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Media Usage Motivations and Netflix Video Viewer Satisfaction in East Java

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Abstract

Netflix is a subscription-based video streaming platform that offers a selection of films and documentaries each month. During the COVID-19 pandemic, streaming services experienced significant growth. This study examines the influence of Netflix media usage motivation on viewer satisfaction in East Java. It applies Guo and Chan-Olmsted's Video Streaming Platform Representation Theory, McQuail's Media Usage Motivation Theory, Blumer and Katz's Uses and Gratification Theory, McMillan's Interactivity Perception Theory, and Satisfaction Theory. Using a quantitative explanatory method, data were collected through an online questionnaire from 190 respondents and analysed using SPSS 26 and AMOS 22 with Structural Equation Modelling (SEM). The results indicate that Video Streaming Platform Representation, Media Usage Motivation, and Perception of Interactivity significantly influence viewer satisfaction, both simultaneously and partially. Media usage motivation—covering information seeking, personal identity, social integration, and entertainment—shows the most substantial effect. Viewers are satisfied because Netflix provides engaging information about new films and opportunities for interaction among users. The novelty of this study lies in distinguishing new media like Netflix from mainstream media, emphasising how streaming platforms enable users to access entertainment and exchange film-related information within online communities.

Keywords: *Netflix, Motivation, Media Use*

Paper type: *Research Paper*

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INTRODUCTION

Video streaming services or OTT (*over-the-top)* are delivered media services directly to viewers through the internet (L. Sihombing et al. 2021; Vestius Confido and Komala 2022) . Video streaming services have experienced very rapid development during the COVID-19 pandemic, including in Indonesia (L. Sihombing et al. 2021; Wratsari et al. 2022; Zhang et al. 2024) . According to data released by *The Trade Desk* , 30% of Indonesians enjoy video streaming services with an average of 41.4 hours per month. Video streaming consumption increases by 40% annually, from 83 million users in 2021, 65% of whom are users who consume four hours a day. The penetration of video streaming users in Indonesia will increase by 25% in 2021 (Navastara and Navitas, 2012) .

Table 1 .

Video Streaming Market Key Data and Growth Insights, 2024

Region/Country	Data/Tren
Global	The global video streaming market is projected to reach $674 billion by 2024.
Spanish	Recording strong streaming revenue growth of 16% by 2024 .
Italy	Closely followed by Spain with streaming revenue growth of 14% by 2024.
Poland	Witnessing double digit growth of 12%.
North America	The largest market area, covering 73.6% of paid OTT subscribers.
Asia Pacific	It is projected to show the highest CAGR from 2024 to 2030.
Middle East/Africa	The OTT market is expected to grow by 14.2% by 2024.
Sweden	Includes the longest time spent on paid video streaming services compared to other regions.

China, USA, Mexico, Spain	More than 40 percent of people interviewed said the same thing about having access to more streaming providers than needed.
German	More than 50 per cent of respondents disagreed with having more video streaming subscriptions than necessary.

Source: Processed by researchers 2024

Table 2.

Countries with the Highest Growth in Streaming Video Watch Time in the World (2019-2021)

NO	Country	Time
1	Indonesia	140
2	Russia	61
3	Argentina	37
4	Japan	35
5	Türkiye	35
6	Brazil	34
7	Mexico	33
8	France	31
9	German	29
10	United States of America	26

Source: Databoks 2022

Table 2 shows that the global video streaming market has the potential to grow rapidly, especially in the Asia Pacific, which is expected to reach USD 112.89 billion by 2030. The table above shows that every company in this dynamic global video streaming industry must adapt quickly to market growth and changes in consumer behaviour to remain competitive. In addition, a report from Nielsen shows that time spent streaming has skyrocketed, with platforms such as Disney+, Tubi, Netflix, and Max experiencing significant monthly usage growth. In Indonesia itself, the video streaming market is increasingly promising, with a local approach being a major strength. Yusrin (2024) explains that consumers now want a personal and interactive shopping experience,

including direct interaction with streamers and viewers. Riri Carissa (2024) shows that live streaming is also able to reach new consumers who were previously unreachable by traditional e-commerce.

Table 3 shows that video streaming is nothing new to people around the world (Fungsirirat 2020; Shi and Zhou 2021; Wayne 2018). Especially during the Covid-19 pandemic, when people are forced to do activities virtually (Zaila et al. 2020) . You can watch streaming videos through a number of applications such as Netflix, YouTube, Disney+, and Viu, which are very popular among Indonesian people (Zaban and Plaut 2024) . According to a source entitled " *State of Mobile* 2020" by App Annie, Indonesia is one of the countries with the highest streaming users in the world. Indonesians spent 140% more time watching streaming videos in 2021 compared to 2019 (Suciati and Putra 2022; Zaila et al.) In addition, Netflix is also one of the most popular video streaming services that are in demand by the Indonesian people.

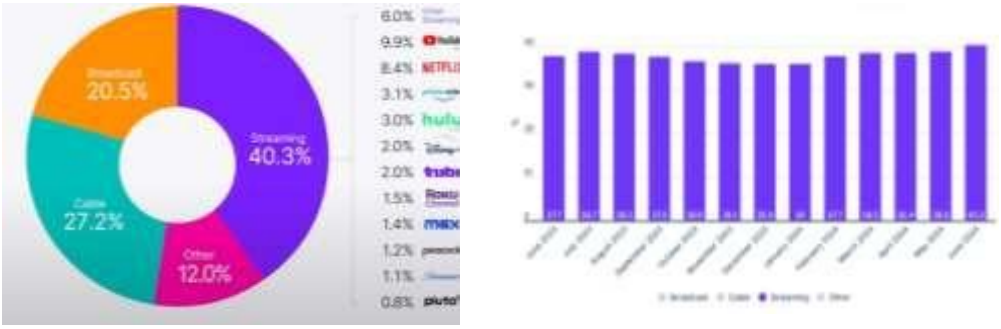


Figure 1. Streaming Trend View

Source: Lauren Pabst (2024)

Figure 1 illustrates that in June 2024, a significant shift occurred in TV viewing habits, with streaming services reaching a record high of 40.3% of total TV usage, surpassing the previous record held by cable in June 2021. This significant increase was fueled by double-digit increases in streaming platforms such as Disney+ (14.8%), Tubi (14.7%), Netflix (11.8%), and Max (11.0%), which were primarily

driven by younger viewers during the summer, leading to TV usage among those aged 17 and under. Netflix saw a major increase, adding nearly a percentage point to 8.4% of total TV share, nearly matching its best performance. Streaming is a method of delivering multimedia content (audio, video, and more) directly over various networks (Ummah 2019) . The data in a streaming file is broken down into small packets and then sent continuously to a device or mobile phone (Diwi, Rumani M, 2015) . Edwin and Irwansyah (2021) and Lobato (2017) are streaming applications that are basically of two types, namely live streaming and on-demand, where Subscription Video-on-Demand (SVOD) services, such as Netflix and Hulu, use algorithms to provide interactive access to films, series, and documentaries in their content libraries. Examples of *on-demand streaming services* (monthly subscriptions) are music and video (Zaban and Plaut 2024) . Meanwhile, *Live streaming video* quotes from Setyawan and Marzuki (2018) are streaming services that are broadcast live, and viewers who watch them can interact directly through the chat service provided. Live streaming services present radio or television broadcasts that are broadcast in real time.

The results of data comparison using Google Trends from April 2021 to April 2022 in Indonesia in *the entertainment category* (Udoakpan and Tengeh 2020) . This comparison shows how Netflix compares to similar applications for searching topics via Google. It can be seen that Netflix is ranked first in the search, followed by Viu in second place, iQiyi in third place, and Disney+ as a newcomer in fourth place.

Based on *the subregion of Indonesia* in 2021, Netflix is mentioned as the most needed video-on-demand streaming service by the Indonesian people compared to other applications in the graph shown in Figure 1.2. In addition, in East Java, Netflix fans are ranked 16th with 69%, do not recommend Viu with 19%, Iqiyi 9%, and finally Disney Plus with 3%. According to *Comscore* data from 2021, the number of active users of Over-the-Top (OTT) services in Indonesia in February 2021. Based on this data, RCTI+ is in first place with 19.81 million active users, followed by Vision+ with 11.77 million subscribers, Video.com with 8.73 million subscribers, Netflix with 2.65 million subscribers and finally Viu with 2.48 million subscribers.

The motivation of people to consume video streaming during the pandemic is because of the need for entertainment and information (Ramadhini and Mayangsari 2020). From the Uses and Gratifications perspective, the audience actively chooses and uses the best media to satisfy their needs. Netflix is one of the media sources for the audience to watch films and series to satisfy and fulfil entertainment needs (Blumer and Katz; Sambas 2015). Motivation arises from individual needs that must be met. According to Rakhmat, as quoted by Ramadhini and Mayangsari (2020), motivation is the basis for someone to move, act or force them to take certain actions in order to achieve their goals and satisfaction. People stream videos because of several motivations, one of which is entertainment (Yasin et al. 2021) .

Entertainment is part of human social needs. As stated in McQuail's theory, needs are included in the fourth motive (McQuail 2005) . One form of entertainment in the current digital era is paid (Netflix) and non-paid (YouTube) video streaming service providers. According to data from the Indonesian Internet Service Providers Association 2020, APJII data from the entertainment sector shows that 49.3% of users watch online videos, which are the largest entertainment access, followed by 16.5% of users who play online games, and 15.3% of online music users (Anisa and Tjhin 2023) .

Watching various entertainment content, such as movies, is an activity to fill spare time (Tutar and Turhan 2023) . Given that the content broadcast on television today tends to be uneducational and ordinary, this makes many people not interested in watching it. Video streaming platforms emerged to overcome this problem. This video streaming platform offers several products, such as films, series, and TV shows, such as Vidio, Viu, Iflix, Disney Hotstar+, iQiyi, WeTV, and Netflix. Various video platforms are available in Indonesia. Netflix is a video-on-demand or monthly subscription service with unlimited access to TV series/films and has a collection of more than 65,000 film and series titles that can be watched via smart TV, smartphones, tablets, and the web. Until now, many people like to watch videos without wanting to be disturbed by advertisements, so people do not

agree to pay a subscription fee so that ads do not appear while watching. When watching Netflix, people focus more on watching activities. In addition, with the various content and video collections, people are willing to spend money and time to get the entertainment content they want . According to Fatina and Irwansyah (2020) , Netflix has characteristics that distinguish it from other film platforms and offers an interesting viewing experience. Another Netflix feature is providing seasonal shows in a certain number of episodes or the latest ones to help viewers remember the stories they have watched, collect the series, and then watch them. The quality of the content provided by Netflix outperforms other streaming sites (Cuelenaere 2024) . This Netflix video streaming platform can be enjoyed by users and viewers to find entertainment in international programs and East Java productions that are legal and affordable. In addition, Netflix also has series and films that have been shown in theatres (Tang and Wei 2023) .

As a media source to meet entertainment needs, Netflix has several features. Users are asked to choose their favorite genre. *After* users choose their favorite genre, it can make it easier for users to watch content in that genre (Meza and D'Urso, 2024) . In addition, no less important is the feature *to request* TV shows or movies from Netflix. Netflix users can make requests to watch TV shows or movies that are not yet available on Netflix by entering the desired title on the Netflix website . After many requests from *customers*, Netflix sees and selects various genres desired by viewers (Wayne 2018) . This creates a perception between Netflix and the broadcast caused by the request, where Netflix's response is sometimes slow and its service is lacking, which creates a perception that creates meaning through selection, organisation, and interpretation (Wayne and Uribe Sandoval 2023) .

The act of understanding reality involves a series of active stages—sorting, structuring, and interpreting—that together shape the meaning of an individual, object, event, condition, or other phenomenon (Michaels and Carello 1981; Schachtner 2020) . These three processes overlap and are continuous, so that they mix and influence each other. (Wood 2013) Interactivity according to Jensen (1998) is defined as the ability of IPTV (Internet Protocol Television) that allows users to influence the content or programs broadcast on the media. According to , Lievrouw

et al. (2014) divide interactivity into three forms, namely *user to system, user to user, and user to document* .

As a paid streaming media platform, Netflix certainly has an interactive nature that gives users direct control over the available content (Chalaby 2024) . The interactivity of watching with Netflix here is where viewers can interact with Netflix by providing suggestions for films or series they want to watch that are not yet available on Netflix to be aired on the platform, using the TV show or film request feature *on* Netflix (Hallinan and Striphas 2016) .

Satisfaction, citing Azis (2017) , is the difference between what is expected and what is obtained. If it turns out that the benefits obtained by the audience are greater than expected, then satisfaction arises. Similar explanation in the research of Zaqiwali and Puspadarmaja (2021) , in interpreting the video streaming platform, audience satisfaction can be influenced by the representation or meaning of the platform itself, both for long-term use and time-consuming platform searches.

Several previous studies have tried to examine how the representation of video streaming platforms, motivation for media use, and perception of interactivity can affect viewer satisfaction, one of which is the study by Zaqiwali and Puspadarmaja (2021) entitled Representation of Video Streaming Platforms in Viewer Satisfaction, which shows that the representation of *video streaming platforms and viewing motivations* themselves have a significant influence, both partially and simultaneously, on viewer satisfaction. This is supported by the interpretation of the platform itself, both in terms of long-term use, free time and searches on the platform used. This is reflected in the satisfaction of the audience when watching, so that they get negative and positive feedback from the interpretation method of satisfaction obtained (Dwivedi et al. 2021) .

Furthermore, based on previous research, what makes this study different from previous research is that it examines the perception of interactivity in the study of Fatina and Irwansyah (2020) entitled The Perception of Interactivity Towards Viewers of the Interactive Film 'Bandersnatch" found that the concept of interactivity can be seen from three subconcepts, namely technological structure,

communication context, and user perception. While in this study using McMillan's theory, namely *user perception of the system, users of users and users of documents.*

Researchers chose Netflix video streaming as the object of this study because Netflix and Viu specifically provide various types of films/series from various countries. In addition, Netflix's advantage over other video streaming is that Netflix releases films/series that are only available on Netflix every month. Meanwhile, RCTI+, Vision+, and video.com, in addition to films, also provide television and sports programs, so their reach is wider than Netflix.

Figure 2. Video Streaming Service Trends in Indonesia

Source: Kumparan.com (2022)

Based on Figure 2, it can be seen that in 2021, Netflix controlled a market share of 24% in Indonesia, slightly higher than Disney+ Hotstar, which controlled 22%. iFlix followed with 15%, while Viu controlled 11%, HBO Go 8%, Prime Video 7%, and others 9%2. Although Netflix led the market share, Vidio, a local streaming service, showed strong user engagement and was slightly behind Netflix in half the duration of service usage. In the quarter, Vidio recorded a service usage time of 17%, while Netflix controlled 22%, the same as Viu. In 2023, Netflix maintained a stable market share of around 24% in Indonesia. Several factors contributed to the growth of OTT services in Indonesia, including the increasing popularity of direct operator billing, higher internet speeds, and greater smartphone penetration. Furthermore, original Indonesian films controlled 61% of the market

share in Indonesia in 2022, surpassing foreign films8. By July 2024, the number of movies on Netflix Indonesia will almost double the number of TV shows.

Video streaming platform representation according to Guo and Chan-Olmsted (2015) contains indicators of choosing programs, viewing trends, spending free time, watching when bored, habits of searching for shows, spontaneous viewing, liking available features, and limitations on access to use. Motivation for media use, according to McQuail, is the starting point or reason for someone to use media. According to McQuail, motivation for media use is divided into four, namely: information motives, personal identity motives, interaction and social interaction motives, and entertainment motives. Interactivity Perception according to McMillan is sharing interactivity into three forms, namely *user to system* , *user to user* , and *user to document.* Audience Satisfaction according to Palmgreen measures the concept of satisfaction called *Gratification Sought* (GS) and *Gratification Obtained* (GO). GS is the satisfaction sought by individuals while GO is the satisfaction obtained after using the media. In the theory of uses and gratifications, it is explained that media is used to fulfill the satisfaction motives sought by the audience, such as: information motives, personal identity, integration and social interaction motives, and entertainment motives.

Erika Fernández Gómez and Juan Martín Quevedo (2018) found that Netflix's Twitter strategy in Spain effectively utilises User-Generated Content (UGC) to increase user engagement with original content and social media conventions, differing from traditional television. In addition, their research also shows that Netflix in Spain has successfully adapted the language and communication style to suit the local audience to strengthen the user community on the platform. The Daily Star (2025) article explains that Netflix integrates UGC through its “Moments” feature to increase user engagement and loyalty. NeoReach (2024) highlights Netflix’s social media campaign strategy that involves user-generated content to build authentic relationships and strengthen communities. Deepak Krishnan (2025) discusses Netflix’s launch of a UGC feature that allows

users to tag and share key moments from shows, increasing engagement and virality of content.

This study uses the latest data on Netflix usage in East Java to assess viewing motivation and satisfaction using the SEM method, involving the variables of Video Streaming Platform Representation (X1), Media Usage Motivation (X2), Perceived Interactivity (X3), and Audience Satisfaction (Y). From the problems above, the purpose of this study is to analyse and explain the influence of video streaming platform representation, media usage motivation, and perceived interactivity on Netflix video viewing satisfaction in East Java. The hypothesis of this study is that video streaming platform representation, media usage motivation, and perceived interactivity have a simultaneous and partial effect on Netflix video viewing satisfaction in East Java.

METHODS

This explanatory quantitative research aims to explain the influence of video streaming platform representation variables (X1), media usage motivation (X2), and interactivity perception (X3) on viewer satisfaction (Y). Research design. This refers to the relationship model, causally tested using Structural Equation Modelling (SEM), with operationalisation procedures that vary through the arrangement of indicators specific to each measured variable . The questionnaire uses a Likert scale of 1-5.

The sample used in this study was adjusted to the number of indicators, which was 19. Then the 19 indicators were multiplied by the parameter 10 = 190 samples. The basis for determining the sample used was guidelines from Joseph F. Hair, William C. Black (2010) . The sampling technique used was purposive sampling because respondents were selected based on certain criteria that were relevant to the research objectives, namely 190 Netflix subscription users in East Java with a minimum age of 13 years, thus ensuring that the sample was in accordance with the characteristics of the population being studied.

This data collection was carried out using a questionnaire distributed via *Google Forms* (e-questionnaire). The questionnaire was compiled using 4 variables, namely representation of the video streaming platform, motivation for media use, perception of interactivity and viewing satisfaction. The representation of the video

streaming platform was compiled with indicators of use choosing shows, viewing trends, spending free time, watching when bored, viewing habits, spontaneity in watching, liking available features and limitations on access to use. Motivation for media use was compiled with indicators of use of information motives, personal identity motives, integration and social interaction motives, and entertainment motives. Perception of interactivity was compiled with indicators of use of *user perceptions of the system* (user system), user perceptions *of* users (from user to user), and *user perceptions of documents* (user document). Viewing satisfaction was summarized with indicators of use of information satisfaction, personal identity satisfaction, integration and social interaction satisfaction and entertainment satisfaction. The answers to this research questionnaire and used the Liker scale type. Quoting Auvarda and Irwansyah (2022) , this scale is used as a marker of the ranking of each answer which will later reach a total value. The *Likert* scale in this study uses a weighting of 1-5. A score of 1 is classified as "strongly disagree" while a weighting of 5 is the highest value with the category of "strongly agree".

Table 3.
Operationalization Variables

Variable Name	Sub Variables	Indicator
Streaming Video Representation Platform (X1)	*Relaxation* (Long term use)	Select a show
		Viewing Trends
	Passing Time (Watching in free time)	Use your free time
		Watch when bored
	Entertainment and Information (Search for entertainment and information)	The habit of seeking impressions
		Spontaneous in watching
		As the features available

	Motives *for stimulation* and use of access	Limitation of access usage
Media Usage Motivation (X2)		Information Motive
		Personal Motive Identity
		Motives of Social Interaction and Integration
		Entertainment Motive
Perceptual Interactivity (X3)		User System Perception (User System)
		User Perception (From User to User)
		Perception of User Documents (User Documents)
Audience Satisfaction (Y)	*Sought Satisfaction* (level of satisfaction sought)	Satisfaction Information
		Personal Identity Satisfaction
		Need for Integration and Social Interaction
		Entertainment Satisfaction

Source: Primary Data 2024

The data analysis techniques used in this study are descriptive statistical analysis and *SEM (Structural Equation Modelling) model analysis.* SEM is a statistical data collection technique that allows researchers to test a number of large and complex relative relationships at once. To find out whether the influencing variables in the model (Goodness Fit Model) are strong, the AMOS 22 program is

used which is tested by determining the structural model with the X2 value (chi square) (Sujana and Yusni 2024) . The indicators in this study were selected based on a review of relevant literature and theories and arranged according to their respective subvariables, such as video streaming platform representation, media usage motivation, perception of interactivity, and audience satisfaction, so that each indicator accurately reflects the latent variable construct measured in the SEM model.

The research hypothesis states that the representation of video streaming platforms, media usage motivation, and perceptual interactivity have a simultaneous and partial effect on viewer satisfaction. The terms of acceptance of the research hypothesis regarding the influence of independent variables on the dependent variable, this model is tested by conducting a zero test with a critical ratio (*cr*), which is the same as the t-test, which is usually used in regression analysis. If the *cr value is* greater than the value in the t table and the significance level p is less than the significance level of 5% or 10%, it is said to be significant or effective. The P value is significant with the results, meaning the value (*default*) is significant at 0.001 (Ghozali, 2011).

Validity Test. This study, based on SPSS 26 calculations, shows that there are 4 variables that are the subject of the study. Of the four variables studied, there are 9 question items in the Video Streaming Platform Representation variable (X1), 14 question items in Media Use Motivation (X2), 7 question items in Perception of Interactivity (X3), and 14 question items in Audience Satisfaction (Y). From each question item in each variable, both independent and dependent, it turns out that almost all question items have a calculated r value > exceeding the threshold value or r table of 0.3. This means that the data obtained in the field is declared valid. Meanwhile, for the Video Streaming Platform Representation question items, 7 were not included in the study because the threshold value was <compared to r table.

Reliability test questionnaire Done with objective For know degrees consistency dependability and stability of the measuring instrument. The reliability test questionnaire is a tool for measuring the reliability of a questionnaire from indicators and variables. Reliable instruments are measuring instruments used to obtain reliable and dependable data that are used to measure what is to be measured. Reliable instruments mean that the instrument, if used several times to measure the same object, will produce the same data. In this study, the reliability test used the Cronbach's Alpha method (Uyanto 2009) Where a questionnaire is expressed reliable when mark Crobach Alpha > 0.60, because decision making in this method uses the limit of 0.600 as the r table (Budi2006) . Table 3 shows the results of the survey data reliability test , namely, all research variables are included in the reliable category.

Table 4.
Reliability Test Results

NO	Variables	*Alpha Cronbach*	Alpha	Information
1	Streaming Video Representation Platform	0.768 years	0.60	Reliable
2	Motivation for Media Use	0.889	0.60	Very Reliable
3	Perceptual Interactivity	0.765 years	0.60	Reliable
4	Viewer Satisfaction	0.903	0.60	Very Reliable

Source: Primary Data 2024

After the validity and reliability test of the data was conducted, a classical assumption test was conducted to determine whether the data in this study were free from classical assumptions or not. The classical assumption test can be done through multicollinearity, autocorrelation and heteroscedasticity tests. The results of the multicollinearity test show *the Variance Inflation Factor* (VIF) value of each variable, namely the representation of the video streaming platform of 2.343, the motivation to use media of 2.576, and the perception of interactivity of 1.545. The results of this test indicate that all variables used as predictors in the regression

model have fairly small VIF values (less than 10). It can be concluded that the independent variables used in this study are free from multicollinearity.

The next classical assumption test is autocorrelation. Autocorrelation is a correlation that occurs between current observation data and previous observation data. Autocorrelation can be detected using *the Durbin-Watson test* if the *Durbin-Watson* (DW) value is less than 2.35 and greater than 1.65 (1.65<2.038<2.35) then the data does not experience autocorrelation. The *Durbin-Watson test value* for autocorrelation of observation data is 2.038 (1.65<2.038<2.35). This shows that the data in this study is free from autocorrelation. Meanwhile, the results of the heteroscedasticity test show that the data is not distributed intact.

Critical ratio sign to be no more than 2.58.

Table 5.
Data Normality Test with Kurtosis Ratio

Variables	minute	max	chubby	English	thinness	English
KP3	2,040 years	4,734 people	-,394	-2,036 years	-,337	-,869
KP2	1,971 years	4,697 people	-,186	-,961	-,698	-1,801 years
KP1	2,249 years	4,883 years	-,184	-,950	-,579	-1,495 years
PI3	2,576 people	6,822	-,142	-,735	-,304	-,785

Variables	minute	max	chubby	English	thinness	English
PI2	1,000	people 4,852 people	-,158	-,814	-,312	-,806
MPM3	2.208	4,695 people	-,144	-,745	-,459	-1,185 years
MPM1	1,813 people	4,593 people	-,410	-2,116 years	-,531	-1,370 years
RPVS7	1,603 people	4,227 people	-,459	-2,371 years	-,594	-1,534 years
RPVS6	1,000	4,342 people	-,338	-1,745 years	-,812	-2,097 years
RPVS5	1,685 years	4,494 years	-,343	-1,773 years	-1,063 years	-2,745 years
RPVS3	2,131 years	4,722 people	-,227	-1,174 years	-1,263 years	-3.260

Variables	minute	max	chubby	English	thinness	English
RPVS1	1,753 people	4,456 people	-,646	-3,337 years	-1,380 years	-3.562 seconds
Multivariable					8,096 people	2,793 people

Source: Primary Data, 2024 AMOS 24

Data normality using the kurtosis ratio can be seen in Table 5. The measurement results show that the distribution of data collected in this study is not normally distributed and has *a critical ratio* above 2.58. However, measuring variables that do not meet normal distribution can still be used for testing. Quoting from Siswoko (2013) this refers to the statement of Engel and Mossbrugger (2003; 26) that the SEM method produces parameter estimates that are consistent with non-normal data. In addition to these reasons, this is because the sample size is sufficient to meet the minimum requirements. If the indicator is considered abnormal, there is a risk that AMOS will not *run* or the solution cannot be supported due to the weakening of the measuring variable, so the researcher maintains the measuring variable. The data used in this study are presented as is from research originating from primary data, based on very diverse respondent responses.

The research methodology should include the research paradigm, approach, methods, and characteristics of the selected research as the main format. Determine the unit of analysis with comprehensive data analysis. Tables and figures should be presented in the center and written in the manuscript.

RESULTS AND DISCUSSION

In this study, the criteria for becoming a respondent were determined, namely age, gender, education level, occupation, and location of residence in East Java, as well as having watched films/series on Netflix. Based on Table 5, the

following respondent characteristics show that the age of respondents in this survey ranged from 13 to 54 years. The highest percentage of respondents were teenagers aged 13-25 years (95%). Regarding gender, this survey involved 190 respondents, 152 of whom were female and 38 were male. Based on the type of gender , the percentage of respondents is 79.6%, more than for men (19.9%). Based on the characteristics of the highest level of education is students, with a total of 102 respondents (53.7%). While in terms of work, most respondents who watch Netflix films and series are students, with a total of 147 respondents (77.4%).

Table 6.
Respondent Characteristics

Characteristics	Information	Amount	Percentage
Respondent Age	13 – 25 years	180	95
	26 – 45 years	8	4
	46 – 65 years	2	1
Respondent Gender Type	Man	38	19.9
	Woman	152	79.6
Respondents' Education Level	JUNIOR HIGH SCHOOL	2	1.1
	High School/Vocational School	45	23.7
	Student	102	53.7
	S1	39	20.5
	S2	2	1.1
Job Respondents	Students	147	77.4
	Government employees	1	0.5
	Indonesian National Armed Forces/Indonesian National Police	-	-

Private sector employee	21	11.1
Self-employed	15	7.9
Housewife's Stairs	6	3.2

Source: Primary Data, 2024

Based on the diversity of cities/districts, respondents can be seen in Table 7 below:

Table 7.
Respondents Based on City/District Diversity

District town	Amount	Percentage
Bangil	1	0.5
Banyuwangi	9	4.7
Blitar	10	5.3
Bojonegoro	10	5.3
Bondowoso	2	1.1
Gresik	1	0.5
Jombang	1	0.5
The City	7	3.7
Lamongan	4	2.1
Lumajang	1	0.5
Madiun	11	5.8
Madura	3	1.6
Magetan	1	0.5
Poor	17	8.9
Mojokerto	6	3.2
The Great	3	1.6
Pacitan	1	0.5
Pasuruan	39	20.5
Ponorogo	2	1.1
Probolinggo	3	1.6
The Pujon	1	0.5

District town	Amount	Percentage
Sidoarjo	36	18.9
Surabaya	20	10.5
The city of Tulungagung	1	0.5
Total	**190**	**100**

Source: Primary Data, 2024

Based on the respondents' residence in the City/Regency in Table 7, most of the respondents live in Pasuruan City (20.5%), Sidoarjo 18.9%, Surabaya 10.5%, and followed by Malang City at 8.9%, followed by samples from 24 other cities/regencies.

Structural Equation Modeling Analysis

The analysis in this study is the *Structural Equation Modelling* (SEM) analysis. *full model*. After that Done analysis to level unidimensionality from indicator former latent variables being tested with *analysis factor confirmation*. Processing of analysis results can be done at the full SEM model stage by conducting suitability tests and statistical tests. The results of data processing for full SEM model analysis are shown as follows:

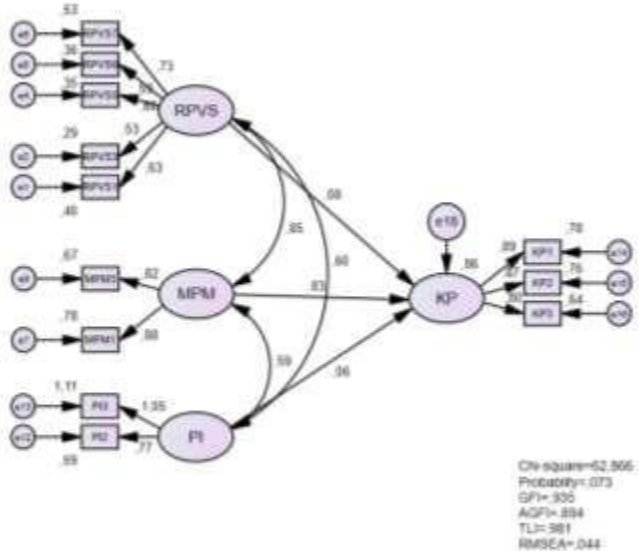


Figure 3. Full Model SEM Test Results

Source: Primary Data 2024

Based on SEM analysis, the results of the research data estimation in the form of a structural model of the relationship between audience satisfaction variables are shown in Figure 1. The test of the model's feasibility shows that this model is in accordance with the data or fits the data used in the study, as shown in the following table:

Table 8.
Results of SEM Model Feasibility Test

NO.	Eligibility Steps	Standard Value	Results	Information
1	Chi-Square	Estimated small (p > α)	62,866 people	Fit
2	CMIN/DKI	< 5	1,310 years	Fit
3	Possibility	≥ 0.05	,073	Fit
4	GFI	0 – 1	,935	Fit
5	RMSEA	0.05 – 0.08	0.44	Moderate
6	AGFI	≥ 0.9	,894	Moderate
7	TLI	≥ 0.9	,981	Fit

Source: Primary Data, 2024

The results of the analysis of data processing show that all constructs used to form a research model, in the *overall SEM model analysis process* have met the established *goodness of fit criteria* . The RMSEA and AGFI values from the model results are almost close to the expected standard values so that it can be said that the model is under assessment. According to Solimun (2005) stated If There is One or more parameters that fit then the model is declared fit.

Representation of Video Streaming Platforms and Their Influence

Video streaming platform representation includes: choosing shows, spending free time, habits of watching shows, watching spontaneously, and liking the available features. Based on the closeness indicator of the score level of the video streaming platform representation variable, the five indicators have a sufficient contribution to the video streaming platform representation variable: (1)

Choosing shows contributes 39.7% to watching movies/series on Netflix. (2) Spending free time contributes 28.5% to watching movies/series on Netflix. (3) Habits of watching shows contribute 34.9% to watching movies/series on Netflix. (4) Spontaneous watching contributes 36.4% to watching movies/series on Netflix. (5) Liking the available features contributes 53.3% to watching movies/series on Netflix.

Table 9.
Proximity Level and Contribution to Video Streaming Representation Platform

Indicators and Variables			Proximity Level	Importance (P)	Donation %
Select Show	→	RPVS	0.630	0.000	39.7
Spend free time	→	RPVS	0.534 years	0.000	28.5
The Habit of Seeking Impressions	→	RPVS	0.590	0.000	34.9
Spontaneous in Watching	→	RPVS	0.602	0.000	36.3
Enjoy the Available Features	→	RPVS	0.730	0.000	53.3

Source: Primary Data 2024

Thus, the choice of shows, spontaneity in watching, and liking for the available features have been placed in a more important position (39.7%, 36.3% and 53.3%) compared to the indicators of free time usage (28.5%), and habits in searching for shows (34.9%). This means that when watching streaming videos on Netflix, people like the variety of shows, the naturalness when watching, and the features available on Netflix are very useful. Based on the facts, viewers, when watching movies/series on the Netflix video streaming platform, are shown by the five indicators above. These five indicators influence viewers when watching movies/series on Netflix.

Motivation for Media Use and Influence

Media usage motivations include: information motives and interaction and social interaction motives. Based on the level of indicator proximity scores from the media usage motivation variable, the second indicator has a sufficient contribution to the media usage motivation variable: (1) Information motives contribute 78.2% to watching films/series on Netflix. (2) Interaction and social interaction motives contribute 67.2% to watching films/series on Netflix.

Table 10.

Level of Proximity and Contribution to Media Use Motivation

Indicators and Variables			Proximity Level	Importance (P)	Donation %
Information Motive	→	MPM	0.884	0.000	78.2
Motives of Integration and Social Interaction	→	MPM	0.820	0.000	67.2

Source: Primary Data 2024

Thus, motive information places it in a more important position (78.2%) compared to the indicators of interaction and social interaction motives (67.2%). This means that viewers who watch streaming videos on Netflix in this study need more information when watching movies/series.

Perceptual Interactivity and Its Impact

Interactivity Perception includes: user-to-user *perception* and *user-to-document perception*. Based on the indicator of the level of closeness of the score of the interactivity perception variable, both indicators have a sufficient contribution to the interactivity perception variable, namely: (1) user-to-user perception contributes 59.2% in watching movies/series on Netflix. (2) user-document perception contributes 1.107% in watching movies/series on Netflix.

Table 11.

Level of Proximity and Contribution to Perceived Interactivity

Indicators and Variables			Proximity Level	Importance (P)	Donation %
User to User Perception	→	PI	0.770	0.000	59.2
User Perception of Documents	→	PI	1,052 people	0.000	1,107 people

Source: Primary Data 2024

Therefore, user perception of documents (1.107%) is more important than the indicator of user perception of users (59.2%). This shows that users consider Netflix to have different categories of films and series. In addition, according to Netflix users, the Netflix Instagram comment column is useful for discussing and reviewing Netflix films and series.

Viewer Satisfaction

In this study, viewing satisfaction is the level of satisfaction that individuals expect when using a media. When using media, the desired satisfaction is information satisfaction, personal identity satisfaction, and integration and social integration satisfaction.

Table 12.

Level of Closeness and Contribution to Audience Satisfaction

Indicators and Variables			Proximity Level	Importance (P)	Donation %
Information Satisfaction	→	KP	0.784	0.000	88.5
Personal Identity Satisfaction	→	KP	0.759	0.000	87.1
Satisfaction Integration and Social Interaction	→	KP	0.640	0.000	80.0

Source: Primary Data 2024

Viewer Satisfaction is supported by indicators, namely the information satisfaction indicator which has a closeness level of 0.784 with a contribution of

88.5%; the individual identity satisfaction indicator which has a closeness level of 0.759 with a contribution of 87.1%; and is also supported by the integration and social interaction satisfaction indicator which has a closeness level of 0.640 with a contribution of 80.0% (see Table 12). This means that the existing audience satisfaction involves 88.5% of the information satisfaction indicator; involves 87.1% of the personal identity satisfaction indicator; and involves 80.0% of the integration and social interaction satisfaction indicator.

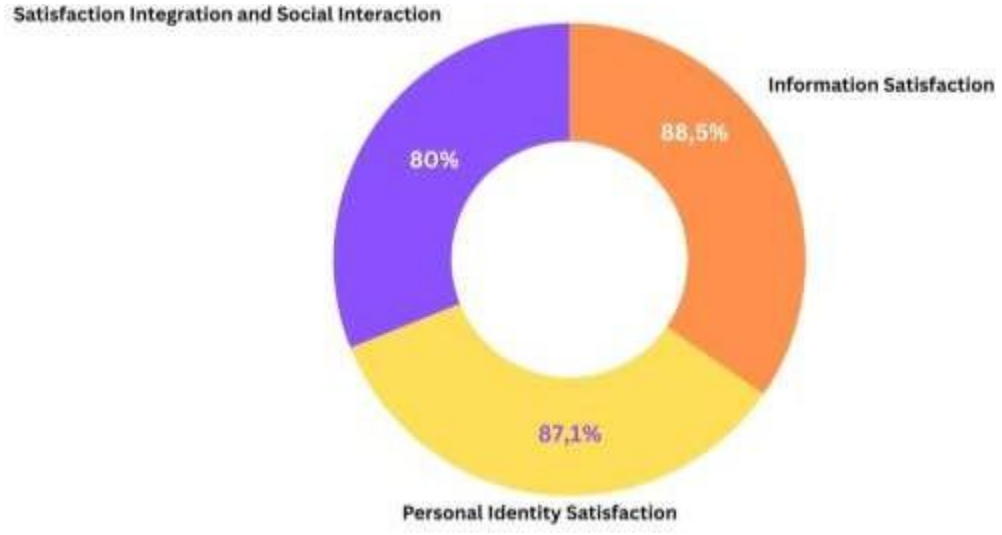
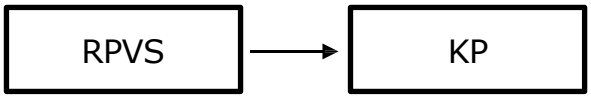


Figure 4. Viewer Satisfaction Contribution Indicator

Source: Processed by researchers, 2024

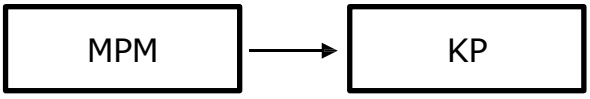
The results of the study showed that the information satisfaction indicator (88.5%) and the personal identity indicator (87.1%) were the most prominent indicators of audience satisfaction, in addition to the integration and social interaction satisfaction indicators. This means that in audience satisfaction, there is a great hope for information satisfaction and personal identity satisfaction.

Video Streaming Platform Representation of Viewer Satisfaction



The model shows a direct influence of Streaming Video Platform Representation (RPVS) on audience satisfaction with a significance probability of 0.651 which is greater than the alpha significance (0.05). This means that RPVS has no effect on audience satisfaction. The results of this study are not in line with the research of Guo and Chan-Olmsted (2015) and Zaqiwali (2021) which states that RPVS can affect audience satisfaction. According to research by Guo and Chan-Olmsted (2015) , there is an interactive aspect, offering a real-time perspective to the audience in seeking information and entertainment, thus satisfying the audience who are looking for entertainment and information that can be accessed without time limits. Meanwhile, RPVS in this study offers a selection of film screenings, spending free time, habits in watching shows, spontaneity in watching, and preferences for available features.

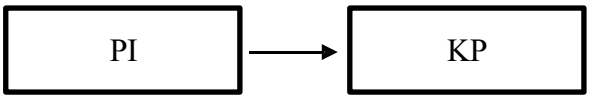
Motivation of Media Use towards Audience Satisfaction



The model shows a direct influence of Media Usage Motivation (MPM) on audience satisfaction with a significance probability of 0.00 which is smaller than the alpha significance (0.05). This means that MPM has an influence on audience satisfaction of (0.768). This is in accordance with the research of Hariyanto and Mariyanto (2020) which states that the motivation of the audience to use Netflix media is to interact socially and get entertainment. On the other hand, this study shows that the motivation of the audience to use media is not only to interact and integrate but also to find information about the latest films. This study is in line with the results of Hadi's research (2021) on "Motives and Satisfaction of Watching the Red-Skinned Bawang Putih Soap Opera on ANTV". From the third explanation, it

is clear that the motivation to use media that affects audience satisfaction is driven by information searches and social interactions and interactions.

Inter-Activity Perceptions of Audience Satisfaction



The model shows a direct effect of perceived interactivity (PI) on audience satisfaction, with a significance probability of 0.320 greater than the alpha significance (0.05). This means that PI has no effect on audience satisfaction.

The results of this study contradict Afrinda et al. (2020) who stated that the results of Afrinda's study on Internal Improvement Information Searches System Community Services in Belimbing Village Subdistrict Bontang shows the existence of perceptual interactivity in the study. Interactivity according to a study (Afrinda et al. 2020) , shows that the interactivity of the belimbing.id website that contributes to interactivity is user to system, and user to user. From the PI in this study, indicators that have the potential and can contribute to the perception of interactivity are perceptions from user to *user (user to user*) and perceptions of document users (*user to document*).

The new thing about this study is that this study discusses the perception of interactivity towards audience satisfaction. Where in previous studies, researchers have not found any research on perceptual interactivity that includes the three indicators that affect audience satisfaction. In addition, previous studies have also not discussed perceptual interactivity. If there is, it is not the same as the research conducted by researchers today .

Challenge for Netflix in East Java Because limitations features and content , such as restricted access content consequence regional license , requirement fast and stable internet connection that has not evenly distributed throughout area , as well as method limited payment only use card credit , so that although satisfaction user in a way general height , factors This limit Influence significant representation platform for satisfaction viewers and become constraint in increase experience user optimally .

CONCLUSION

Based on the research results, it is concluded as follows. First, the results of the SEM analysis of field data show that the representation of the video streaming platform on viewing satisfaction is included in the very good category (86%). However, the results in this study explain that the representation of the video streaming platform (RPVS) on viewer satisfaction in the study did not have a significant effect. This is because the probability of significance of 0.651 is greater than the alpha significance (0.05). Indicators that have the potential to increase RPVS are the choice of film shows, spending free time, habits in watching shows, spontaneity in watching, and preferences for available features. Second, the results of media use motivation on viewing satisfaction are considered very good (82%). This study explains that Media Use Motivation (MPM) has a significant effect on viewer satisfaction in the study because the probability significance (0.00) is smaller than the alpha significance (0.05). Indicators that have the potential to increase MPM in this study are information motives and social interaction and integration motives. Third, the perception of interactivity on viewer satisfaction is in the very good category (81%). However, the results of this study explain that Perceived Interactivity (PI) on audience satisfaction in this study does not have a significant effect. because the probability of significance of 0.320 is greater than the significance of alpha (0.05). In addition, indicators that have the potential to increase PI are *user to user* (from user to user), and *user to document* (user document) when watching movies/series on Netflix. Fourth, from the coefficient of determination (R2) The influence of video streaming platform representation, media usage motivation, and interactivity perception on viewer satisfaction is 86.4. The remaining 13.6 is influenced by the studied model variables. Fifth, there is a significant influence of video platforms, media usage motivation, and perception of interactivity on Netflix video viewer satisfaction in East Java. This is in accordance with *the Goodness fit model* where all results show *a fit model* . Sixth, there is an influence of media usage motivation on Netflix video viewer satisfaction in East Java. Seventh, no influence of video platforms and perceptions of interactivity was found on satisfaction with watching Netflix videos in East Java. The results of this study are expected to be input for Netflix, so that they can add various film/series

content that can increase the number of viewers who have watched or have never watched films/series on Netflix. In addition, further researchers can add or use other independent variables, such as program quality variables, service quality and so on, in order to predict the high and low levels of Netflix video viewer satisfaction more strongly and more accurately.

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