver (1998), and literature, and are created by means of the scale development approach of DeVellis (1991). However, since these scales have not been used in earlier studies and their validity and reliability has not been proven, this is seen as one of the limitations of this study. Besides, during the process of scale development personal choices

were made by the researchers of this study, based on the factor analysis and the reliability analysis. The analysis found that there were items with a relatively high factor load on a different factor than expected. In this study, we decided to focus on scale sharpening rather than associating scales. We were less interested in items moving items back and forth between scales and were more interested in how a scale could be made as precise as possible. For some scales this seemed to work, as the reliability was high and the scales seemed to measure what they were supposed to measure, for example the scales about actors, awards and genre. However, when looking at scales like agency and reviews, this might not have been the best approach. We tried to create scales, but it did not always quite work out as we expected beforehand. The collected data shows that people sometimes place other items together than it was expected by the researchers. The factor analysis does not always have to be leading, but for future research, it is advised to allow the factor analysis to be more leading. Perhaps if these scales would be used again in future research, it gives us more insight in the validity and reliability of the measurements.

This study made use of a cross-sectional research method, whereby exposure and outcome are simultaneously assessed, which means that there is no evidence that a relationship between those two actually exists (Solem, 2015). In order to come closer to proving causality, longitudinal research would be necessary. In order to test for causality, it would be informative for future research to find out whether the same findings occur, as in this research. Next to that, common method bias could be a drawback, since this study relied on only one research method (Donaldson & Grant-Vallone, 2002).

Next to that, the country in which the study was conducted may be an important aspect with regard to the outcomes. This research was conducted in the Netherlands. Results may differ in other countries, which could be due to differences in culture. For example, people from other countries may interpret questions differently or consider other aspects as important than Dutch citizens.

Furthermore, due to spreading the survey by convenience sampling and snowball sampling, two non-probability sampling techniques, another limitation might occur. The researchers of this study chose a sample based on their personal and subjective judgment rather than randomization, which is, according to Vehovar and colleagues (2016), a drawback of using non-probability sampling methods to distribute the survey. This indicates that, in our study, not all units in the population have experienced the same positive probability of selection (Vehovar et al., 2016). Therefore, it could be beneficial if future research would take probability sampling techniques into account. According to Acharya and colleagues (2013),

generalizability is ensured by probability sampling because each member of the population has an equal chance of being included in the sample.

Besides, since several of our relationships illustrate partial mediation, and only one relationship illustrated full mediation, indicating that additional factors might be at play. In addition, despite the various variables we have already included in our survey, additional variables might also be significant predictors. Other factors could play a role as well, for instance the budget that has been made available in order to create a movie, media advertising, how much money a movie has made since it hit the big screen, or the running time of a movie, etc. It was not feasible to include all factors that may play a role in this study. That is why it might be interesting for future research to include even more factors and to further explore this topic.

In addition, study participants aim to answer survey questions in a way that enhances their image (Donaldson & Grant-Vallone, 2002). In other words, sometimes respondents tend to answer questions in a way that make them look as good as possible. According to Donaldson and Grant-Vallone (2002), this means that they might overreport actions considered as appropriate, while underreporting actions thought to be inappropriate. To prevent this self-report bias as much as possible, the respondents were informed about the purpose of the study before they entered the actual questionnaire. Besides, it was explained to them that the survey was completely confidential, anonymous and voluntary, and that they could leave the questionnaire whenever they felt like it. Furthermore, that answering the questions was based upon their own personal opinion, and that there was no right or wrong. However, it could still be possible that respondents answered in a socially desirable way, or that they did not answered honestly because they did not feel safe to express their real thoughts, despite the informed consent. An example of a scale that might have been more vulnerable for this is the scale about frustration. This scale is about negative emotions people might experience during picking a movie. The questions in this scale went quite deep and asked people to think about how they feel when picking a movie, which might be difficult for people. If people had completed this frustration scale completely honest, the results might have been more significant or stronger. In order to reduce self-report bias, future research may take into account alternative measurement techniques. Qualitative research methods like interviews or a focus group (Gerring, 2017) would be advised to give the opportunity to ask further questions and really go into depth with the respondents.

5.5 Conclusion

With the greater degree of choice available to SVOD consumers in mind, the aim of this explorative study was to investigate to what extent the perceived amount of available content, quality signals, and social impact can predict choice-efficacy through motivation of Dutch SVOD consumers. Research on the entire decision-making pathway people go through when watching a movie on SVOD platforms is rare, especially with all these different factors taken into account. In addition, how these various factors predict choice-efficacy is something that has not been researched before. It is a phenomenon that we cannot yet put into words. That is why this explorative research expands the movie selection behavior literature. Proprietary scales were developed, with the study focusing on scale sharpening rather than scale association. With the use of a cross-sectional survey which was filled in by 242 respondents, this research found that the perceived amount of available content, quality signals, and social impact do predict choice-efficacy of Dutch SVOD consumers, through two mediating variables: social influence and perceived enjoyment. No mediating effect of presenting oneself was found. It can be said that agreeableness is the strongest predictor of peoples' agency towards picking a movie. And it can be said that feeling overwhelmed explains the most important part of peoples' frustration while picking a movie. The results of this study contribute to mapping out the entire decision-making process people go through when picking a movie, so that both consumers and platforms gain insight into important indicators of why people choose to watch a specific movie on a specific platform, or why they do not.

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Appendix A:

TABLE 6

Factor analysis extracted with 14 factors

Item	Factor													
	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Movie abundance														
1. There are a lot of movies for me to watch.				.61										
2. I never have trouble picking a movie.				.73										
3. I think there is little choice when I want to watch a movie (R).				.59										
4. The recommendation system makes it easier for me to pick a movie.													.54	
5. I often find it difficult to pick a movie (R).				.64										
Feeling overwhelmed														
1. The constantly expanding amount of content makes it harder for me to pick a movie.					.71									
2. Picking from a smaller set of movies gives me a feeling of satisfaction.					.74									
3. When picking a movie, I get overwhelmed by the amount of content.					.78									
4. I have no problem picking a movie from the currently available movies (R).				-.52										
5. The amount of available movies is so large that I cannot pick a movie.					.63									
Agency														
1. I often watch the movies that I want to see.											.68			
2. Which movie I pick is largely up to myself.											.75			
3. I usually pick a movie based on the expectations of others (R).							-.62							

- | | | |
|---|------|-----|
| 4. I usually fail to pick a movie when looking for a movie (R). | .58 | |
| 5. I pick movies that I am interested in myself. | | .69 |
| 6. Other people's opinion usually plays a big role when I pick a movie (R). | -.59 | |

Frustration

- | | |
|--|-----|
| 1. I have a lot of patience when picking a movie (R). | |
| 2. When I have trouble picking a movie, I get stressed. | .73 |
| 3. Sometimes I get so overstimulated when picking a movie, that I decide to watch no movie at all. | .68 |
| 4. When I pick a movie together with other people, I feel a sense of fear. | .51 |
| 5. When I try to pick a movie, I get bored. | .61 |
| 6. When I cannot pick a movie within ten minutes, I feel a sense of discomfort. | .72 |
| 7. Sometimes I just pick a random movie because I get overwhelmed by the amount of content. | .65 |
| 8. When I cannot succeed in picking a movie, I feel sad. | .75 |
| 9. While picking a movie I often feel confused. | .70 |

Reviews

- | |
|---|
| 1. After seeing positive reviews about a certain movie, I will be more interested in watching the movie. |
| 2. When I see more than ten negative reviews about a certain movie, I will most likely not watch the movie. |

3. Seeing a high total number of reviews about a certain movie does not affect whether or not I will watch the movie (R).		.57
4. If a certain movie has a small number of total reviews, I will most likely not watch the movie.	.41	
5. If a certain movie has a rating of 6.0 or lower, I will often still watch the movie (R).		.61
6. If a certain movie is listed in the top-rated movies, I will be more interested in watching the movie.		.49
Actors		
<i>When looking for a movie to watch...</i>		
1...I look at the information about the cast.	.62	
2...I tend to watch movies with popular actors.	.67	
3...I will most likely not watch the movie if I do not recognize any of the actors.	.69	
Genre		
<i>When looking for a movie to watch...</i>		
1...I look at the genre it is listed as.		.78
2...I tend to watch movies with a genre I am interested in.		.76
3...I will most likely not watch the movie if I the genre does not interest me.		.65
Awards		
<i>When looking for a movie to watch...</i>		
1...I look at the amount of awards the movie has received.	.70	
2...I tend to watch movies with award nominations.	.74	
3...I will most likely not watch the movie if it did not receive any awards.	.64	

Presenting oneself

- | | |
|--|-----|
| 1. I tend to pick a movie that represents my image. | .75 |
| 2. I think my image can be presented through the movies that I watch. | .85 |
| 3. I think the movies that I watch reflect the kind of person that I am. | .81 |

Perceived enjoyment

- | | |
|---|-----|
| 1. I watch movies to have fun. | .66 |
| 2. I pick a certain movie because I expect it to be entertaining. | .74 |
| 3. I pick movies that I can enjoy. | .77 |

Social influence

- | | |
|---|-----|
| 1. I think the opinion of friends about a movie is important. | .64 |
| 2. I tend to pick movies that most of my friends watch. | .74 |
| 3. I usually consult my friends when I don't know much about a movie. | .50 |

Descriptive norms

When picking a movie together with other people it is normal that...

- | | |
|--|-----|
| 1...everyone gives their opinion. | .60 |
| 2...I recommend movies that they like (R). | .57 |
| 3...I give input. | .60 |
| 4...we rather to go for a good atmosphere than for a specific movie. | |
| 5...the opinion of the majority of the group is decisive. | |

Agreeableness

I see myself as someone who...

- | | |
|--|------|
| 1...tends to find fault with others (R). | -.45 |
|--|------|

2...is helpful and unselfish towards others.	.53
3...starts quarrels with others (R).	.59
4...is generally trusting.	.61
5...is considerate and kind to almost everyone.	.71
6...is sometimes rude to others (R).	
7...likes to cooperate with others.	.52

Neuroticism

I see myself as someone who...

1...is depressed, blue.	.45
2...handles stress well (R).	.80
3...can be tense.	.42
4...worries a lot.	.66
5...is emotionally stable and not easily upset (R).	.73
6...can be moody.	
7...remains calm in tense situations (R).	.72
8...gets nervous easily.	.64

Note(s): Principal component analyses with varimax rotation. Kaiser-Meyer-Olkin measure is .77 and Bartlett's Test of Sphericity is significant ($\chi^2_{2278df} = 7465,894, p < .001$)

Appendix B:

TABLE 7

Factor analysis with extracted with 13 factors

Items	Factor 1	2	3	4	5	6	7	8	9	10	11	12	13
Movie abundance													
1. There are a lot of movies for me to watch.					.60								
2. I never have trouble picking a movie.					.74								
3. I think there is little choice when I want to watch a movie (R).					.57								
4. The recommendation system makes it easier for me to pick a movie.												.57	
5. I often find it difficult to pick a movie.					.65								
Feeling overwhelmed													
1. The constantly expanding amount of content makes it harder for me to pick a movie.							.71						
2. Picking from a smaller set of movies gives me a feeling of satisfaction.							.74						
3. When picking a movie, I get overwhelmed by the amount of content.							.76						
4. I have no problem picking a movie from the currently available movies (R).					-.53								
5. The amount of available movies is so large that I cannot pick a movie.							.58						
Agency													
1. I often watch the movies that I want to see.						.61							

2. Which movie I pick is largely up to myself.	.64	
3. I usually pick a movie based on the expectations of others (R).		-.71
4. I usually fail to pick a movie when looking for a movie (R).	.58	
5. I pick movies that I am interested in myself.	.69	
6. Other people's opinion usually plays a big role when I pick a movie (R).		.66

Frustration

1. I have a lot of patience when picking a movie (R).	
2. When I have trouble picking a movie, I get stressed..	.75
3. Sometimes I get so overstimulated when picking a movie, that I decide to watch no movie at all	.70
4. When I pick a movie together with other people, I feel a sense of fear.	.54
5. When I try to pick a movie, I get bored.	.60
6. When I cannot pick a movie within ten minutes, I feel a sense of discomfort.	.70
7. Sometimes I just pick a random movie because I get overwhelmed by the amount of content.	.66
8. When I cannot succeed in picking a movie, I feel sad.	.74
9. While picking a movie I often feel confused.	.71

Reviews

1. After seeing positive reviews about a certain movie, I will be more interested in watching the movie.	.46
2. When I see more than ten negative reviews about a certain movie, I will most likely not watch the movie.	.41

3. Seeing a high total number of reviews about a certain movie does not affect whether or not I will watch the movie (R).		.55
4. If a certain movie has a small number of total reviews, I will most likely not watch the movie.		.41
5. If a certain movie has a rating of 6.0 or lower, I will often still watch the movie (R).		.62
6. If a certain movie is listed in the top-rated movies, I will be more interested in watching the movie.		.44
Actors and awards preference		
<i>When looking for a movie to watch:</i>		
1...I look at the information about the cast.	.65	
2...I tend to watch movies with popular actors.	.66	
3...I will most likely not watch the movie if I do not recognize any of the actors.	.68	
4...I look at the amount of awards the movie has received.	.68	
5...I tend to watch movies with award nominations.	.73	
6...I will most likely not watch the movie if it did not receive any awards.	.65	
Genre preference		
<i>When looking for a movie to watch</i>		
1...I look at the genre it is listed as.	.71	
2...I tend to watch movies with a genre I am interested in.	.69	
3...I will most likely not watch the movie if I the genre does not interest me.	.65	
Presenting oneself		
1. I tend to pick a movie that represents my image.	.75	
2. I think my image can be presented through the movies that I watch.	.85	

3. I think the movies that I watch reflect the kind of person that I am.	.80	
Perceived enjoyment		
1. I watch movies to have fun.		.56
2. I pick a certain movie because I expect it to be entertaining.		.66
3. I pick movies that I can enjoy.		.70
Social influence		
1. I think the opinion of friends about a movie is important.	.55	
2. I tend to pick movies that most of my friends watch.	.62	
3. I usually consult my friends when I don't know much about a movie.	.40	
Descriptive norms		
<i>When picking a movie together with other people it is normal that...</i>		
1...everyone gives their opinion.		.61
2...I recommend movies that they like (R).		-.58
3...I give input.		.58
4...we rather to go for a good atmosphere than for a specific movie.		
5...the opinion of the majority of the group is decisive.	.53	
Agreeableness		
<i>I see myself as someone who...</i>		
1...tends to find fault with others (R).		
2...is helpful and unselfish towards others.		
3...starts quarrels with others (R).	.47	
4...is generally trusting.	.52	
5...is considerate and kind to almost everyone.	.55	
6...is sometimes rude to others (R).		

7...likes to cooperate with others.

Neuroticism

I see myself as someone who...

1...is depressed, blue. .43

2...handles stress well (R). .80

3...can be tense. .43

4...worries a lot. .65

5...is emotionally stable and not easily upset (R). .73

6...can be moody.

7...remains calm in tense situations (R). .71

8...gets nervous easily. .68

Note(s): Principal component analyses with varimax rotation. Kaiser-Meyer-Olkin measure is .77 and Bartlett's Test of Sphericity is significant ($\chi^2_{1596df} = 6126,551, p < .001$)