

**FACTORS AFFECTING ONLINE MEDIA STREAMING  
SERVICE SUBSCRIPTIONS BEHAVIORS DURING  
THE COVID-19 PANDEMIC IN THAILAND**



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entitled  
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Narathawan Threchownon

# **FACTORS AFFECTING ONLINE MEDIA STREAMING SERVICE SUBSCRIPTIONS BEHAVIORS DURING THE COVID-19 PANDEMIC IN THAILAND**

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## **ABSTRACT**

This quantitative research examined the relationships between seven key factors: type of content (TC), price (Price), subscription model (SM), facilitating condition (FC), ease of use (EU), social trend (ST), and the feeling of flow (FF), and three behaviors willingness to pay (WTP), intention to re-subscribe (ITR), and word of mouth (WOM), of online media streaming subscribers in Thailand. The study also investigated the moderating effects of 1) the COVID-19 pandemic, focusing on two dimensions: the perceived severity of COVID-19 (COVID) and the amount of time staying at home (SAT) of the streaming subscribers, and 2) the competitive intensity (CI) in media streaming business. Online surveys were administered to 203 Thai respondents who are active subscribers of streaming platforms. After a data collection, Multiple Linear Regression is used as a tool to test all hypotheses. The results show that TC, Price, EU, and ST have a significant positive effect on WPT. While TC and EU significantly affect ITR. Besides, EU and ST positively influence WOM. During the COVID-19 crisis, COVID strengthens the relationship between ST and WTP. In the same way, it strengthens the relationship between EU and WOM. Moreover, SAT weakens the relationship between the TC and WTP while strengthening the SM and WTP relationship. SAT also weakens the relationship between the Price and WOM while strengthens the relationship between EU and WOM. Finally, CI weakens the relationship between the TC and WTP. However, it strengthens the relationship between EU and WTP, including the relationship between ST and WTP. CI also strengthens the relationship between the SM and the ITR while weakens the relationship between the SM and WOM. Furthermore, this research shed light on what factors service providers should keep an eye on when the crisis comes or when their consumers are forced to stay at home. The study also provides guidelines for managing strategies in the highly competitive market to maintain or increase revenue streams.

**KEY WORDS:** Online Media Streaming Service/ Willingness to Pay/ Intention to Re-subscribe/ Word of Mouth/ COVID-19/ Competitive Intensity

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# CHAPTER I

## INTRODUCTION

### 1.1 Background and Problem Statement

In January 2021, the number of internet users around the world has become 4.66 billion people, up by 7.3 percent since this time in 2020, and the global internet penetration now stands at 59.5 percent (While Kepioes, We are social and Hootsuite, 2021). This number is the chance for multiple online industries to make an enormous profit for their company, especially the online media streaming service business. The revenue in the Video Streaming on Demand (SVoD) segment is forecasted to reach US\$71,237 million in 2021 (Statista, 2021). Spotify, the worldwide popular online music streaming service provider, reported revenue of US\$2,591 million in the fourth fiscal quarter of 2020 (Spotify, 2020).

The online media streaming market has been rapidly and continually growing not only in Europe or North America but also at a fast pace around Asia, including Thailand, which SVoD Segment is expected to reach US\$146 million in 2021 (Statista, 2021). The fast-growing digital business in Southeast Asia has led many online media streaming service providers to be players. In Thailand, key players of Subscription Video on Demand (SVoD) in Thailand include Netflix, Viu and Iflix, introduced in the country in 2015.

The key players in the online media streaming service market in Thailand are not only the global brands but also have the regional Thailand leading telecommunications and Internet companies, such as Iflix, the platform got more than a million subscribers by the end of 2017 (Chucherd, 2017). Additionally, AIS Movie Store, True Movie and Thai tech startups such as Hollywood HDTV, PrimeTime, Doonee are included (Positioning Magazine, 2015).

Spotify Technology S.A. reported financial results for the fourth fiscal quarter of 2020; Spotify's global monthly active users (MAUs) is about 345 million accounts that grew up by 27% from 2019, about 155 million are premium subscribers. The number

of MAUs is expected to reach 407 - 427 million accounts with 172 - 184 premium subscribers in 2021 (Spotify, 2020).

JOOX was launched into the Thailand market in early 2016 as a new local Freemium online music streaming service provider. After two months of launch, JOOX won 56% market share (McKinsey, 2016) and became the number one in this Thailand market (Jerminalz, 2015). As a market leader, JOOX provides two types of user accounts; free-user and VIP user. The most interesting feature would be unlimited opportunities for free users to experience VIP features for one day only if they share the VIP content on any social media. Moreover, it can be assumed that JOOX has provided the most attractive deals because even though JOOX's music library has contained fewer songs than Apple Music's, so this seems to be a minor concern for most Thai consumers.

Nowadays, listening to an online music streaming service platform has become trendy for Thai consumers; however, many Thais are still satisfied with consuming the music without paying. Despite its rapid growth and increasing popularity, online media streaming service providers are struggling with the relatively low number of paid subscribers apart from the market's intense competition because Thai people are more familiar with free services.

Meanwhile, the world was running, people worldwide were introduced to the outbreak of the respiratory Coronavirus disease 2019 (COVID-19). This spread affected more than 210 countries, including Italy, where a nationwide lockdown on March 10, 2020 (Amante & Balmer, 2020), same as the U.S., Iran, Germany, Austria, Switzerland, China, South Korea, and Thailand. By April 2021, more than 3,000,000 people worldwide died. The global impact expands from the government to enterprise, from university to elementary school. Almost all organizations around the world suddenly announced an emergency policy to manage the situation. The business had to be paused, the building had to close, customers be informed of delays, the planned project had to be rescheduled, and people had to stay at home.

There are several existing research studies on the factors affecting the adoption of online media or the relationship between key factors and willingness to pay on media streaming services. However, the coming of coronavirus disease 2019 (COVID-19) pandemic impacts the online media streaming service market. Simultaneously, the numbers of players in the past several years also present the competitive intensity among the service

providers, which impacts consumer behaviors. Therefore, focusing on Thailand, this research aims to study the users' three main behaviors: consumers' willingness to pay, intention to re-subscribe, and word of mouth. The study focused on seven dependent factors: the type of content, price, subscription model, facilitating condition, ease of use, social trend, and the Feeling of Flow.

Moreover, to adapt this research result with the current worldwide situation, this study presents two interesting moderators. First, the COVID-19 crisis focused on two dimensions: the Perceived Severity of COVID-19 Pandemic and the amount of time staying at home. Second, the Competitive Intensity.

## **1.2 Research Questions**

1. Do the type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow influence the willingness-to-pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior in Thailand?

2. Do the severity perception of COVID-19 pandemic, the amount of time staying at home, and competitive intensity moderate the relationships between type of content, price, subscription model, facilitating condition, ease of use, social trend, feeling of flow and willingness-to-pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior in Thailand?

## **1.3 Research Objectives**

1. To determine factors affecting consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behaviors in Thailand.

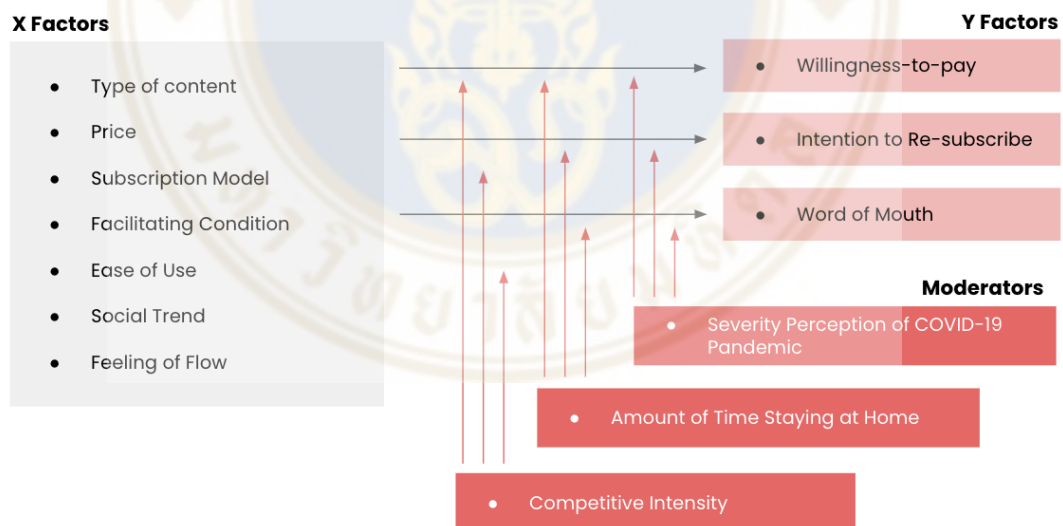
2. To examine the impact of the severity perception of COVID-19 pandemic, the amount of time staying at home, and competitive intensity on the relationship between the independent variable and consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior in Thailand.

## 1.4 Research Scope

This study will explore the online media streaming service subscription behavior of users in Thailand. The research population is consumers who subscribe to online media streaming services such as Netflix, iflix, WeTV, Viu, iQiyi, Spotify, Apple Music, and JOOX. The research sample is Thai people who are older than 18 years old and paying the services over the past twelve months. This research will be carried out with a primarily quantitative approach in the online questionnaire form to collect data from 203 respondents. The data will be collected during April 2021 through non-probability convenience sampling using the developed online questionnaire.

## 1.5 Research Framework and Hypotheses

The research framework was developed from the review of related literature and the research objectives for testing hypotheses as shown in Figure 1.



**Figure 1.1 Conceptual model framework**

H1: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's willingness to pay for the media streaming service subscription behavior.



H2: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's intention to re-subscribe for the media streaming service subscription behavior.

H3: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with word of mouth for the media streaming service subscription behavior.

H4: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H5: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

H6: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

H7: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H8: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

H9: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

H10: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H11: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

H12: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

## **1.6 Research Contribution**

The findings from this research will also be beneficial to the online media streaming service company, the content creators or streamers, advertisers, and marketers in the online media streaming business, to understand both direct and indirect factors that impact the online media consumers to upgrade their accounts from the free-usage version to other premium packages, in order to help the online media streaming service providers to understand the essential factors that they should pay attention or invest. Furthermore, this paper's result provides both advantages and disadvantages of COVID-19 pandemic and Competitive Intensity that impact their business in terms of crisis. This study can be used as a supported data for effectively planning a strategy, developing effective marketing strategies to attract target customers, and improving the popularity and profitability of online media streaming services. This research will also serve as secondary data for future research.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Theory of Planned Behavior (TPB)**

The Theory of Planned Behavior (TPB) has been developed and presented as a Social Psychology Theory by Ajzen in 1985. TBP is originally a continuation of the Theory of Reasoned Action or TRA (Ajzen and Fishbein, 1980), which is the main concept to explain almost all of human behavior. As the theory, an individual's performance of any behavior or action is directly conducted by Behavioral Intention (BI). By definition, Behavioral Intention is a measure of the strength of a person's willingness to try while performing any behaviors (Ajzen, 1991), which in turn is jointly determined by the Attitude Toward the Behavior (AB), the Subjective Norm (SN) and the Perceived Behavioral Control (PBC).

1. Attitude Toward the Behavior (AB) introduces as “the degree of a person’s favorable or unfavorable evaluation or appraisal of the behavior in question” (Fishbein & Ajzen, 1975). Caused by Behavioral Beliefs, AB is the personal factor in evaluating the performing behavior as positive or negative. For example, suppose a person believes that performing a certain behavior will have a positive effect. In that case, he or she will be more likely to have a positive attitude towards that behavior. On the other hand, if that person believes that doing the behavior will negatively affect, he or she tends to have a bad attitude toward the behavior. And when there is a positive attitude, there will be an intention to act that behavior.

2. Subjective Norm (SN) introduces as “the perceived social pressure to perform or not to perform the behavior” (Ajzen, 1991). Caused by the Normative Beliefs, SN is the perception of each person towards others, who vital for him or her, expect or feel that person to do or not do a certain behavior. Such as, suppose a person believes that his or her family wants him or her to do any behavior, he or she will tend to conform and have an intention to follow along.

3. Perceived Behavioral Control (PBC) introduces as “people’s perception of ease or difficulty in performing the behavior of interest”. Caused by the Control Beliefs, PBC is the personal perception of each person that it is difficult or easy to perform a certain behavior. For instance, if a person believes he or she has the ability to act in that situation and is able to control the effect as intended, he or she is likely to do that behavior. In addition, Control factors can be classified into internal and external constraining factors, while internal control is associated with knowledge/self-efficacy and external control is associated with the environment.

As a general theory, TPB does not specify the particular beliefs associated with any specific behavior, so determining those beliefs is left to the researcher’s preference (Sentosa & Nik Mat, 2012).

## **2.2 Streaming**

### **2.2.1 The Meaning of Streaming**

While internet users worldwide are accustomed to the upload and download technologies, the new digital technology disruption came to be introduced globally, especially in the media-consuming segment. In 1922, streaming media was a patent awarded to George O Squier for efficient information transmission by signals over wires, making the world recognize the concept of video streaming and became a norm within a few years. Nowadays, streaming is defined by playing video data as it is received (Bucknall, 2012).

Streaming, a new method of viewing a video or listening to audio content without actually downloading files, provides anyone who can access a high-speed internet connection to stream high-definition movies or make a video call over the internet. Streaming is the continuous transmission of multimedia data, such as audio or video files, as a stream packet from content providers to consumers. In simpler terms, streaming happens when consumers listen to podcasts or watching a movie online via any internet-connected devices. The multimedia file delivered and displayed on the client device is stored remotely and transmitted a few seconds over the internet with

streaming. Streaming performance can be improved, and buffering time is reduced if the file owner uses a content delivery network (CDN).

The remarkable feature of streaming that makes the streaming technology different from downloading, traditional hardware-oriented data transfer and storage is the continuity of transmission while the media content is playing, which leads to the decrease of permanent data transfer to the user computing device. In other words, streaming is real-time and more efficient than downloading technology. When a consumer downloads a media file, the video cannot play until the whole file finishes downloading and is saved onto a device's drive. But the streaming technology is different, the consumer can play the video through the interface platform without actually copying and saving that file. The stream file is loaded a little piece at a time instead of loading a whole file at once, and the media data that is loaded is not saved locally. However, the streaming usually requires registration on a cloud computing platform and managed by an accounting system, electronic identification or digital identity, and digital rights management.

With streaming technology, when a client requests data from a server on an internet network, the service provider's server encodes multimedia data in a particular format that shortens the data to a manageable size. After delivering data to the client, decode and render the data, then display it as audio or visual media on the client's computer or mobile devices in real-time.

Streaming media, in addition, most often refers to the transfer of audio and video data although it can be applied to almost any other kind of data such as static images and text. This latter, broader scope is further referred to as online access to content; that is, access without the permanent transfer of data to the user's computing device, regardless of technological means. This development indicates a "new approach of doing business based on access to services rather than the sale of products". It shifts the focus to lie on the marketing of cultural resources in the paid-for personal entertainment form. Streaming technology, as a result, refers to media files which are compressed on the Internet. When a user requests a file, the compressed file is sent from a server and decompressed by a streaming media player. The technology enables users not to waste their time downloading the files and also protects content copyrights. Another streaming technology, which is an online streaming video service, has gained increasing popularity

such as YouTube. People can broadcast anything and watch all kinds of live streaming videos regardless of time and place.

Streaming media is also often referred to as the digital media revolution consisting of a suite of digital, media-capable devices and services allowing users to access information anywhere and anytime. The trend towards the digitization of information flow causes the transformation of initial e-commerce and e-government, both previously functioning as electronic windows for physically-performed transactions such as goods delivery and forms sent by post, into advanced e-commerce and e-government operated exclusively on an electronic basis such as electronic downloading of digital goods and services and electronic internal and external transactions in administration.

### **2.2.2 Types of Online Video Streaming or Video on Demand (Online VOD)**

In 2014, KPMG, one of the world's leading professional services firms which provides innovative business solutions and advisory services to many of the world's largest and most prestigious organizations, said that users can pause, rewind and fast-forward content to benefit their preferences. Since the online video on demand (VOD) can be accessed through the internet, it was defined as a service that allows consumers to view video content at their convenience. Consumers can view a wide array of content on connected devices. VOD can be divided into four diverse platforms as follows (KPMG, 2014):

- Electronic-sell-through - EST (purchase): The VOD that consumers pay for permanent ownership of a digital copy and/or with unlimited access via a digital locker.
- Paid online VOD (rental): The VOD that consumers pay for a digital copy to watch within a certain period of time temporarily.
- Free online VOD (advertising-supported): The VOD that consumers can watch content for free (with advertisements) through free online VOD platforms.
- Subscription online VOD (SVOD): The VOD that consumers pay a subscription fee to access video content in an ongoing manner to consume the media through online platforms.

### **2.2.3 On-Demand Music Streaming Services**

The typical business model for musicians was traditionally based upon selling concert tickets and recorded music. As a result, the demand for one format would cause the increase in demand for the other (Papies & Heerde, 2017). Since then, the advanced technology has been dramatically transforming the music industry and the traditional music demand model has encountered challenges (Eliashberg et al., 2016; Shugan, 2004). In Germany, which is the world's third largest music market, there was the study conducted over the past six years indicating the key factors including piracy, unbundling, and artist characteristics had effects on dynamic cross-format elasticities between record and concert demands (Papies & Heerde, 2017).

Piracy or illegal file-sharing which was found as one of the factors in the previous study in Germany refers to the process by which a consumer does not own and pay for a particular media such as songs or movies but they can obtain the media from unknown third parties (Liebowitz, 2006). The piracy has greatly affected the recorded music sales, according to different authors, and it has caused a decrease in music revenues (Browne, 2012; Liebowitz, 2016). A recent study found that when piracy increases, concert and record demands decrease (Papies & Heerde, 2017). In fact, cross-buying was a traditional business model of the music industry in the past. Moreover, audiences would purchase a record when they had a good experience at concerts (Kumar et al., 2008). Later, when the file sharing technology emerged, consumers shifted to download music from file sharing networks which include illegal ones. The traditional cross-buying model has been also affected by the piracy (Papies & Heerde, 2017). This type of file sharing or peer-to-peer sharing network has been considered threatening to the music industry's original business model since consumers change to the cheapest and easiest way to access music, especially though illegal downloading means (Alexander, 2002).

The other important factor found in the previous study is unbundling. In other words, unbundling means to be sold separately. Music companies can provide individual music or songs which are part of an artist's bundles (Elberse, 2010). Consumers are allowed to listen to specific songs they wish. The previous research regarding the unbundling effect on music sales provided the conclusion that the higher prevalence of digital downloading resulted in the significant decrease in music revenues (Elberse, 2010).

The research also revealed that consumers shifted their focus to mixed bundles available via online channels and the bundles provided through the online platforms had a negative impact on bundles with items available offline and bundles provided by renowned producers (Elberse, 2010). The advanced technology enables consumers to easily access the music they wish to listen to the most and this caused cross-buying to become less preminent. The research summarized that when unbundling increased, concert or record demand decreased (Papies & Heerde, 2017).

During the 2000s, the music industry made the effort and sought effective strategies to tackle the great challenge of music piracy. The music companies decided to rely more heavily on a system which inhibited consumers to reproduce or distribute illegally purchased music. Within the later decade, some major music companies offered DRM-free music. There was a study with 2,000 participating students proving that the strategy potentially changed consumers committing piracy to consumers paying for music and this resulted in the increasing demand for legal products. The strategy was also found to decrease the amount of piracy and increase consumers' willingness to pay for the products (Sinha et al., 2010). Another study, however, revealed that a decrease in piracy does not guarantee an increase in profits. Similarly, copyright owners are not guaranteed to receive some benefits from more difficult means of illegal music copying (Vernik et al., 2011). Currently, most on-demand music services such as Spotify, Apple Music, and Google Play Music include some sort of DRM.

In 2016, the United States reported the largest increase in retail music revenues that it has ever recorded since 1998. The revenues grew by 11.4% to \$7.7 billion (Friedlander, 2016), thanks to the twofold of paid streaming music subscriptions. In 2017, streaming platforms generated most of the music industry's revenues in the United States and took 59% of its digital revenues (IFPI, 2017). Today's consumers are buying more and more access to digital music since music subscription services provide them with various consumption options, allowing them to control when and where to access music. In fact, it was reported that American consumers streamed 431 billion songs on demand in 2016 (Nicolaou, 2017). Spotify, which was first launched in Sweden in 2008, became one of the most outstanding music streaming platforms.



Spotify was reported to have more than 157 million active users each month and 71 million were Premium Subscribers (S.A., 2018).

Streaming is currently one of the most powerful platforms in the music industry as it contributes to revenues from radio streaming, subscription and advert-supported on-demand streaming services. The music streaming business reported the rise from 2.7% of the global industry revenues in 2010 to 38% of the market in 2017 (IFPI, 2018). This business had gained not only a high margin but also a steady growth of record labels (Nicolaou, 2017).

#### 2.2.3.1 Types of On-Demand Streaming Services Payment

The payment of on-demand streaming services can be divided into two types: free of charge, supported by advertisements such as YouTube and Spotify, and paid subscription service.

Free streaming services refer to ad-supported platforms which provide limited access to content for consumers. This type of platform has advertising breaks and restricts steaming mobility. Considering music streaming, consumers are permitted to stream music on any kinds of devices such as computers, tablets, and mobile phones; however, consumers are not allowed to choose specific songs, skip some music, or listen to music repeatedly. The limitations enable free users not easily access music, particularly on (Aguiar, 2017). Meanwhile, premium streaming services such as Spotify Premium and Apple Music are both ad-free and offer listeners additional benefits such as offline listening and unlimited music access on fixed and mobile devices (Friedlander, 2016).

The Premium Subscription platform requires users to pay a monthly fixed fee in order to access content unlimitedly. This platform reported the highest revenue growth with an increase of 114% in 2016 or one-third of the music recording revenues in the United States' recording market. Thanks to the increasing number of paid subscribers, it contributed to the revenues of 22.6 million in 2016, rising from 10.8 million in 2015. As for the revenues from ad-supported on-demand streaming services, it was also forecasted that more than 200 billion songs would be streamed in the United States in 2016 and revenues from these services grew 26% to \$469 million in the same year (Friedlander, 2016). Intense competition in the music streaming service business is one of the key factors of the overall market growth.

Music streaming service providers are striving to offer unique services to attract target customers with various music preferences and different music consumption habits.

#### 2.2.3.2 Music Streaming Effects

Digital technology has changed the relationship between music and audiences. A number of studies revealed the impacts of music streaming on music sales and consumption. Streaming enables music listeners to explore and sample music. (Datta et al., 2017; Wlömert & Papies, 2016; Danaher 2014; Nguyen et al., 2014). Streaming, however, is another choice of listeners for music consumption and it has a negative impact on both music piracy and sales. It had also caused composition removal by some artists after the listeners' loyalty was found to be significantly low (Aguiar, 2017). There was also a study supporting less popularity and loyalty. It indicated that listeners who enjoyed streaming, on a free or paid basis, made a significantly less payment for recorded music (Wlömert & Papies, 2016). The study also summarized that the emergence of modern streaming platforms such as Spotify which has increased overall music consumption had led to the lower music consumption on iTunes (Datta et al., 2017)

Paid streaming, indeed, has positively affected the music revenues. Meanwhile, free streaming is only positive for inactive audiences who do not pay for music before becoming a streaming platform subscriber (Wlömert & Papies, 2016; Aguiar, 2017). A previous study also found that free streaming of music had no significant impact on sales of music CDs but the platform had a positive impact on the participation of audiences in live music, particularly for national and international artists whose songs are available on streaming platforms (Nguyen et al., 2014). Due to restrictions, consumers who use free streaming services are unlicensed to download some music (Aguiar, 2017). Another study regarding the music streaming effects on both a free and paid basis also revealed the revenues of the music industry from free music streaming was offset by those of paid streaming after studying among 2,500 music listeners with the observation period of more than a year.

#### **2.2.4 A Persistent Movie Piracy Issue in Thailand**

Thailand is one of the disreputable countries with the largest movie piracy in the world. It has also appeared on the Priority Watch List for intellectual property violations for nine years (International Intellectual Property Alliance, 2015). Thai

consumers are accustomed to pirated or illegal movies, either physical or digital formats such as counterfeit DVDs, unauthorized camcording, illegal movie downloading websites, peer-to-peer file sharing networks, and new illegal video streaming platforms. Due to the behaviors of Thai consumers, Thailand was reported to be the world's third highest movie piracy country with the rate of as high as 79%, accounting for the huge motion picture spending loss of 442 billion dollars (L.E.K. Consulting, 2005).

### **2.2.5 The Increase in Online Video Streaming Piracy**

Digital piracy refers to illegal copying, sharing, and downloading of movies through peer-to-peer networks and it also refers to illegal streaming movies from sources such as websites (MPAA, 2011.) Illegal online video streaming has become the most convenient and popular in Thailand since the streaming requires only devices connected to the Internet. The other reason for Thai consumers to enjoy the illegal streaming media is that it is mostly available for free. The convenience and free of charge enables the consumers to shift from traditional file sharing and downloading to streaming (Johnson, 2015). In Thailand, there have been more than 500,000 illegal online video streaming websites available for free after exploring via Google with the keyword "Free Online Movie" (Thairath Online, 2016). The websites were also found to have outstanding web traffic, particularly from audiences who seek for online videos. The websites, moreover, have gained income from online advertisements such as web banners and affiliate referral links (Watters, 2015).

The growth of illegal video streaming sites business has surged over the past years because of the modern technology including high-speed Internet and low-cost large media storage (Phau, Lim, Liang, & Lwin, M., 2015). Thailand's laws and regulations are not also stringent enough to efficiently solve the digital piracy issue. The country, in addition, has failed to protect intellectual property rights owners' online assets and its weak enforcement has caused the situation to remain unsolved (Chartisathian, 2015). In Thailand, there was a notorious case of FreeMovie-HD.com which was discovered to be one of the biggest illegal online streaming websites offering 1,071 illegal movies and having 546,457 Facebook fan page followers. The website owner announced to sell its illegal site with the price of as high as 790,000 baht in September 2013 (Isranews Agency, 2013).

### **2.2.6 The Competition between Legal and Illegal Online Video Streaming Service Providers**

Over seven million Thai consumers were reported to use illegal video streaming services. Meanwhile, there was only a small number of the consumers willing to subscribe to acquire legal access to video streaming services (Thairath Online, 2016). Several companies providing licensed content have put their considerable efforts into sales and marketing to achieve success by adopting the four main strategies and approaches to address the movie piracy issue in the Thai market. The strategies include attractive prices, a variety of content, improved quality of video and audio, subtitles available in both Thai and foreign languages, and offline watching option.

Regarding the attractive price strategy, they offer customers with extremely low and exclusive buffet prices, some of them starting from less than 100 baht for a monthly package. The strategy is used to attract prospective customers and aimed to switch consumers who watch pirated media to enjoy legal one (Srimaneekulroj, 2015). Audiences who pay for a buffet package are permitted to access over 10,000 hours of content unlimitedly. The buffet price is set to be much lower than the prices of counterfeit DVDs. Compared with the legal streaming, illegal streaming services rely on revenues from advertising as a primary or secondary source and the websites providing pirated movies earn money from web-banner advertising and linking referrals such as Linkbucks.com and AdFly.com (Watters, 2015).

The next strategy is offering a greater type of content available on online video streaming platforms. To compete with the illegal online movie website, some legal video streaming service providers offer over 10,000-30,000 hours of various streaming content created by Hollywood, Bollywood, Asian, and Thai studios. The content offered by the authorized streaming service providers is well organized into categories enabling audiences to gain an easy-to-search experience and the best user experience. This also helps increase the amount of viewership. Meanwhile, illegal streaming services allow the limited number of hours, yet consumers prefer them since they have the most up-to-date or the latest movies showing at the same time in cinemas (Blitz, 2015).

The other implemented strategy is providing superior or full high-definition quality of streaming media. The authorized legal streaming services are mostly equipped

with a new cutting-edge streaming technology called “adaptiveness bitrate streaming” for the best streaming quality on several devices and even different Internet speed. Meanwhile, illegal streaming services lack this advanced technology, resulting in poor quality of videos and audio such as camcording (Positioning Magazine, 2015.) Accordingly, this strategy helps the legal online streaming service providers to outperform the illegal ones in terms of a more outstanding movie watching experience.

The next strategy is providing subtitles in different languages. Thai audiences, in fact, prefer different languages when they watch movies. In Bangkok and major cities, the people in the areas enjoy watching films with original soundtracks together with Thai subtitles while countryside audiences mostly watch movies in Thai (Holland, 2015) To fulfil the audiences’ preferences, most legal streaming service providers offer original soundtrack films with subtitles in Thailand and other languages. In contrast, pirated movies provided by illegal websites are in Thai only and audiences are unable to select other languages.

The last strategy is offering an offline movie watching option. Legal online video streaming service providers allow a user with one account to stream videos online through five different devices connected to the Internet. Users, moreover, are permitted to download two titles of movies to their devices to enjoy watching them offline thanks to Digital Rights Management (DRM) in video files (Bland, 2015) With this privilege, a user with five family members can use the service legally for approximately 20 baht per user per month only.

Legal online streaming service providers in Thailand have made their best attempt to improve streaming media quality, sales and marketing and to provide legal users with privileges such as the best or reasonable prices and better experiences than the illegal online streaming providers. The authorized service providers also aim to increase online licensed media consumption of users in order to achieve long-term business success.

### 2.3 Content as a Service and Music as a Service

‘Content as a Service’ or ‘CaaS’ was defined as an online business model and distribution process which consists of delivering content to end-users by streaming data to them over the Internet without downloading or transferring a product (Dörr et al., 2010). Instead, users would gain access to the content for as long as they are paying members. The content offered by such services has a wide range, from videos and music to games, news articles and more. In outlining CaaS, it is compared to the related Software as a Service (SaaS) model (Dörr et al., 2010). For example, Adobe currently offers its software package ‘Creative Cloud’ to individual users at \$52.99 a month (Adobe, 2019). In the past, a customer might have paid a set amount to purchase one software application from a store, installed it on their computer and used it indefinitely. However, under the CaaS/SaaS model, the customer now pays for the use of multiple software applications as a service rather than as a product.

Music as a Service (MaaS) is identified as a segment of CaaS which involves the commercial streaming of music. This is in contrast to another main business model for digital music (Dörr et al, 2013). MaaS adopts music streaming in real-time, rather than downloading music files, and flat-rate monthly or annual payments, rather than separate individual transactions. Examples of MaaS platforms include the pioneer music streaming service Spotify, Apple’s competitive response Apple Music, or the audio-quality focused Tidal. Several MaaS platforms have gained widespread success globally, while a number of smaller local streaming services have emerged in many regions. In Japan, some of the domestic music streaming services trying to compete with international competitors are LINE Music (associated with the famous LINE messaging app) and AWA (Morikawa, 2015). Users embrace music streaming services for the unique benefits they provide: access to huge libraries of songs and albums, music recommendations, ability to create personal playlists, and social features such as sharing (Howe, 2019).

However, there have been limitations and setbacks for music streaming which negatively affects future growth. A study argued that copyright holders and the streaming services that license their intellectual property for use by customers gain “distinct advantages” over the users; advantages that do not exist in other music distribution scenarios (Burkart, 2008). The consumers do not gain ownership or rights to any of the

songs they listen to through streaming, and if the customer discontinues payment, their music collections or playlists will disappear and no longer be accessible to them (Burkart, 2008). Aside from these concerns, many people do not pay for music streaming simply because they view it as an unnecessary expenditure which offers little value.

The rise of CaaS industries is significantly tied to several significant shifts in business model trends. The first shift is most commercial sectors have been undergoing away from goods/products towards services. Instead of focusing only on marketing consumable products, businesses are increasingly merging their offerings with some form of service or provision of services (Vargo & Lusch, 2008). The next shift happening in today's environment is the ongoing move from the physical to the digital. Since technology continues to be more advanced and becomes ingrained in more aspects of our daily lives, the demand for digital products and services increases. People want what is important to them such as banking and entertainment to be available at all times via the Internet and through their digital devices. In other words, digitalization is "changing the ways in which content is imagined, formulated, financed, produced, promoted, packaged, marketed, measured, delivered, interpreted, enjoyed, and recirculated (Curtin et al, 2014). Finally, this ties in with a modern trend which has become one of the latest buzzwords in business, the so-called "sharing economy". This shift has to do with consumers moving towards access-based rather than ownership-based products and services.

## **2.4 Content is the King**

The study of Hibberd (2004) found that the type of content related to customer satisfaction and willingness to pay to retain viewing access. Over the 1,000 respondents of the cable consumers, the result shows that ESPN, the sports channel, reported the top-vote, then the Discovery Channel, History Channel, CNN, and the Weather Channel as the next most popular (Hibberd, 2004). This study's results are consistent with Lee C. Christopher and his friends summarizing their research results that the available content factor has a significant relationship between online streaming. (Christopher, Pankaj, Ruane, and Sook, 2018)

Thailand has attracted many legal video streaming services to enter the market, including WeTV, Viu, iQiyi, etc. The number of application downloads of WeTV, One of the famous VIDEO streaming providers, grew seven times over the year in 2020. (The standard, 2020). The movie series 'The Untamed' on WeTV had more than 8 Billion views in May 2020 (Beartai, 2020); this number of views makes Tencent Thailand, WeTV service providers, grow 250% within two months (The standard, 2020). 'Story of Yanxi Palace' on the iQiyi platform had more than 18,000 billion views in 2018 and gained new premium users more than 12 million accounts only in China (iQIYI Inc., 2018). 72% of survey respondents in 2017 Paying 54% more than 2016, and the reason they pay more is because of the exclusive content that can only be viewed on each platform (Financial Times, 2017).

## **2.5 The price of happiness**

Typically, online media streaming platforms are operated either on a 'free basis' or on a paid subscription model and some platforms combine both models. For example, Netflix, an American Subscription Video on Demand (SVoD) provider, offers four streaming plans: Mobile, Basic, Standard, and Premium priced monthly at 99 baht, 279 baht, 349 baht, and 419 baht, respectively (Netflix.com, 2021). Meanwhile, another service provider Iflix offers a monthly plan with the price of as low as 100 baht per month and some content is even offered for free to attract target audiences (Suvichai, 2018). In the on-demand music streaming sector, JOOX, a Freemium online music streaming service provider and a market leader with a total market share of 56% in 2016 (McKinsey, 2016), offers two subscription plans: Free Account and VIP (PAID) Account which is priced at 139 baht per month. Meanwhile, Spotify offers three subscription plans including Individual Account, Duo Account, and Family Account, priced monthly at 139 baht, 169 baht, and 209 baht, respectively (Spotify.com, 2021).

To examine the relationship between prices and intention to re-subscribe of cable TV, Cox's (2017) found that more than 50% of people surveyed decided to switch from regular cable TV to watching other options such as digital streaming which has a lower price. However, there is a study found that cost has no statistical relationship with online streaming services. (Christopher, Pankaj, Ruane, and Sook, 2018). So, this



research will explore in the context of Thailand if the cost of usage has an impact on consumers' willingness to pay or not.

## 2.6 Subscription Model

“The revenue streams refer to the money an organization generates from each customer segment.” - Eurich, Markus; Giessmann, Andrea; Mettler, Tobias; and Stanoevska-Slabeva, Katarina, 2011

Entering into the digital age is one reason that makes the media industry come to depreciate income due to the digital market works differently from traditional media (Krumsvik 2012; Picard 2011: 139ff).

The current online business model shows us that providers receive a part of their revenues directly from consumers, such as subscription fees. At the same time, some part of their revenues come indirectly from third-party products and services. Besides the differentiation between direct and indirect revenue streams, the famous revenue stream types for online media platforms are:

1. Subscription Model: Subscriptions are fixed-rate installments, such as monthly, quarterly or annually. A cloud-based platform consumer pays for the right of access and consumes a specific service of the platform. Rather than selling services individually, subscriptions allow media to be sold as packages (Bala and Green 2007).

2. Transaction-based Model: The usage-based (Also refers to a Pay-per-use model) is based on the number of consumer usage, while subscriptions do not consider it. This model typically benefits the customers since they are billed proportionally to the actual usage volume (Paleologo,2004). However, as a service provider, the pay-per-use model rises in high service billing and collection (Kittlaus and Clough 2009).

3. Freemium Model: ‘Freemium’ is a combination of the words free and premium, describing a strategy often used by service providers. A freemium service provides the basic features of its platform to users for free, simultaneously offering a premium version with more advanced, attractive functions or higher quality of their services which can only be obtained by subscribing to the service (Kenton, 2018).

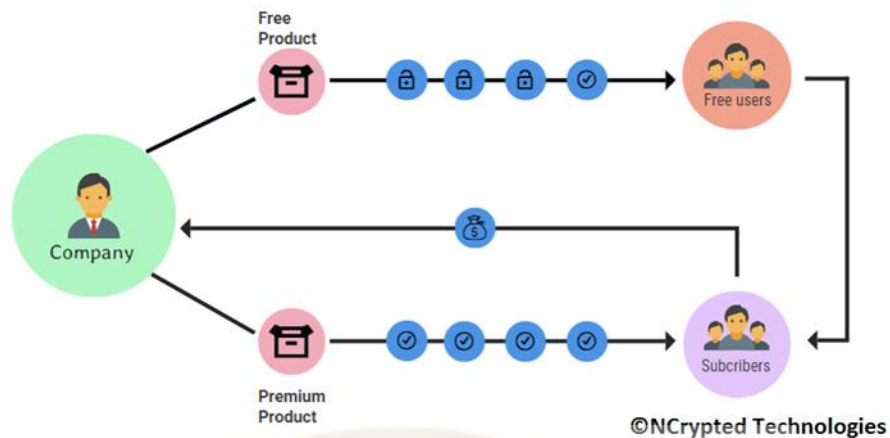
4. Advertisements Model: or might be known as Ads-based service. Allow users unlimited and free access with the condition of in-apps-ads. Instead of generating

income from the consumer, the advertisements model prefers to gain indirect revenue by selling air-time on their platform to a third-party as online ads.

In the context of online business models, the term of Music as a Service (MaaS), there are two main operating models: paid MaaS and free MaaS (Dörr et al., 2013). Paid MaaS refers to subscription services with a monthly or annual fee, while free MaaS is a streaming service supported by advertising revenue rather than user payments. Although streaming services can earn money with a free-to-use option, it seems that the true goal of such a model is attracting large numbers of free users and then converting as many as possible into paid subscribers; who will be far more profitable in the long term (Wlömert & Papies, 2016). Many music streaming services adopt this kind of freemium strategy, while some prefer to remain strictly paid subscription services.

However, there is a downside to providing a free version of a MaaS platform. Streaming providers are at risk that a certain portion of users will decide that they are satisfied enough with the non-paid service's functionality. Therefore, they possibly decline to become paying subscribers. MaaS platforms must also compete with other free options for online music services such as YouTube or illegal download websites. Moreover, digital piracy of copyrighted material has been studied extensively and was found to be a deterrent to consumers' willingness to pay for music streaming (Giletti, 2011; Helkkula, 2016). With the unprecedented connectedness and ability to access media online, many people have simply become accustomed to listening to music for free. A previous study demonstrated that instead of simply offering huge libraries of content, streaming companies must provide additional value in the form of features and points of differentiation (Kastrenakes & Bi, 2015).

Spotify is a good example of this dual-type system. The Spotify application can be downloaded and used by anyone free of charge but users are exposed to outside advertising and certain features such as the 'shuffle' function are unavailable. However, if the user decides to become a paid subscriber, advertisements disappear and they can utilize the full range of features. A diagram outlining the basic mechanics of a freemium subscription business model, according to NCrypted Technologies (Ramvani, 2019), is shown below.



**Figure 2.1 Freemium Subscription Business Model**

Source: NCrypted Websites (2019)

## 2.7 Facilitating Condition as Perceived Behavioral Control

As a result of wider mobile and cable broadband Internet coverage, higher Internet speed, and more affordable Internet fees, Thai internet users aged 16 to 64 spent more than 3 hours per day watching broadcast or streaming TV, and spent more than one hour a day listening to online music streaming services (While Kepioes, We are social and Hootsuite, 2021). Regarding the frequency of streaming, Thai people stream videos at least once per day. The highest online video consumption rate is found in the teenagers aged 16-24 at 77%, while lower consumption rates are in the people aged 25-34, 35-44, and 45-54 at 68%, 57%, and 44% respectively (Prajongsaengsri, 2015). Moreover, they stream movies online from their smart devices and computers at 42.3% and 38.9% respectively. There is a great opportunity for online video streaming services in Thailand since it appears to be a new offer for consumers amid the rise of mobile Internet users and increasing consumption of online video content (Thongtep, 2015).

The above statistics show that online media streaming always requires some smart devices such as a laptop, smartphone or Smart TV, as well as the technological element to work correctly, like a high-speed internet connection. This leads to research results: the users with access to a good set of facilitating conditions will have a greater intention to use new technology (Zhou, Lu, and Wang, 2010).

According to Theory of Planned Behavior (Ajzen, 1991), in term of online media streaming service, the Perceived Behavioral Control (PBC) which include both internal and external factors can be represented as the necessary knowledge (internal factor) and/or the necessary equipment (external factor).

## **2.8 Perceived the Ease of use**

Perceived ease of use is defined as the individual's perception of a free effort to use new technologies (Davis, 1993). Moreover, in studies regarding Internet services, ease of use is defined as the extent to which a user thinks that using a service will be free of effort (Lin & Sun, 2009). The previous study claimed that perceived ease of use had been suggested as an impact on satisfaction and trust, which are directly related to user loyalty (Flavian et al., 2006). Ease of use also escalates customers' satisfaction in the online environment (Poddar et al., 2009; Yang et al., 2008; Verhagen & Dolen, 2009).

Previous studies have shown that older people are likely to use new technologies that are easy enough for them to use (Gilly & Zeithaml, 1985). This group of people shows a higher participation level in user-created video services (Ryu et al., 2009). Ease of use or convenience has also been considered as a key factor influencing customers' attitudes and behaviors in the online environment.

Streaming platforms are the online digital places such as websites or applications that provide consumers with their developed channel for broadcasting and consuming. Each platform has its unique identity user interface and user experience design with different input, output and methods. Since each platform provider presents end-users with various applications and interfaces, streamers and consumers will perceive a varying level of ease of use on each platform. The research study in 2001 found that regarding the user-friendly attributes of digital media, including computers and smart TV, one barrier of adoption to media streaming capabilities is how those platforms make their user perceive or experience the "ease of use" (Keogh et al., (2001). Users can more easily adopt a new platform or channel that is simple to use rather than a complex one. Consumers are more likely to respond to a new streaming service when they perceive usability (Keogh et al., 2001; Bautista et al., 2016).

## 2.9 Social Trend and Social Interaction

Interactivity, a key element in online communication (Ou et al., 2014; Tajvidi et al., 2017), is the activity people perform to communicate in real-time (Steuer, 1992). Interactivity comprises three dimensions: active control, two-way communication and synchronicity (Liu, 2003). Active control has introduced the level of control that associates have over the information exchanged; two-way communication means the interaction that allows both delivery and reception sides; synchronicity has presented as the extent to which participants can communicate synchronously. Examples of online social interactions are retweets, replies, comments, and mentions, which causes greater information sharing, spreading of different ideas, and synchronizing consumers' collective attention, which might ultimately result in online social media trends (Borner et al, 2004; Crane & Sornette, 2008).

Social interaction is a critical driving force behind the use of live streaming as it contributes to smooth and effective communication (Bao et al., 2016). In addition, in e-marketplaces, social interactivity plays a critical role in building good relationships between buyers and sellers since it helps achieve high-quality communication (Ou et al., 2014). Previous studies have also shown that interactivity is closely related to positive attitudes such as trust and satisfaction (Bao et al., 2016; Teo et al., 2003). Furthermore, it is suggested that social status is also another reason for the live streaming usage. In live streaming, viewers do not purchase virtual gifts offered on live streaming platforms. This kind of consumer behavior can differentiate viewers who buy virtual gifts from average viewers. Some viewers may show off their financial power by buying expensive virtual gifts. Therefore, the social status display is considered in live streaming (Hou et al., 2019).

Technological advances are considered as another important factor influencing how consumers enjoy viewing entertainment at home. Cable companies and streaming service providers are currently providing customers with a simpler way to access digital content and much more. With the continually evolving technology, the use of hand-held media devices is drastically increasing. Hand-held devices, in addition, improve the viewing experience of online streaming services. In the meantime, social trends are also another key factor influencing how customers are adopting online media and what they watch. Together with advanced technology, social media allows users to connect

more easily and see what everyone is watching. The previous study showed a statistically significant relationship between social trends of the current age and online media adoption factors (Brown et al., 2012). The social aspects of digital technology, mobile apps and social media are also found to impact a loss of viewership. (Feldman, 2016; Bautista et al., 2016; McCreery & Krugman, 2015; Brown et al., 2012).

## **2.10 The feeling of the “Flow”**

“Flow is a state of mind in which people find themselves extremely devoted to their current activity” - Chia-Chen Chen & Yi-Chen Lin, 2017

The state of Flow was presented for the first time by Csikszentmihalyi in 1975. Csikszentmihalyi defined the Flow theory as a moment of that person completely engaging in a particular activity with a very special mental state in the level of concentration that allows that person to filter out anything unrelated perceptions. The feeling of flow is shaped by a high level of attention and enjoyment (Ghani & Deshpande, 1994), which happens when each person concentrates and joyful while doing something or engaging in an activity.

In this research, the feeling of flow is defined in terms of at the moment that people consuming the online media streaming service, they are not easily disturbed by the outside world, forget the time or even forget things they ought to do. For example, the online media streaming service consumer continuously watches several episodes of TV and video content.

## **2.11 Perceived Severity in Crisis of COVID-19 pandemic**

“COVID-19 has increased the use of social media on Facebook, Instagram, WhatsApp, Twitter, and Zoom.” - Jagdish Sheth, 2020

The coronavirus disease 2019 (COVID-19) pandemic was officially introduced to the world for the first time in December 2019 (Chappell & Kiesha et al., 2020). WHO (World Health Organization) has declared that COVID-19 was a pandemic disease since it spread into 114 countries and killed more than 4000 people in just a few months. In April 2021, the number of accumulated infected cases of COVID-19 was confirmed

with more than 140 million cases and more than three million deaths around the world (WHO 2021). In just 2 years, the economy and people's daily life in 219 countries around the world were affected and changed.

After several months of the outbreak in China, the Chinese government announced unprecedented measures and postponed almost all social activities to combat the virus. However, while measures can reduce the virus's spread, the economy was directly impacted too. Beijing Business Daily, a Chinese newspaper, reported the decrease in people consumption affected small and medium-sized retailing and catering enterprises to lose almost 90% of their income and caused them to go out of the business. As a secondary disaster from COVID-19, lots of rumors about COVID-19 occur through online social media, making a great deal of panic (Wang et al., 2020). The survey in February 2020 presented that the perceived severity of COVID-19 of Chinese people was high as 4.09 out of 5 (Li J. et al., 2020), which demonstrated that these pandemic-related incidents put people on high alert and led to a dramatic increase in the perceived severity of COVID-19.

While the outbreak caused economic problems worldwide, more than ten million people in Thailand suffered from unemployment (Reuters 2020).

In this tense situation, the high perceived severity of COVID-19 led to active health-protective behaviors that made people afraid to leave their homes and increase the feeling of boredom, which increased the sensation-seeking expressions (Jee et al., 2010). This state of boredom raised the people's needs for external stimuli to achieve the desired arousal state or feel unpleasant (Zhang et al., 2016). Moreover, Long-term boredom states can cause individuals to actively seek out more and stronger complex external stimuli (Reisenzein, 2017).

## **2.12 Amount of time staying at home during the COVID-19 pandemic**

To prevent COVID-19 transmission, people worldwide, including Thailand, were introduced to the new state of life, which is called "New Normal": the new form that is different from the situation that prevailed before the start of the crisis (Chime Asonye, 2020). In other words, New normal has used to refer to human behavior changes during or after the pandemic. The world has adopted new behaviors to avoid this

infection, such as mask-wearing, hand hygiene, teleworking, physical distancing, limiting person-to-person contacts like handshakes and hugs, and maintaining distance from others which is called social distancing. Social distancing changes the details of our daily lives in many ways e.g. the way we choose or care about food, drinking, health, beauty, fashion, home, technology, financial and payment, and even media consumption.

While the COVID-19 pandemic has impacted worldwide, a quarter of the world's population has to stay at their home, but for the online streaming service providers, this might be the "turn crisis into opportunity". The COVID-19 outbreak would require people to confine themselves at home for a prolonged period. This could have a positive impact on video streaming services' viewership and engagement.

Just in several months of lockdown policy, the online video streaming services have risen more than 10% of active users around the world (Grand View Research, 2021). Many online video streaming service providers such as Netflix, Amazon Prime Video, Youtube and Disney+ have a large number of new registers across the globe. For instance, in March 2020, Netflix increased more than 50% of first-time mobile application installations in Italy, more than 30% in Spain.

### **2.13 The battle among service providers - Competitive Intensity**

While people worldwide can access the internet anywhere and anytime, consuming online content seems more comfortable to available than buying an espresso shot. This environment offers consumers an overwhelming number of online content streaming service providers as an alternative.

Netflix, the world's biggest legal online video streaming service company, has been remarkably successful in all of North and South America, Australia, New Zealand, Japan, and parts of Europe. Netflix's worldwide subscribers in early 2019 reached over 155 million, more than triple the number recorded five years earlier. By 2023, the United States is estimated to have the highest number of Netflix subscribers in the world, with sources anticipating a total of 69.1 million subscribers in the country by this time (Statista.com, 2021). It is also estimated that Netflix will have more than 546,000 subscribers in Thailand in 2020 (Statista.com, 2021).



However, The key players of the video streaming segment that dominated the global market in 2020 include Amazon Web Services, Inc.; Apple Inc.; Netflix, Inc.; International Business Machine Corporation (IBM Cloud Video); Hulu, LLC; Tencent Holdings Ltd., etc.

## **2.14 Consumers Behavior and Willingness to Pay**

Consumer Behavior as a concept is defined as "the process whereby individuals decide whether, what, when, where, how, and from whom to purchase goods and services" (Walters, 1974). This subject is informed by academic disciplines such as psychology and human behavior, and the exploration of consumer behavior trends is integral to many fields, including marketing, advertising and management. In addition, there are four categories of factors that can influence behaviors: 1. Psychological, 2. Personal, 3. Social and 4. Cultural (Kotler & Armstrong, 2008). Researchers focus on some of the specific constructs, including consumer perceptions such as quality and usefulness, brand or product awareness, attitudes, social influences, and more (Brosekhan & Valayutham, 2013). The overall purpose of theorizing about consumer behavior models is to determine influencing variables that help explain certain behaviors (Engel & Blackwell, 1982). This is especially useful for market researchers, who often measure aspects of consumer behavior through surveys and studies in an attempt to understand the needs, wants and preferences of customers.

There were two psychologists who were some of the first to conceptualize a link between behavioral intention and behavior in their publication entitled 'Belief, Attitude, Intention, and Behavior: An Introduction to Theory and Research' (Fishbein & Ajzen, 1975). Behavioral intention represents an individual's willingness to perform a certain behavior and is determined by the individual's attitude about the behavior, subjective norms and perceived control over the behavior (Ajzen, 2002). The behavior itself is the observed action of the individual in response to a stimulus or situation (Ajzen, 2002). These concepts would later be applied to several fields of research in which human behavior is key. For example, in business fields such as marketing and advertising, the customer's intention is an essential measurement of their overall attitude and interest in the product.

Purchase intention, furthermore, is defined as an established predictor of future purchasing decisions (Morwitz et al., 2007; Pavlou & Fygenson, 2006). Choice behavior, in choices between different firms, depends to a certain extent on consumers' perception of the producers' behavior and affects purchase intention (Creyer, 1997). A previous study discussed the fact that no software service providers can only rely on advertising as a single income (Goyanes, 2013). In the study regarding willingness to pay for online news, the author claimed that social networks had changed the users' perception. Social media is to a large extent provided for free and users have taken this for granted which has affected willingness to pay for other online services. The research also revealed that the majority of the respondents were not yet prepared to pay for news content online and preferred to use a free but rather limited version (Goyanes, 2013).

Depending on to what extent consumers value attributes of a specific product or service, consumers express their willingness to pay more or less for that good. For example, consumers who value a sustainable future are more likely to be willing to pay more for organic food (Laroche et al., 2001). When converting customers from the free service to the premium service, a previous study argued that price is the most critical factor to a purchase decision (Dörr et al., 2010) while another study stated that time for evaluation is most important (Wang et al., 2013). Other authors mentioned that pre-purchase objectives are major contributions to why consumers pay for the premium (Murray & Häubl, 2007).

In most cases, Purchase Intention is a strong indicator of Purchase Behavior; but it is unable to be relied on as a perfect predictor, since there can be discrepancies between the two concepts and because respondents may not fully understand their own behaviors (Morwitz, 1991). A previous study also pointed out that the gap between intentions and behaviors can vary from culture to culture based on differing cultural dimensions (Mooij, 2014).

With regard to measuring a survey respondent's purchase intention, the question is usually posed in one of two ways. The first method is to directly ask the subject if they think they will purchase a product ("Do you intend to purchase 'X' in the future?"), while the second option is to ask the probability of the purchase ("How likely are you to purchase 'X' in the future?") (Morwitz, 1991). Prior research has

found that results obtained from probability-type questions tend to more accurately reflect the actual intention and future behavior (Kalwani & Silk, 1984). After gauging a sample's purchase intention, this data can be compared with actual purchase behavior data, if available.

## **2.15 Behavior Intention to re-subscribe**

As mentioned above in (2.1) Theory of Planned Behavior (TPB), Behavioral intention has been defined as an individual's planned future behavior, which is consist of three main elements: Attitude Toward the Behavior, Subjective Norm, and the Perceived Behavioral Control (Ajzen & Fishbein, 1991). According to ZeithamI et al. (1996), a conceptual model discusses the clients' behavioral intention as one of the consequences of service quality. However, in their model, they argue that the client's level and proposed service quality elements and behavioral intentions are related; therefore, service quality contributes to whether a client in the end will remain with or abandoned/defects from a company.

## **2.16 Word of mouth**

Word of Mouth (WOM) was defined as 'face-to-face communication about a brand, product or service between people who are perceived as not having connections to a commercial entity (Arndt, 1967). Later, the American Word of Mouth Marketing Association (WOMMA), established in 2005, gave the general definition of WOM as the act of consumers providing information to other consumers' (WOMMA, 2008). WOM can also be defined as referrals and recommendations from friends, colleagues or other consumers can go beyond everything else (BCG Focus Report, 2011).

WOM is sometimes more effective than the traditional marketing tools of selling and advertising (Elihu & Lazarfeld, 1955; Engel et al., 1969). It has become one of the influential tools in the world's developing markets (McKinsey & Company, 2010). Moreover, it has become necessary for marketers and a major focus among researchers and marketers. The previous study had discovered a positive relationship between TV show viewership and WOM (Godes & Dina, 2004). Another study

suggested that online movie reviews have a significant relationship with box-office revenue (Yong, 2006). After the emergence of electronic Word of Mouth (eWOM), online consumer reviews currently serve as a pillar to overall WOMs. In fact, eWOM can include online comments or opinions (Thorsten & Gianfranco, 2014), blogging (Thorson & Rodgers, 2006), product information (Bickart & Schindler, 2001) and reviews emails (Zhang et al., 2009; De & Lilien, 2008). Since WOM can result in both negative and positive ways, businesses and organizations are taking WOM seriously (Shi et al., 2016).

According to an internet-based survey 'Trust, Value and Engagement in Advertising', repeatedly conducted by Nielsen, a renowned market research institution, for the first time in 2007 and then in 2009, more than 25,000 Internet users in 50 countries express their primary trust in the recommendations of other consumers (90%) and in consumer opinions published online (70%). Meanwhile, traditional media such as newspapers (61%), television (61%) and radio (55%) are mentioned, but they are significantly behind interpersonal communication (The Nielsen Company, 2009).

WOM can greatly influence the attitudes and predicted purchasing behavior of consumers. The previous study claims that word of mouth has played a vital role in customers' buying decisions (Richins & Root, 1988). It is, therefore, one of the most effective forms of communication in marketing management (File et al., 1994). Bill Bernbach, the founder of the international advertising agency DDB Needham Worldwide, one of the most influential advertisers in the 20th century, stated that WOM is the best medium of all (MacLeod, 2005). Later, the other renowned advertising agency David Ogilvy also emphasizes that the best advertising is word of mouth (MacLeod, 2005).

WOM has been found to have an impact on several factors such as consumer choice (Arndt, 1967; Richins, 1983), service switching (Wangenheim & Tomás, 2004), purchase decision (O'Reilly & Marx, 2011), perception about the product or services (Sweeney et al., 2014) with brand choice facilitation for the consumers. Compared with other various marketing tools, customers pay more attention to WOM which is perceived to be credible and custom-tailored and generated by people who are perceived as having no self-interest in pushing a product (Silverman, 1997).

From the review of the literature, we derived our hypotheses and proposed conceptual as follows:

H1: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's willingness to pay for the media streaming service subscription behavior.

H2: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's intention to re-subscribe for the media streaming service subscription behavior.

H3: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with word of mouth for the media streaming service subscription behavior.

H4: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H5: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

H6: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

H7: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H8: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

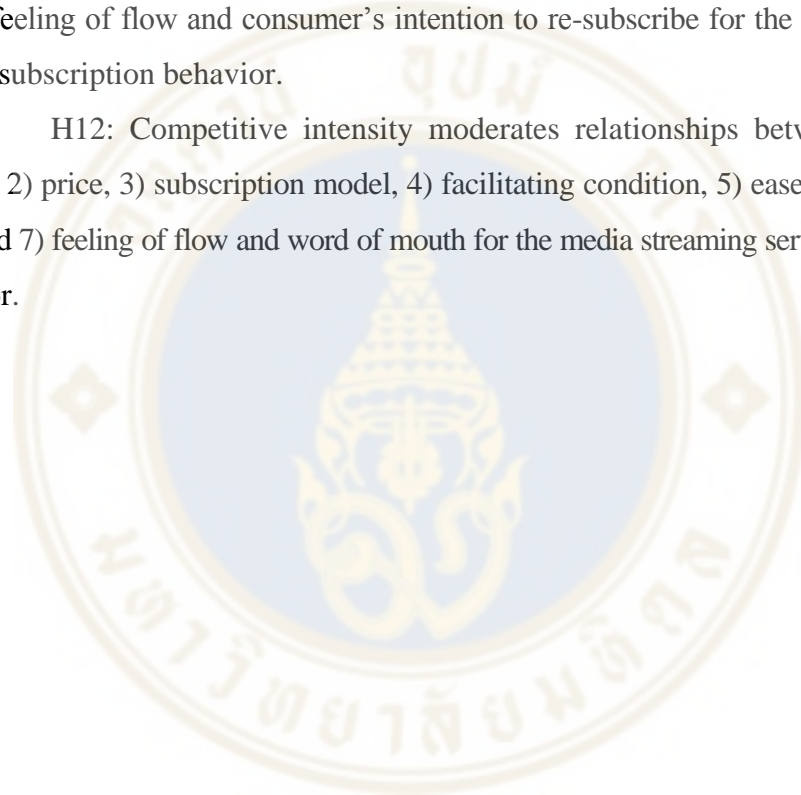
H9: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use,

6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

H10: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

H11: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

H12: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This research only focuses on the quantitative approach to determine factors affecting the willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior of Thai consumers and examine the impact of the severity perception of COVID-19 pandemic and competitive intensity on consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior of Thai consumers. The procedures of this study are as follows;

#### **3.1 Determining the Population and sample**

This research's target population is Thai people aged 18 and over who have subscribed to and paid for online streaming media services in the past twelve months.

According to Hair et al. (2013), the minimum sample size required to detect minimum R<sup>2</sup> value of 0.25 for significance level of 5%, assuming the commonly used level of statistical power of 80% and the maximum number of arrows pointing at any construct in the model (which is 9 in this case), is 88. Therefore, the actual number of samples in this study (N = 203) exceeds the minimum size required for testing the model.

In conclusion, Online respondents are 203 active Thai subscribers of online streaming service platforms, such as Netflix, iflix, WeTV, Viu, iQiyi, Spotify, Apple Music, and JOOX. The accepted sample age is over 18 years old because they have the legal right to consent to research autonomously and make their own decisions.

This research will be carried out with a primarily quantitative approach in the form of an online questionnaire to collect data. This research uses non-probability sampling because the questionnaire is distributed to online media streaming service subscribers who are not randomly selected. The respondents will be divided by the screening questions into two segments: free-usage consumers and paid-usage consumers.

### 3.2 Research Instrument

The questionnaires are used to gather data from the samples. The advantages of using questionnaires are that they allow for collecting large amounts of data from a large population in an economical way. Surveys are usually conducted by administering a standardized questionnaire to the sample being studied, allowing results to be easily interpreted. The online questionnaires are distributed to the samples. The questions to ask respondents were developed from literature related to factors affecting online media streaming subscription, behaviors of online streaming users, and the relationship between consumer behaviors and willingness to pay for online content (Lee et al., 2018; Cui, 2010; Punj, 2013; Sudtasan et al., 2017)

- Part I: Demography and screening questions.

The first part of the questionnaire is closed-end questions used to collect the respondent demography without any question that can identify the participant, such as gender, age, monthly income, occupation, job function, education and time spent for consuming online media streaming services. This part includes screening questions that can define the segment of respondents that are paid or non-paid online media streaming services and average amount payment of monthly online streaming services.

- Part II: Behaviors and opinion of using online media streaming services.

The second part of the questionnaire is objective questions used to ask for their behavior and opinion to analyse with the research model.

- Part III: Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors, and impact of the severity perception of COVID-19 pandemic and competitive intensity on consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.

The last part of the questionnaire consists of questions inquiring about type of content, price, subscription model, facilitating condition, ease of use, social trend, feeling of flow, severity perception of COVID-19 pandemic, competitive intensity, consumer's willingness to pay, intention to re-subscribe and word of mouth for the media streaming service subscription behavior. The five-point Likert scales are used to measure each variable. Respondents are asked to rate each item according to the scale where 1 equals strongly disagree and 5 equals strongly agree, as shown below:



5 represents	Strongly agree
4 represents	Agree
3 represents	Undecided
2 represents	Disagree
1 represents	Strongly disagree

### **3.3 Data Collection**

The questionnaire in this research is conducted through online questionnaires such as Survey Monkey, a way to sample a broader audience at a lower cost. The questionnaire is distributed to 203 people through online channels, such as Line, Slack; the company communicating tool and Facebook fan pages related to online media streaming businesses (Marvel Thailand FanGroup, Disney+ Thailand Group, SuperHeroes Lover Community, NetFlix Lover Thailand, Chinese Series Lover, Seventeen Thailand, Korean Series, Club Y by MZTX, and Marketing CMMU).

### **3.4 Data Analysis**

Collected data have been analyzed and statistically tested in SPSS. Using Multiple Regression as an analysis method to test independent variables: type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow have a significant influence with dependent variables: willingness to pay, intention to re-subscribe and word of mouth for the media streaming service subscription behavior.

Multiple Regression is also used to test how two moderators; severity perception of COVID-19 pandemic and competitive intensity, have a significant impact on the relationship between the independent and dependent variables. Descriptive statistics such as frequency, percentage, mean and standard deviation are used to analyze and present the respondents' characteristics and attitudes.

## **CHAPTER IV**

### **RESULTS AND DISCUSSION**

According to the research methodology, to test the relationship of independent and dependent factors of online media subscription behaviors and examine the moderators' effect, this quantitative study collected the data through the online questionnaire distributed via online social media. After the data were collected, we assessed the measurement model's adequacy by examining individual factors to find the result of Cronbach's Alpha Coefficient. Then, Multiple Regression is used as a tool to test all hypotheses.

#### **4.1 Determining the Population and sample**

The online questionnaire has two screening questions:

1. The informed consent from respondents.
2. The validating question if the respondent is subscribing and paying for any online media streaming service, online music streaming or online video streaming, in the past twelve months.

The total number of respondents who pass this survey's screening questions is 203 Thais, and all of them intended to consent to respond to the questionnaire. The respondent demographics can be described as genders, age, education, income per month, Occupation, and average time using online media streaming service per day.

The respondent characteristics are presented in tables 4.1 below.

**Table 4.1 Demographic distribution of participants**

<b>Variables</b>	<b>N</b>	<b>%</b>
<b>Gender</b>		
Male	139	68.47
Female	64	31.53
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Age</b>		
Less than 18 years old	10	4.93
19 - 28 years old	78	38.42
29 - 38 years old	85	41.87
39 - 48 years old	17	8.37
More than 49 years old	13	6.40
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Education</b>		
Undergraduate	30	14.78
Bachelor's Degree	118	58.13
Master's Degree	51	25.12
Doctor's Degree	4	1.97
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Monthly income</b>		
Less than 20,000 Baht	59	29.06
20,000 - 40,000 Baht	66	32.51
40,001 - 60,000 Baht	39	19.21
60,001 - 80,000 Baht	19	9.36
More than 80,000 Baht	20	9.85
<b>Total</b>	<b>203</b>	<b>100.00</b>

**Table 4.1 Demographic distribution of participants (cont.)**

<b>Variables</b>	<b>N</b>	<b>%</b>
<b>Occupation</b>		
Student / College student	32	15.76
Public servant / Government employee	16	7.88
Business officer	129	63.55
Self-employed / Own business / Online business	11	5.42
Freelance	10	4.93
Others	5	2.46
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Average time using online media streaming service per day</b>		
Less than 1 hour/day	14	6.90
1 - 2 hour/day	61	30.05
3 - 4 hour/day	90	44.33
5 - 6 hour/day	26	12.81
More Than 6 hour/day	12	5.91
<b>Total</b>	<b>203</b>	<b>100.00</b>

The respondent behaviors and opinion of using online media streaming services are presented in tables 4.2 below.

**Table 4.2 Behaviors and opinion of using online media streaming services**

<b>Variables</b>	<b>N</b>	<b>%</b>
<b>Used online media streaming before the COVID-19</b>		
Yes	192	94.58
No	11	5.42
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>After the COVID-19 Pandemic, used online media streaming more than before</b>		
Yes	160	78.82
No	43	21.18
<b>Total</b>	<b>203</b>	<b>100.00</b>

**Table 4.2 Behaviors and opinion of using online media streaming services (cont.)**

<b>Variables</b>	<b>N</b>	<b>%</b>
<b>Paid for online media streaming first time during COVID-19 pandemic</b>		
Yes	22	10.84
No	181	89.16
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Average time of staying at home per day (Before the COVID-19 pandemic)</b>		
Less than 8 hours/day	73	35.96
8 - 11 hours/day	71	34.98
12 - 15 hours/day	35	17.24
16 - 19 hours/day	11	5.42
More than 20 hours/day	13	6.40
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>Average time of staying at home per day (During the COVID-19 pandemic)</b>		
Less than 8 hours/day	20	9.85
8 - 11 hours/day	31	15.27
12 - 15 hours/day	31	15.27
16 - 19 hours/day	30	14.78
More than 20 hours/day	91	44.83
<b>Total</b>	<b>203</b>	<b>100.00</b>
<b>The total fees you currently paid for online <u>music</u> streaming per month</b>		
Free usage	52	25.62
Less than 99 Baht/Month	64	31.53
100 - 399 Baht/Month	78	38.42
400 - 699 Baht/Month	9	4.43
700 - 999 Baht/Month	0	0.00
More than 1,000 Baht/Month	0	0.00
<b>Total</b>	<b>203</b>	<b>100.00</b>

**Table 4.2 Behaviors and opinion of using online media streaming services (cont.)**

Variables	N	%
<b>The total fees you currently paid for online <u>VDO</u> streaming per month</b>		
Free usage	9	4.43
Less than 99 Baht/Month	28	13.79
100 - 399 Baht/Month	116	57.14
400 - 699 Baht/Month	46	22.66
700 - 999 Baht/Month	0	0.00
More than 1,000 Baht/Month	4	1.97
<b>Total</b>	<b>203</b>	<b>100.00</b>

The list of key players and their popularity in Thailand, including reasons for payment, are shown in tables 4.3 below.

**Table 4.3 Online media streaming service provider popularities and the reasons for payment.**

Variables	N	%
<b>Online <u>music</u> streaming platform that you subscribed to</b>		
Spotify	126	62.07
Youtube / Youtube Music	116	57.14
JOOX	76	37.44
Apple Music	31	15.27
Others	12	5.91
<b>Online <u>VDO</u> streaming platform that you subscribed to</b>		
Netflix	182	89.66
Youtube / Youtube Premium	153	75.37
iQiYi	49	24.14
Viu	46	22.66
WeTV	40	19.70
Others (e.g. Amazon Prime, MonoMax, True ID, etc. )	28	13.79
Apple TV	27	13.30

**Table 4.3 Online media streaming service provider popularities and the reasons for payment (cont.)**

Variables	N	%
<b>Online VDO streaming platform that you subscribed to (cont.)</b>		
HBO Go	23	11.33
Disney +	21	10.34
iFlix	1	0.49
<b>Reasons of payment</b>		
To remove / avoid Ads	153	75.37
To expand the size of used / to access my favorite content.	139	68.47
For more quality of sounds, image, content	107	52.71
To support my favorite actor/singer.	66	32.51
Just want to try / know for making conversation with others	16	7.88
Others	10	4.93
<b>Type of service you prefer</b>		
Subscription Model: Fixed-rate installments, such as monthly, quarterly or annually	150	73.89
Freemium (with Ads)	93	45.81
Free trial	70	34.48
Pay per use: Billed proportionally to the actual usage volume	43	21.18
Others	5	2.46

The summarize of the respondents' opinion of online media streaming services fees can be described as four items which are shown in tables 4.4 below.

**Table 4.4 Opinion of online media streaming service fees**

Variables	Min	Mean	Max
The reasonable fees for online <u>music</u> streaming	0.00	124.04	1,000.00
The highest fees for online <u>music</u> streaming that willing to pay	0.00	180.71	1,000.00
The reasonable fees for online <u>VDO</u> streaming	49.00	192.61	1,000.00
The highest fees for online <u>VDO</u> streaming that willing to pay	79.00	290.09	1,200.00

In summary of table 1 to table 4, in the online music streaming segment, most consumers currently paid for services between 1 - 399 baht per month (69.95%), but 25.63% still be free-usage users. However, in their opinion, the reasonable fee for an online music streaming service is 124.04 baht per month on average. While the highest price they are willing to pay is 180.71 baht per month on average.

In the online video streaming segment, most of them currently paid at 100 - 399 baht per month (57.14%), while only 4.43% of consumers used these services for free. However, in their opinion, the reasonable fee for an online video streaming service is 192.61 baht per month on average. While the highest price they are willing to pay is 290.09 baht per month on average.

In addition, 5.42% of consumers started using online media streaming services during the pandemic period, while 78.82% consumed online media streaming services during the pandemic much more than they had before the pandemic period. Also, 10.84% of respondents start paying for online media streaming services for the first time during the COVID-19 pandemic situation.

The COVID-19 pandemic also caused the increase in subscriptions and usage hours: 5.42% of respondents started using online media streaming services during the pandemic period, while 78.82% consumed online media streaming services during the pandemic much more than they had before the pandemic period. Also, 10.84% of respondents start paying for online media streaming services for the first time during the COVID-19 pandemic situation.



## 4.2 Key Findings

Before testing the hypothesis results, according to the Nunnally and Bernstein (1994) guidelines for testing construct reliability in general research which said that the Cronbach's Alpha Coefficient might be higher than 0.7, all construct reliability testing was passed. The Cronbach's Alpha Coefficients for each variable are all above 0.7 as shown in table 4.5.

**Table 4.5 Cronbach's Alpha Coefficient (Reliability)**

Variable	Reliability
Type of Content (TC)	0.702
Price (P)	0.729
Subscription Model (SM)	0.709
Facilitating Condition (FC)	0.725
Ease of Use (EU)	0.813
Social Trend (ST)	0.796
Feeling of Flow (FF)	0.818
Severity Perception of COVID-19 Pandemic (Covid)	0.723
Amount of time Staying at Home (SAT)	0.821
Competitive Intensity (CI)	0.719
Willingness-to-Pay (WTP)	0.795
Intention to Re-subscribe (ITR)	0.806
Word of Mouth (WOM)	0.880

As a result of the online survey, we can analyze and summarize the research result following by the nine hypotheses:

### 4.2.1 Testing Hypotheses 1

H1: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's willingness to pay for the media streaming service subscription behavior.

**Table 4.6 Relationship between independent variables and WTP**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	-0.897	0.384		-2.338	0.020
TC	0.397	0.062	0.349	6.422	0.000***
Price	0.145	0.049	0.165	2.948	0.004**
SM	-0.069	0.068	-0.062	-1.022	0.308
FC	0.087	0.063	0.076	1.370	0.172
EU	0.455	0.070	0.388	6.494	0.000***
ST	0.105	0.053	0.124	1.985	0.049*
FF	0.038	0.041	0.057	0.926	0.356

Adjusted R Square = 0.493

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$

Table 4.6 shown that the Type of Content (TC) ( $\beta = 0.349$ ,  $p < 0.001$ ), Price (P) ( $\beta = 0.165$ ,  $p < 0.01$ ), Ease of Use (EU) ( $\beta = 0.388$ ,  $p < 0.001$ ), and Social Trend (ST) ( $\beta = 0.124$ ,  $p < 0.05$ ) positively affect Willingness to Pay (WTP) significantly. But the effects of Subscription Model (SM) ( $\beta = -0.062$ , n.s.), Facilitating Condition (FC) ( $\beta = 0.076$ , n.s.), and Feeling of Flow (FF) ( $\beta = 0.057$ , n.s.) are not significant.

#### 4.2.2 Testing Hypotheses 2

H2: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with consumer's intention to re-subscribe for the media streaming service subscription behavior.

**Table 4.7 Relationship between independent variables and ITR**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	0.765	0.419		1.825	0.069
TC	0.172	0.068	0.158	2.551	0.012*
Price	-0.020	0.054	-0.024	-0.379	0.705
SM	-0.018	0.074	-0.017	-0.243	0.808
FC	0.051	0.069	0.046	0.731	0.466
EU	0.628	0.076	0.559	8.217	0.000***
ST	-0.049	0.058	-0.060	-0.848	0.398
FF	0.034	0.044	0.054	0.770	0.442

Adjusted R Square = 0.343

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$

Table 4.7 shown that the Type of Content (TC) ( $\beta = 0.158$ ,  $p < 0.01$ ) and Ease of Use (EU) ( $\beta = 0.559$ ,  $p < 0.001$ ) positively affect Intention to Re-subscribe (ITR) significantly. But the effects of Price (P) ( $\beta = -0.024$ , n.s.), Subscription Model (SM) ( $\beta = -0.017$ , n.s.), Facilitating Condition (FC) ( $\beta = 0.046$ , n.s.), Social Trend (ST) ( $\beta = -0.60$ , n.s.), and Feeling of Flow (FF) ( $\beta = 0.054$ , n.s.) are not significant.

### 4.2.3 Testing Hypotheses 3

H3: Type of content, price, subscription model, facilitating condition, ease of use, social trend and feeling of flow are positively associated with word of mouth for the media streaming service subscription behavior.

**Table 4.8 Relationship between independent variables and WOM**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	0.345	0.615		0.562	0.575
TC	0.029	0.099	0.020	0.295	0.768
Price	0.115	0.079	0.099	1.458	0.146
SM	-0.111	0.109	-0.076	-1.024	0.307
FC	0.113	0.102	0.075	1.113	0.267
EU	0.226	0.112	0.147	2.017	0.045*
ST	0.418	0.085	0.375	4.937	0.000***
FF	0.075	0.065	0.087	1.153	0.250

Adjusted R Square = 0.250

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$

Table 48 shown that the Ease of Use (EU) ( $\beta = 0.147$ ,  $p < 0.05$ ) and Social Trend (ST) ( $\beta = 0.375$ ,  $p < 0.001$ ) positively affect Word of Mouth (WOM) significantly. But the effects of Type of Content (TC) ( $\beta = 0.020$ , n.s.), Price (P) ( $\beta = 0.099$ , n.s.), Subscription Model (SM) ( $\beta = -0.076$ , n.s.), Facilitating Condition (FC) ( $\beta = 0.075$ , n.s.), and Feeling of Flow (FF) ( $\beta = 0.087$ , n.s.) are not significant.

#### 4.2.4 Testing Hypotheses 4

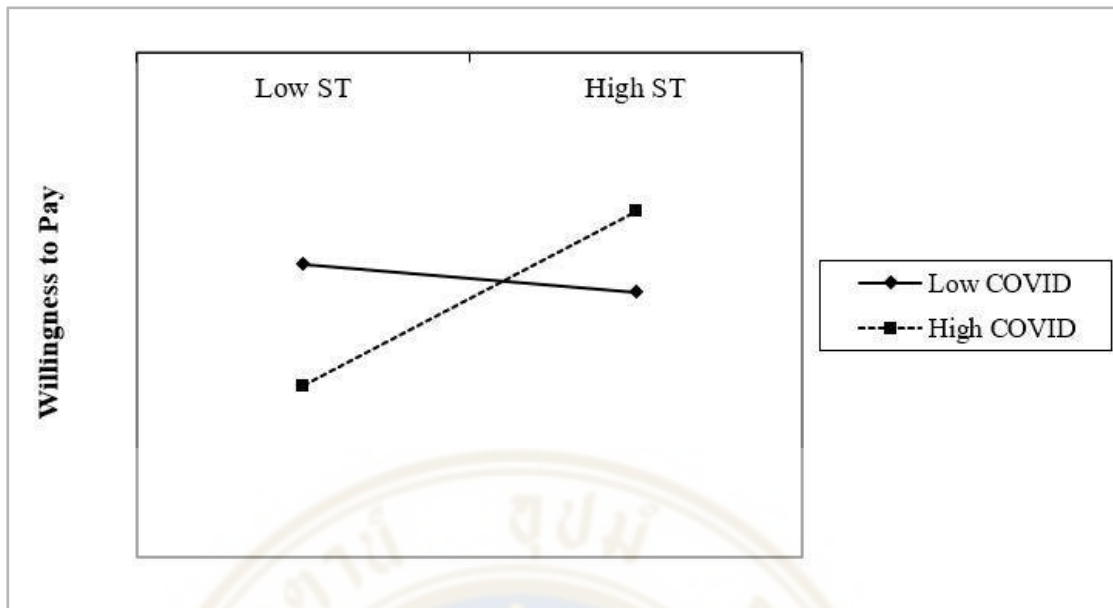
H4: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

**Table 4.9 Effect of Severity perception of COVID-19 pandemic on a relationship between independent variables and WTP**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
TC	0.369	0.071	0.324	5.218	0.000
Price	0.157	0.054	0.179	2.902	0.004
SM	-0.047	0.069	-0.042	-0.679	0.498
FC	0.107	0.064	0.093	1.678	0.095
EU	0.446	0.073	0.380	6.110	0.000
ST	0.145	0.055	0.172	2.624	0.009
FF	0.030	0.042	0.046	0.707	0.481
COVID	-0.041	0.061	-0.039	-0.676	0.500
TC_COVID	-0.167	0.098	-0.105	-1.711	0.089
Price_COVID	-0.064	0.088	-0.046	-0.728	0.468
SM_COVID	0.091	0.119	0.051	0.770	0.442
FC_COVID	-0.037	0.127	-0.018	-0.289	0.773
EU_COVID	0.029	0.139	0.015	0.207	0.836
ST_COVID	0.200	0.094	0.165	2.114	0.036*
FF_COVID	-0.003	0.076	-0.002	-0.035	0.972

Adjusted R Square = 0.509

\* p &lt; 0.05, \*\* p &lt; 0.01, \*\*\* p &lt; 0.001



**Figure 4.1** The relationship between Social Trend (ST) and Willingness to Pay (WTP) with Severity perception of COVID-19 pandemic as a moderator

From Table 4.9 and Figure 4.1, the severity perception of COVID-19 pandemic strengthens the relationship between Social Trend (ST) ( $\beta = 0.165$ ,  $p < 0.05$ ) and Willingness to Pay (WTP).

#### 4.2.5 Testing Hypotheses 5

H5: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

**Table 4.10 Effect of Severity perception of COVID-19 pandemic on a relationship between independent variables and ITR**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	0.656	0.457		1.436	0.153
TC	0.171	0.077	0.157	2.230	0.027
Price	-0.054	0.059	-0.064	-0.921	0.358
SM	0.004	0.075	0.004	0.056	0.955
FC	0.067	0.069	0.061	0.968	0.334
EU	0.690	0.079	0.614	8.730	0.000
ST	-0.050	0.060	-0.062	-0.836	0.404
FF	0.051	0.046	0.081	1.110	0.269
COVID	-0.071	0.066	-0.071	-1.073	0.284
TC_COVID	-0.109	0.106	-0.071	-1.031	0.304
Price_COVID	0.008	0.095	0.006	0.083	0.934
SM_COVID	0.144	0.129	0.084	1.124	0.263
FC_COVID	0.009	0.138	0.005	0.065	0.948
EU_COVID	0.244	0.151	0.131	1.618	0.107
ST_COVID	-0.003	0.102	-0.003	-0.030	0.976
FF_COVID	0.089	0.083	0.086	1.077	0.283

Adjusted R Square = 0.373

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$ 

From Table 4.10, the severity perception of COVID-19 pandemic does not moderate the relationship between independent factors and the Intention to Re-Subscribe (ITR).

#### 4.2.6 Testing Hypotheses 6

H6: Severity perception of COVID-19 pandemic moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

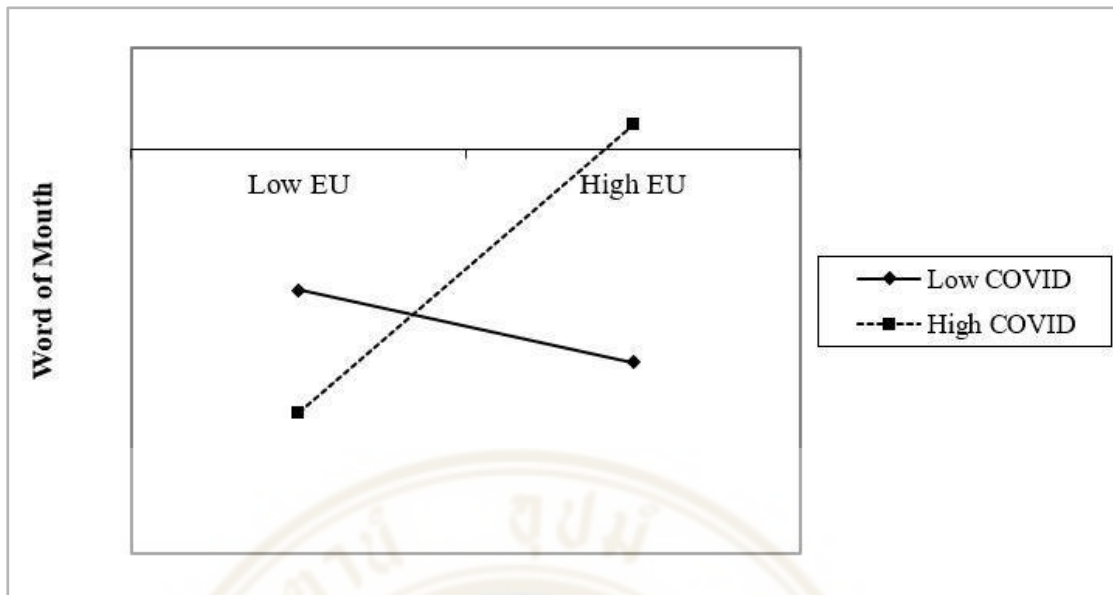
**Table 4.11 Effect of Severity perception of COVID-19 pandemic on a relationship between independent variables and WOM**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	-0.731	0.672		-1.087	0.278
TC	0.082	0.113	0.054	0.725	0.470
Price	0.160	0.086	0.139	1.860	0.064
SM	-0.164	0.110	-0.111	-1.487	0.139
FC	0.145	0.101	0.096	1.435	0.153
EU	0.266	0.116	0.172	2.289	0.023
ST	0.388	0.088	0.349	4.406	0.000
FF	0.090	0.068	0.104	1.327	0.186
COVID	0.142	0.097	0.103	1.457	0.147
TC_COVID	0.212	0.156	0.101	1.362	0.175
Price_COVID	-0.239	0.140	-0.130	-1.709	0.089
SM_COVID	-0.048	0.189	-0.020	-0.256	0.799
FC_COVID	0.095	0.203	0.036	0.470	0.639
EU_COVID	0.445	0.222	0.174	2.005	0.046*
ST_COVID	-0.079	0.151	-0.049	-0.523	0.602
FF_COVID	0.149	0.122	0.105	1.223	0.223

Adjusted R Square = 0.281

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$





**Figure 4.2** The relationship between Ease of Use (EU) and Word of Mouth (WOM) with Severity perception of COVID-19 pandemic as a moderator

From Table 4.11 and Figure 4.2, the severity perception of COVID-19 pandemic strengthens the relationship between Ease of Use (EU) ( $\beta = 0.174$ ,  $p < 0.05$ ) and the Word of Mouth (WOM).

#### 4.2.7 Testing Hypotheses 7

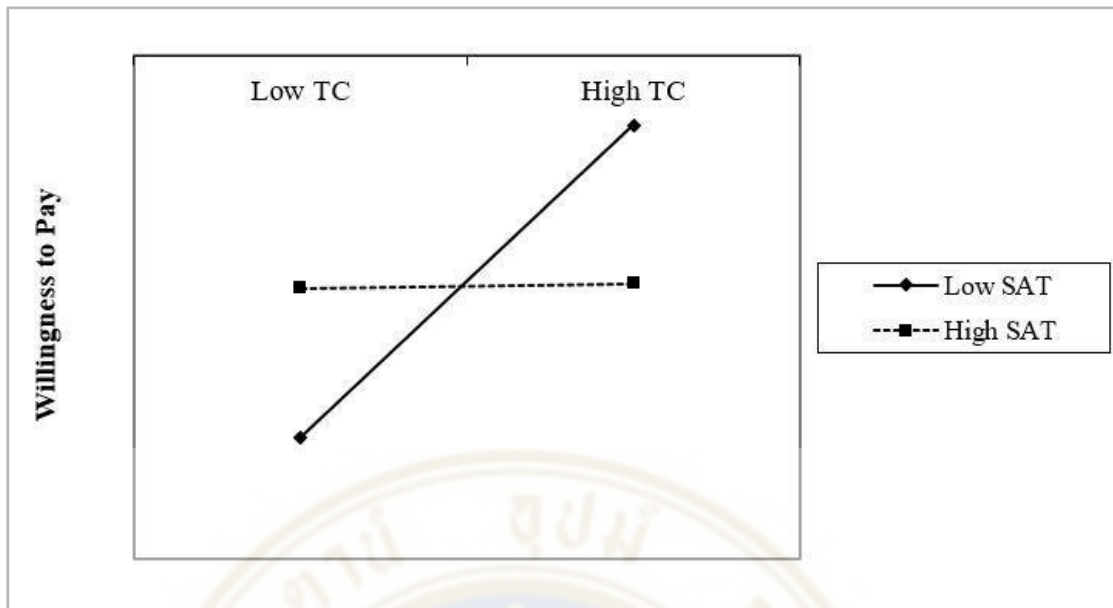
H7: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

**Table 4.12 Effect of amount of time staying at home on a relationship between independent variables and WTP**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	-0.904	0.410		-2.206	0.029
TC	0.314	0.069	0.276	4.577	0.000
Price	0.173	0.051	0.197	3.396	0.001
SM	-0.035	0.068	-0.031	-0.514	0.608
FC	0.109	0.063	0.095	1.726	0.086
EU	0.425	0.071	0.363	6.024	0.000
ST	0.178	0.057	0.210	3.126	0.002
FF	0.007	0.042	0.011	0.177	0.860
SAT	-0.010	0.047	-0.013	-0.224	0.823
TC_SAT	-0.305	0.086	-0.233	-3.551	0.000***
Price_SAT	-0.156	0.085	-0.132	-1.844	0.067
SM_SAT	0.222	0.100	0.157	2.225	0.027*
FC_SAT	0.069	0.094	0.046	0.737	0.462
EU_SAT	-0.024	0.082	-0.019	-0.293	0.770
ST_SAT	0.081	0.067	0.092	1.200	0.232
FF_SAT	0.074	0.063	0.089	1.174	0.242

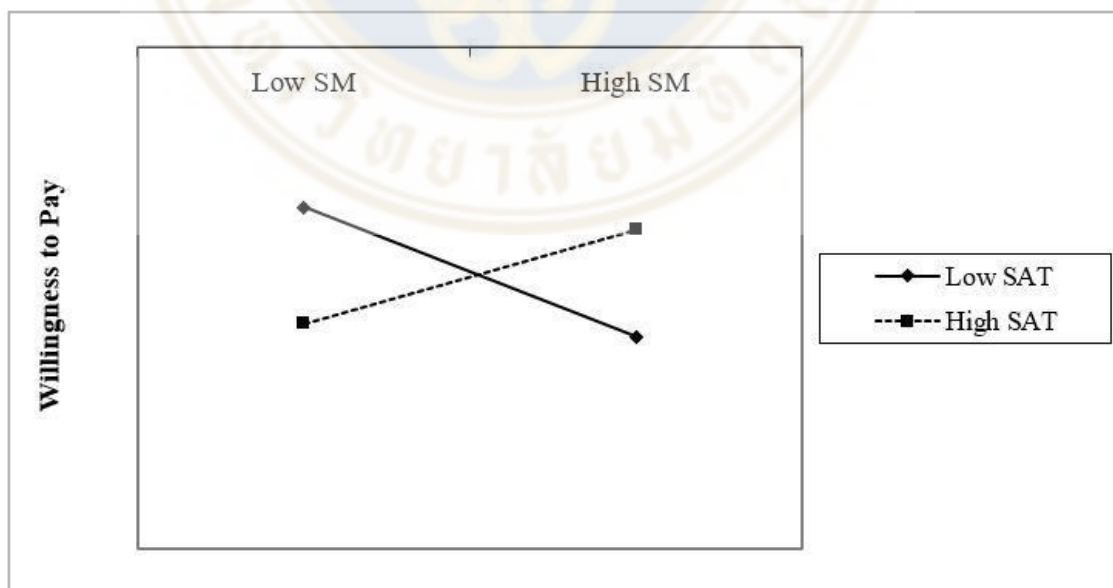
Adjusted R Square = 0.529

\* p &lt; 0.05, \*\* p &lt; 0.01, \*\*\* p &lt; 0.001



**Figure 4.3** The relationship between Type of Content (TC) and Willingness to Pay (WTP) with the amount of time staying at home policy (SAT) as a moderator

From Table 4.12 and Figure 4.3, the amount of time staying at home (SAT) weakens the relationship between Type of Content ( $\beta = -0.233$ ,  $p < 0.001$ ) and Willingness to Pay (WTP).



**Figure 4.4** The relationship between Subscription Model (SM) and Willingness to Pay (WTP) with the amount of time staying at home as a moderator

From Table 4.12 and Figure 4.4, the amount of time staying at home (SAT) strengthens the relationship between Subscription Model ( $\beta = 0.157$ ,  $p < 0.05$ ) and Willingness to Pay (WTP).

#### 4.2.8 Testing Hypotheses 8

H8: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

**Table 4.13** Effect of amount of time staying at home on a relationship between independent variables and ITR

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	1.033	0.446		2.319	0.021
TC	0.181	0.075	0.166	2.428	0.016
Price	-0.061	0.055	-0.072	-1.096	0.274
SM	0.011	0.074	0.011	0.154	0.877
FC	0.089	0.068	0.081	1.304	0.194
EU	0.647	0.077	0.575	8.424	0.000
ST	-0.031	0.062	-0.039	-0.508	0.612
FF	0.076	0.046	0.120	1.652	0.100
SAT	-0.181	0.051	-0.243	-3.566	0.000
TC_SAT	-0.169	0.093	-0.135	-1.813	0.071
Price_SAT	-0.026	0.092	-0.023	-0.279	0.780
SM_SAT	0.205	0.108	0.151	1.888	0.061
FC_SAT	0.121	0.102	0.084	1.186	0.237
EU_SAT	0.111	0.090	0.092	1.243	0.216
ST_SAT	-0.039	0.073	-0.046	-0.529	0.598
FF_SAT	0.014	0.069	0.017	0.202	0.840

Adjusted R Square = 0.394

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$

From Table 4.13, the amount of time staying at home (SAT) does not moderate the relationship between independent factors and the Intention to Re-Subscribe (ITR).

#### 4.2.9 Testing Hypotheses 9

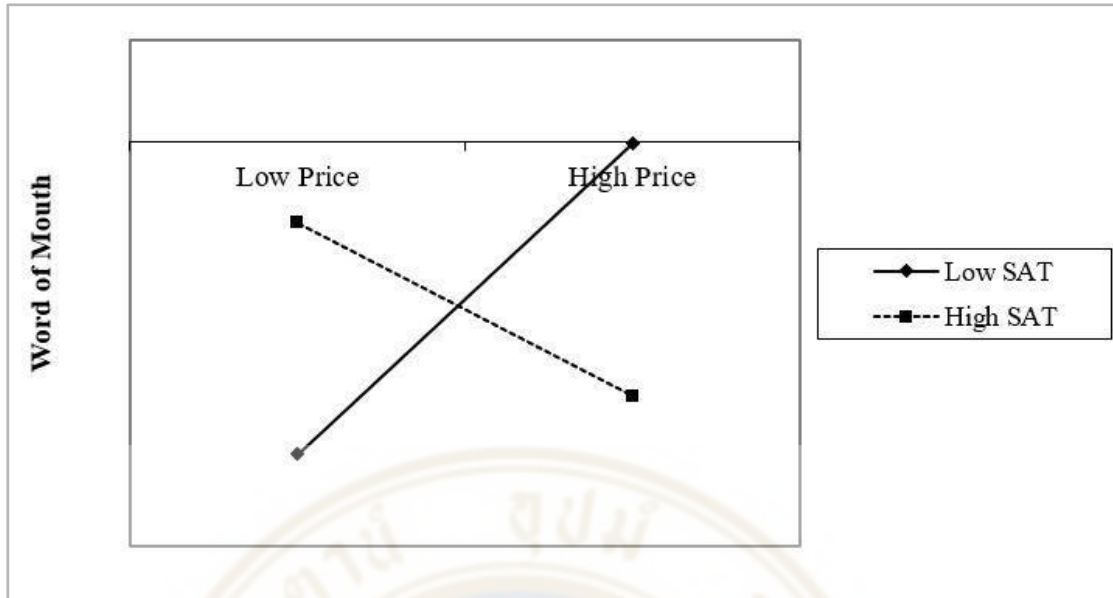
H9: Amount of time staying at home moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

**Table 4.14** Effect of amount of time staying at home on a relationship between independent variables and WOM

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	-0.802	0.628		-1.277	0.203
TC	0.146	0.105	0.097	1.385	0.168
Price	0.169	0.078	0.146	2.164	0.032
SM	-0.172	0.104	-0.117	-1.660	0.099
FC	0.190	0.096	0.126	1.969	0.050
EU	0.331	0.108	0.215	3.061	0.003
ST	0.363	0.087	0.326	4.159	0.000
FF	0.128	0.065	0.149	1.987	0.048
SAT	-0.026	0.072	-0.025	-0.358	0.721
TC_SAT	0.134	0.132	0.077	1.015	0.311
Price_SAT	-0.597	0.130	-0.382	-4.597	0.000***
SM_SAT	0.147	0.153	0.079	0.960	0.339
FC_SAT	0.270	0.144	0.136	1.881	0.062
EU_SAT	0.428	0.126	0.257	3.395	0.001**
ST_SAT	-0.109	0.103	-0.094	-1.054	0.293
FF_SAT	-0.173	0.097	-0.157	-1.786	0.076

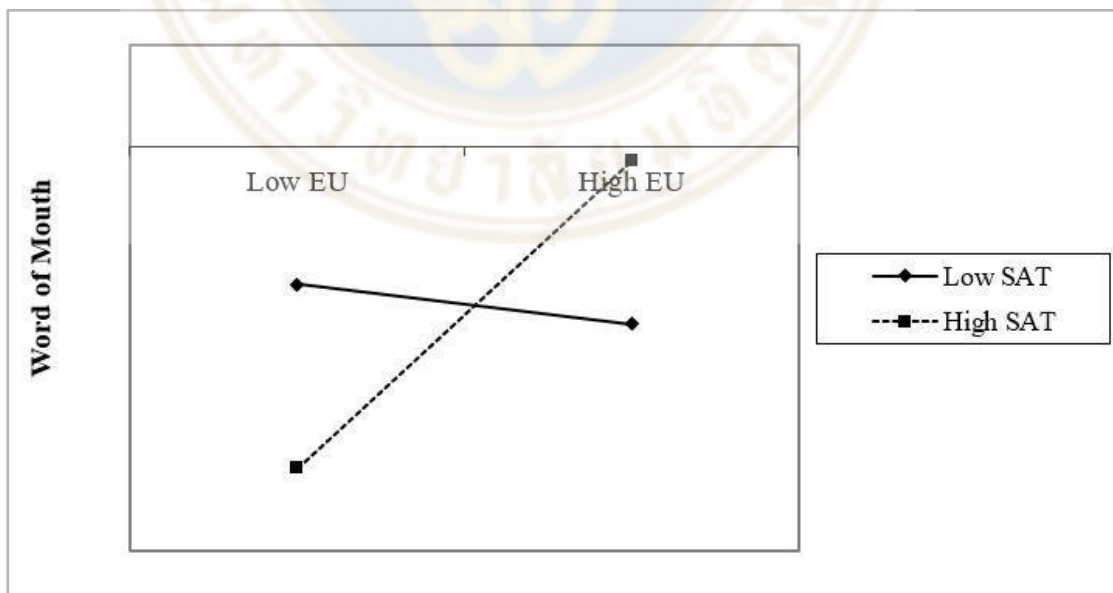
Adjusted R Square = 0.361

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$



**Figure 4.5** The relationship between Price and Word of Mouth (WOM) with the amount of time staying at home (SAT) as a moderator

From Table 4.14 and Figure 4.5, the amount of time staying at home (SAT) weakens the relationship between Price ( $\beta = -0.382, p < 0.001$ ) and the Word of Mouth (WOM).



**Figure 4.6** The relationship between Price and Word of Mouth (WOM) with the amount of time staying at home (SAT) as a moderator

From Table 4.14 and Figure 4.6, the amount of time staying at home (SAT) strengthens the relationship between Ease of Use (EU) ( $\beta = 0.257$ ,  $p < 0.01$ ) and the Word of Mouth (WOM).

#### 4.2.10 Testing Hypotheses 10

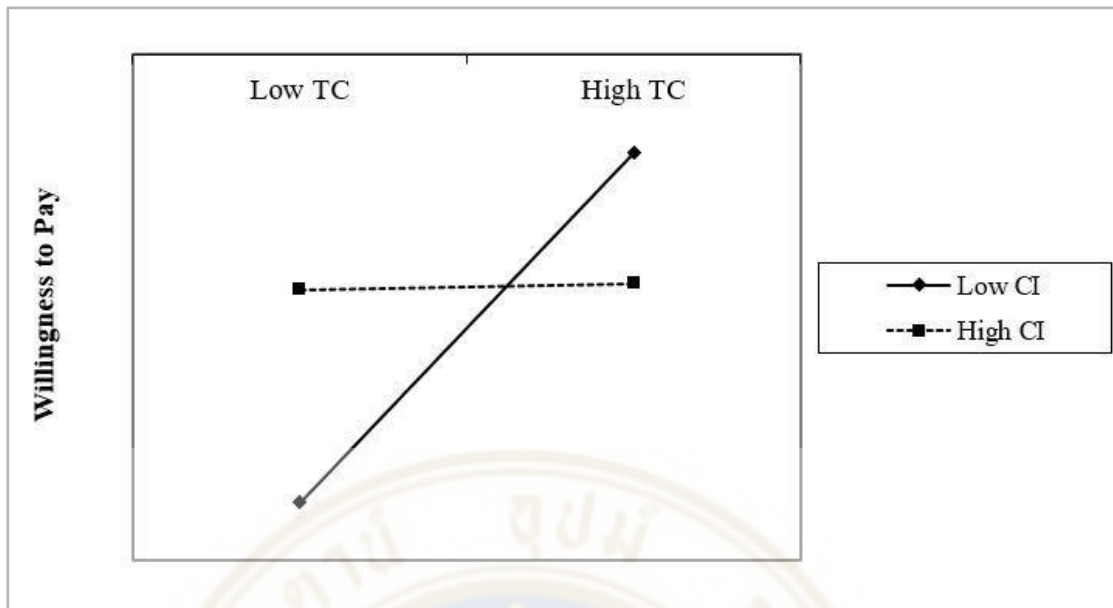
H10: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumers' willingness to pay for the media streaming service subscription behavior.

**Table 4.15 Effect of Competitive intensity on a relationship between independent variables and WTP**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	-0.997	0.403		-2.473	0.014
TC	0.351	0.061	0.308	5.716	0.000
Price	0.138	0.048	0.157	2.867	0.005
SM	-0.036	0.069	-0.032	-0.518	0.605
FC	0.062	0.062	0.054	1.002	0.318
EU	0.433	0.068	0.370	6.391	0.000
ST	0.119	0.051	0.141	2.339	0.020
FF	0.020	0.040	0.031	0.510	0.610
CI	0.081	0.062	0.078	1.309	0.192
TC_CI	-0.340	0.139	-0.179	-2.452	0.015*
Price_CI	-0.028	0.111	-0.019	-0.254	0.800
SM_CI	0.244	0.112	0.157	2.183	0.030*
FC_CI	0.139	0.105	0.076	1.322	0.188
EU_CI	-0.006	0.130	-0.003	-0.046	0.963
ST_CI	0.360	0.096	0.238	3.758	0.000***
FF_CI	0.008	0.078	0.006	0.096	0.923

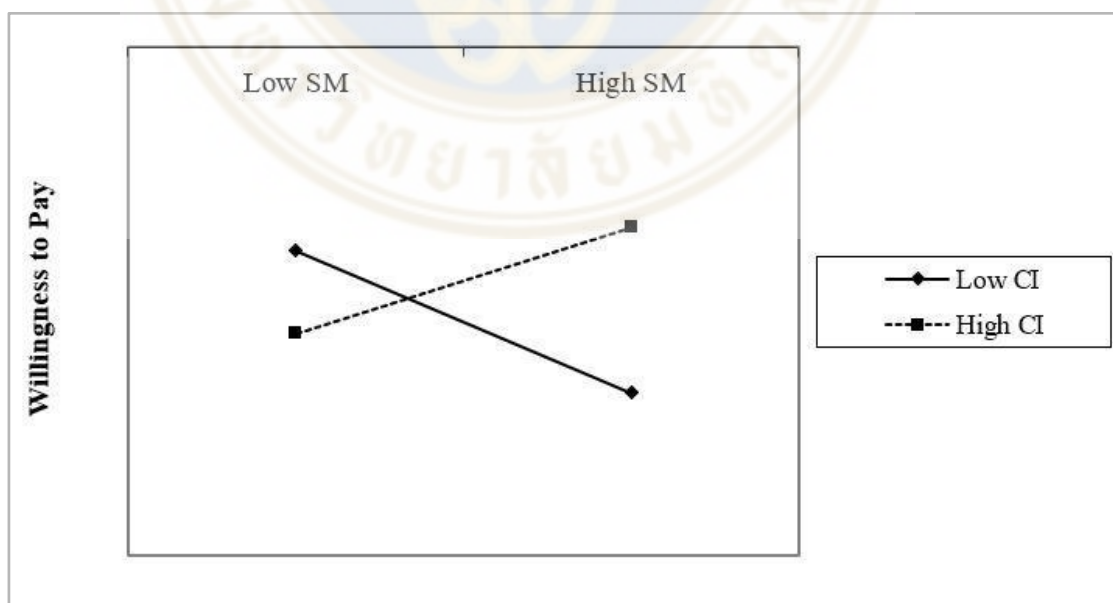
Adjusted R Square = 0.556

\*  $p < 0.05$ , \*\*  $p < 0.01$ , \*\*\*  $p < 0.001$



**Figure 4.7** The relationship between Type of Content (TC) and Willingness to Pay (WTP) with Competitive intensity (CI) as a moderator

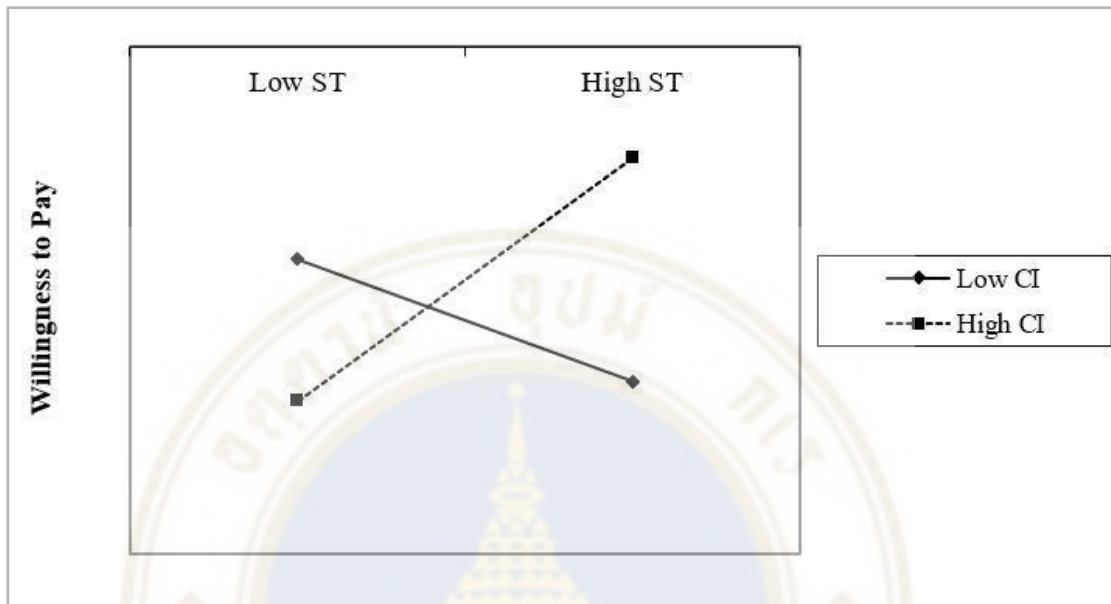
From Table 4.15 and Figure 4.7, the Competitive intensity (CI) weakens the relationship between Type of Content (TC) ( $\beta = -0.179, p < 0.05$ ) and the Willingness to Pay (WTP).



**Figure 4.8** The relationship between Subscription Model (SM) and Willingness to Pay (WTP) with Competitive intensity (CI) as a moderator



From Table 4.15 and Figure 4.8, the Competitive intensity (CI) strengthens the relationship between Subscription Model (SM) ( $\beta = 0.157$ ,  $p < 0.05$ ) and the Willingness to Pay (WTP).



**Figure 4.9** The relationship between Social Trend (ST) and Willingness to Pay (WTP) with Competitive intensity (CI) as a moderator

From Table 4.16 and Figure 4.8, the Competitive intensity (CI) strengthens the relationship between Social Trend (ST) ( $\beta = 0.238$ ,  $p < 0.001$ ) and the Willingness to Pay (WTP).

#### 4.2.11 Testing Hypotheses 11

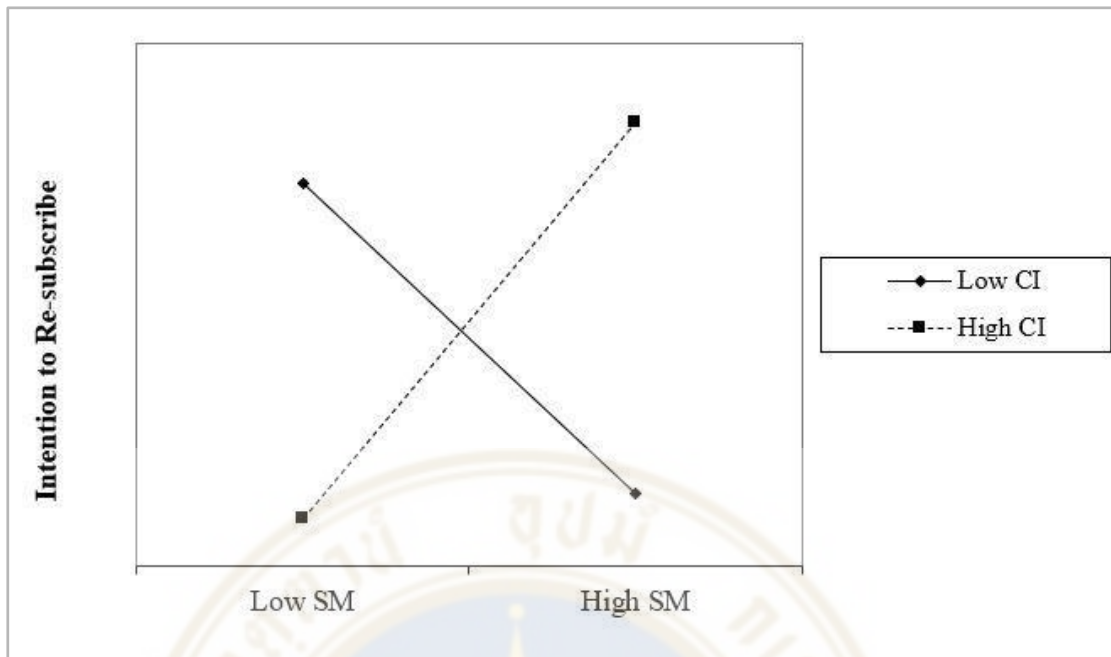
H11: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and consumer's intention to re-subscribe for the media streaming service subscription behavior.

**Table 4.16 Effect of Competitive intensity on a relationship between independent variables and ITR**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	0.453	0.468		0.967	0.335
TC	0.163	0.071	0.150	2.291	0.023
Price	-0.021	0.056	-0.026	-0.385	0.701
SM	0.041	0.081	0.038	0.508	0.612
FC	0.071	0.072	0.065	0.991	0.323
EU	0.623	0.079	0.555	7.920	0.000
ST	-0.040	0.059	-0.050	-0.683	0.495
FF	0.006	0.046	0.010	0.140	0.889
CI	0.016	0.072	0.016	0.219	0.827
TC_CI	-0.145	0.161	-0.080	-0.899	0.370
Price_CI	-0.090	0.129	-0.064	-0.702	0.483
SM_CI	0.338	0.130	0.226	2.605	0.010**
FC_CI	0.042	0.123	0.024	0.339	0.735
EU_CI	0.093	0.151	0.046	0.617	0.538
ST_CI	0.016	0.111	0.011	0.146	0.884
FF_CI	-0.037	0.091	-0.033	-0.409	0.683

Adjusted R Square = 0.349

\* p &lt; 0.05, \*\* p &lt; 0.01, \*\*\* p &lt; 0.001



**Figure 4.10** The relationship between Subscription Model (SM) and Intention to Re-Subscribe (ITR) with Competitive intensity (CI) as a moderator

From Table 4.16 and Figure 4.10, the Competitive intensity (CI) strengthens the relationship between Subscription Model (SM) ( $\beta = 0.226$ ,  $p < 0.05$ ) and the Intention to Re-Subscribe (ITR).

#### 4.2.12 Testing Hypotheses

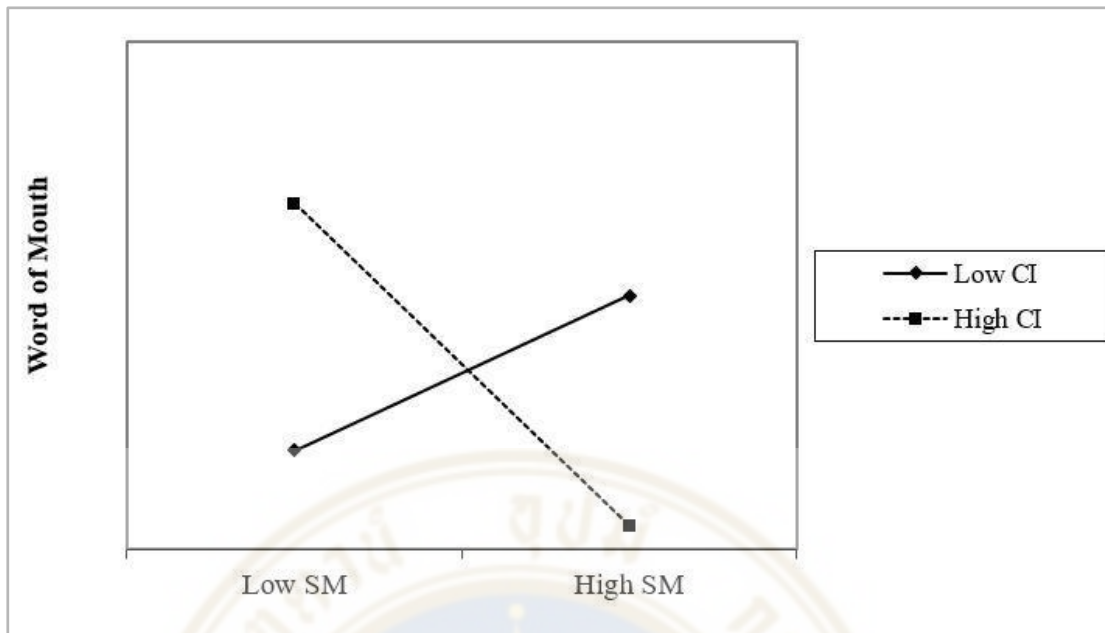
H12: Competitive intensity moderates relationships between 1) type of content, 2) price, 3) subscription model, 4) facilitating condition, 5) ease of use, 6) social trend and 7) feeling of flow and word of mouth for the media streaming service subscription behavior.

**Table 4.17 Effect of Competitive intensity on a relationship between independent variables and WOM**

Variable	Unstandardized		Standardized	t	Sig.
	Coefficients		Coefficients		
	B	SE	Beta		
(Constant)	0.819	0.681		1.203	0.231
TC	0.002	0.104	0.001	0.017	0.987
Price	0.102	0.081	0.089	1.260	0.209
SM	-0.189	0.117	-0.128	-1.610	0.109
FC	0.066	0.104	0.044	0.631	0.529
EU	0.262	0.114	0.170	2.287	0.023
ST	0.395	0.086	0.355	4.596	0.000
FF	0.113	0.067	0.130	1.680	0.095
CI	0.018	0.104	0.013	0.171	0.864
TC_CI	-0.075	0.234	-0.030	-0.320	0.750
Price_CI	0.286	0.187	0.147	1.529	0.128
SM_CI	-0.541	0.189	-0.263	-2.866	0.005**
FC_CI	0.111	0.178	0.046	0.624	0.534
EU_CI	-0.030	0.219	-0.011	-0.136	0.892
ST_CI	0.015	0.162	0.008	0.094	0.925
FF_CI	-0.123	0.132	-0.079	-0.929	0.354

Adjusted R Square = 0.270

\* p &lt; 0.05, \*\* p &lt; 0.01, \*\*\* p &lt; 0.001



**Figure 4.11** The relationship between Subscription Model (SM) and Intention to Word of Mouth (WOM) with Competitive intensity (CI) as a moderator

From Table 4.17 and Figure 4.11, the Competitive intensity (CI) weakens the relationship between Subscription Model (SM) ( $\beta = -0.263$ ,  $p < 0.01$ ) and the Word of Mouth (WOM).

## **CHAPTER V**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Summary**

From the key findings in chapter 4, focusing on Thai consumers above 18 years old and paid for at least one online media streaming service, we can summarize and discuss as follows.

Four dependent factors: type of content (TC), price, ease of use (EU), and social trend (ST), have significant and positive effects on consumer's willingness to pay for online media streaming services. While type of content (TC) and ease of use (EU) also significantly affect consumers' intention to re-subscribe. Besides, ease of use (EU) and social trend (ST) positively influence consumers' word of mouth.

In conclusion, ease of use (EU) is the factor that affects all three consumer behaviors. The next one is the type of content (TC) that affects two behaviors: willingness to pay and intention to re-subscribe. The price and social trend affect only one behavior each. While the subscription model (SM), Facility Condition (FC), and Feeling of Flow (FF) do not have any influence on consumer behaviour on online media streaming services they're using.

Extant research in online media streaming service subscription behaviors has focused on the relationships between several key factors, e.g., marketing mix strategies or ease of use, and consumer behaviors. This study aligns with Fernández-Robin et al. (2019). They stated that the type of content strongly affects willingness to pay and intention to adopt online media streaming services. But, Chan-Olmsted et al. (2012), and Lee et al. (2018) argued that the content was not in the decision to use or pay for an online media streaming. Due to the differentiation of the media age and technology advancement, current streaming service providers deliver various transnational and unique content that is much more interesting than sports programs or documentaries. For example, in 2021, Thai consumers can access American superhero movies, Chinese period series,

Korean love series, and Japanese anime on streaming platforms. Therefore, the consumers have a chance to choose the contents that they prefer.

One effective factor in this study is the price which affects consumer willingness to pay. This result supports Pongnatpanich and Visamitanan (2016) finding, which shows that perceived price affects purchase intention on online music streaming in Thailand. Anyway, Lee et al. (2018) and Fernández-Robin et al. (2019) did not find any relationship between price and streaming subscription, which is counter to our results. This may be the effect of culture and nationality. Because of the higher cost of living in Thailand and the lower minimum income threshold, Thai consumers consider the price more than people in other countries.

Even though Lee et al. (2018) suggest that facility condition would increase the online media streaming subscription, this research found that the facility condition does not significantly affect the willingness to pay or intention to re-subscribe. With today's technology, where everyone can own a smartphone and access the internet easier than buying a coffee, these facilities became just basic elements that are not necessary to consider as a condition of using online media streaming services.

Consistent with other research in the past (Chen & Lin, 2018; Fernández-Robin et al., 2019; Lee et al., 2018; Pongnatpanich & Visamitanan, 2016), the result of this study confirms that ease of use significantly affects consumers' willingness to pay.

Apart from the ease of use, the social trend makes sense too. Evidence from previous research and this study found that social trends affect attitude toward behavior, willingness to pay, and word of mouth.

The finding from Pongnatpanich and Visamitanan (2016) and Chen and Lin (2018) demonstrates that feeling of flow affects the perceived value that influences willingness to pay and intention to re-purchase online media streaming service both in and out of Thailand. But in this research, the feeling of flow is not significant with all of the subscription behaviors. This means that feelings of flow may not directly impact willingness to pay and intention to re-subscribe directly but indirectly influence them by affecting the consumers' perceived value of using online media streaming services.

In addition, to examine the impact of the COVID-19 pandemic, which is spreading worldwide, this research separates it into two dimensions that are clearly different. The first one is the Perceived Severity of the COVID-19 pandemic and the

second one is the amount of time staying at home. The person who has to stay at home because of the COVID-19 impact may not perceive it as high severity, e.g., a person who works from home but does not worry about the spread of the COVID-19.

However, during the COVID-19 crisis and the consumers have a severity perception of this pandemic, the social trend (ST) influences the user to upgrade their account to paid-user. Similarly, during the COVID-19 pandemic, the easier of using streaming platforms, the more consumers' interaction to say positive things about the online media streaming service they paid to others.

Moreover, when the amount of time people stay at home is higher, they care about the type of content (TC) less than usual when they decide to pay. But their purchase willingness tends to increase much if they satisfy the subscription model (SM). Likewise, when people have to avoid going out, the price does not influence them to create word of mouth like usual. In contrast, the ease of use (EU) makes them recommend others to use the service more than the common situation.

Furthermore, the last moderator, the competitive intensity (CI) among the streaming platforms most affected the hypotheses. In the streaming service market with many service providers, the subscription model (SM) and social trend (ST) affect the consumers' willingness to pay more than the market with few key players. Conversely, in the high-competition market, consumers consider the type of content (TC) less when they decide to pay.

Moreover, the competitive intensity (CI) is the only factor that moderates the relationship between the dependent factor and intention to re-subscribe. In a high competition market, the subscription model (SM) influences consumers' intention to go the extra mile with online media services. On the other hand, the subscription model (SM) less affects the word of the mount when customers perceive the competitive intensity (CI).

## **5.2 Managerial Implications**

According to the key findings and the summary, online media streaming service providers who target the Thailand market should focus on the following factors to influence three expected customers' behaviors that benefit their business.



First, to increase consumers' willingness to pay, the service provider should invest in producing unique and exciting content. Even it seems like a relatively high investment and risk, but it's worth investing in. The research result shows that the type of content very positively influences consumer purchasing. As a potential factor affecting consumers' willingness to pay, the reasonable price is what the service providers should keep an eye on. There are many marketing theories and pricing strategies that the service providers can pick and apply—for example, price ending with 9, a discounting strategy, a reference price strategy, etc. Additionally, strong communication about the benefit, value and worthiness is a good choice too.

Regarding this and existing studies, users can more easily adopt a new platform that is simple to use rather than a complex one. Therefore, media streaming service providers should invest in UX/UI testing and design, such as the design trend, font size, mood and tone of the website or application, including the platform usability, e.g., the application speed, content searching method, subscription or sign-in process, etc. The streaming platform company should also consider the marketing campaign that drives the referring and social interaction both online and offline.

Second, to maintain the number of monthly active users, the streaming platform should deliver the attractive type of content with sound quality and screen resolution. A good type of content doesn't mean only the expensive production, but it can refer to the quality of content ingredients such as the actor or actress, the smooth storytelling, and the uniqueness of content. Then, keep in mind that users can more easily adopt a new platform that is simple to use rather than a complex one. So make it simple! The ease of use means your platform is beautiful, including its accessibility—for example, the compatibility for both iOS and Android platforms, the single sign-on, is available on smartTV, etc. Especially, make sure your application or website doesn't have any annoying bugs.

Third, to create word of mouth to gain many new active users, the online media streaming service provider should focus on your platform interface to make sure it is easy to use. Also, since peer recommendation and social networks lead to purchasing and continuous word of mouth. The streaming platform company should consider the marketing campaign that drives the referring and social interaction both online and offline. This concept can be used not only in normal situations but also in a period of

crisis too. For example, using the advantage of social distancing that people avoid going to the cinema, launching the campaign called "invite friends to watch the movie together via online streaming" with small features like creating a group and real-time chat. To persuade the current customer to recommend your service to their colleges.

The exciting thing this research found is about the subscription model impact. A subscription model does not affect any consumers' behaviors, but in a particular state, such as the COVID-19 crisis, the subscription model becomes a factor that affects the buying decision of the customer. In the same way, when customers perceive the competitive intensity in the streaming service market, the subscription model becomes an effect of willingness to pay, intention to re-subscribe, and even word of mouth. To take advantage of this finding, streaming service providers should focus on market research that which subscription model is satisfactory for Thai consumers. Then, detailing in communicating that model to the customer to present it in a place that is easy to access. The model may be compared to other platforms easily, so the service provider must make sure that your subscription model information is clear and attractive.

In other words, during the devastating crisis such as the COVID-19 pandemic. If the service providers focus on increasing the income by leading the users to upgrade their account to be a paid account, the providers should pay attention to the social trend. Trying to make a wave of trends with your platform or content on your platform can raise consumer willingness to pay. And if providers want to create word of mouth to gain many new active users, you should focus on your platform interface to make sure it is easy to use.

Suppose people avoid going out or were forced to stay at home, but service providers want to boost consumer willingness to pay. In that case, you might turn your investment from creating a lot of excellent content to detailing about the subscription model instead and going on with market research to explore which kind of subscription model your target group satisfies. Because the type of content seems not to be the best influencer which affects consumers to pay like it was when they no need to avoid to go outside. Similarly, if service providers tend to create new leads via word of mouth, you might ignore the strategies about pricing for a while and make sure about your UX / UI design first that it is easy to use enough.

Finally, if your company is in the market with many players, but you want to motivate your consumers to pay more, it's time to reduce content creation and production costs and focus more on two other factors. First is the social trends, creating an online campaign and going viral to get many likes and shares. Another is the subscription model, such as added value or uniqueness to your subscription plan. Concurrently, if service providers want to maintain the number of active users by stimulating the intention to re-subscribe or even want to increase your market share by creating word of mouth, let pay most of your attention to the subscription model.

### **5.3 Limitations and recommendations**

The critical limitation of this study is the dropout number of the respondents who give up while answering the online questionnaire. Many respondents complete only some part of the questionnaire because the number of questions is quite much. This barrier impacts the amount of the sample size and requires extending the data collection period.

Regarding another limitation of the research, this research only focuses on two types of online media streaming: music and video, which are well-known in Thailand, but there are other kinds of interesting media streaming. Future studies may examine the customers' behaviors on other streaming, such as online game streaming, which has become famous in many countries.

Also, there are many related factors that are not considered in this study, e.g., the economy, culture, the legal, piracy, political situation, or even the demography. These can be a guideline to extend the scope of this study.

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## **Appendix A: Questionnaire Question**

### **Statement for respondents**

This questionnaire is part of a research study on “Factors Affecting Online Media Streaming Service Subscriptions Behaviors during the COVID-19 Pandemic in Thailand” of marketing students from the College of Management, Mahidol University. This research has the objectives as follows

1. To determine factors affecting consumers’ willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behaviors in Thailand.
2. To examine the impact of the severity perception of COVID-19 pandemic and competitive intensity on the relationship between the independent variable and consumers’ willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscription behavior in Thailand.

The questionnaires used in this study did not have any effect on the study participants, as the questionnaires were pertaining to the behavior of the online streaming media service in Thailand only.

Moreover, this questionnaire does not require participants to share any identifying information, so all responses cannot link to any individual person. And unable to identify the identity of the respondents

Thank you all for your cooperation in completing the questionnaire.

## Questionnaire

### Part 1: Demography

**Statement:** Please choose the answer that best describes you.

1. Have you use any online media streaming in the past 12 months
  - Yes, I have
  - No, I haven't use in the past 12 months
  
2. Please select the online music streaming platform that you subscribed to. (Multiple Selection)
  - Spotify
  - Joox
  - Apple Music
  - Others (Please specify.....)
  
3. Please select the online video streaming platform that you subscribed to. (Multiple Selection)
  - Youtube / Youtube Premium
  - Netflix
  - iFlix
  - Apple TV
  - Disney +
  - WeTV
  - iQiYi
  - Viu
  - Others (Please specify.....)
  
4. How much do you pay for online music streaming platform (Per month)
 

<input type="checkbox"/> Free usage	<input type="checkbox"/> Less than 99 Baht/Month
<input type="checkbox"/> 100 - 399 Baht/Month	<input type="checkbox"/> 400 - 699 Baht/Month
<input type="checkbox"/> 700 - 999 Baht/Month	<input type="checkbox"/> More than 1,000 Baht/Month
  
5. How much do you pay for online video streaming platform (Per month)
 

<input type="checkbox"/> Free usage	<input type="checkbox"/> Less than 99 Baht/Month
<input type="checkbox"/> 100 - 399 Baht/Month	<input type="checkbox"/> 400 - 699 Baht/Month
<input type="checkbox"/> 700 - 999 Baht/Month	<input type="checkbox"/> More than 1,000 Baht/Month

## 6. Gender

- Male  Female

## 7. Age

- Less than 18 years old  19 - 28 years old  
 29 - 38 years old  39 - 48 years old  
 More than 49 years old

## 8. Education

- Undergraduate  Bachelor's Degree  
 Master's Degree  Doctor's Degree

## 9. Income per month

- Less than 20,000 Baht  20,000 - 40,000 Baht  
 40,001 - 60,000 Baht  60,001 - 80,000 Baht  
 More than 80,000 Baht

## 10. Occupation

- Student / College student  
 Public servant / Government employee  
 Business officer  
 Self-employed / Own business / Online business  
 Freelance  
 Others (Please specify.....)

## 11. Job Function / Education Function

- Educational  
 Medical / Science  
 Engineering / Architecture  
 Digital / Information Technology (IT)  
 Services / Sales / Marketing  
 Management  
 Artist / Graphic Design / Photography / Fashion  
 Others (Please specify.....)

12. Average time you take to use online media streaming service per day

- Less than 1 hour/day                       1 - 2 hour/day
- 3 - 4 hour/day                               5 - 6 hour/day
- More Than 6 hour/day

**Part II: Behaviors and opinion of using online media streaming services.**

**Statement:** Please answer the following questions truthfully.

1. Please specify the name of the content that influence you to subscribe an online **music** streaming platform (If any)  
 - e.g. The artist name, the singer or the Podcast channel, etc.

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2. Please specify the name of the content that influence you to subscribe an online **video** streaming platform (If any)  
 - e.g. The movie name, the series or the actor, etc.

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3. In your opinion, what is the necessary resource of using online media streaming.

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4. What type of service do you prefer? (Multiple selection)

- Freemium**-Provides the basic features of its platform to users for free, simultaneously offering a premium version with more advanced
- Free trial**-Free-usage in a period and pay for fee after that.
- Pay per use**: Billed proportionally to the actual usage volume
- Subscription Model**: Fixed-rate installments, such as monthly, quarterly or annually
- Others (Please specify.....)

5. What is the reason you pay to upgrade your account for an online media streaming service? (Multiple selection)
- To remove / avoid Ads
  - To expand the size of used / to access my favorite content.
  - To support my favorite actor/singer.
  - For more quality of sounds, image, content
  - Just want to try / know for making conversation with others
  - Others (Please specify.....)
  - No reason for me to waste my money.
6. The reasonable fees for online music streaming in your opinion are: ..... Baht/ Month
7. The highest fees for online music streaming that you are willing to pay are: ..... Baht/ Month
8. The reasonable fees for online video streaming in your opinion are: ..... Baht/ Month
9. The highest fees for online video streaming that you are willing to pay are: ..... Baht/ Month
10. Have you used online media streaming before the COVID-19 pandemic?
- Yes  No
11. After the COVID-19 Pandemic, you use online media streaming more than before
- Yes  No
12. You paid for an online streaming media service for the first time because of the COVID-19 pandemic.
- Yes  No
13. **Before** the COVID-19 pandemic, how many hours did you stay at home per day on average?
- Less than 8 hours/day  8 - 11 hours/day
  - 12 - 15 hours/day  16 - 19 hours/day
  - More than 20 hours/day



14. **During** the COVID-19 pandemic, how many hours did you stay at home per day on average?

- Less than 8 hours/day       8 - 11 hours/day
- 12 - 15 hours/day       16 - 19 hours/day
- More than 20 hours/day

**Part III: Factors influence consumers’ willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.**

**Statement:** Please rate the agreement level according to your opinion.

(5: Strongly agree, 4: Agree, 3: Undecided, 2: Disagree, 1: Strongly disagree)

**Note:** Please answer the following questions referring to the online streaming media services that you paid as a mainly.

Factors influence consumers’ willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.	Agreement level				
	Strongly agree	Agree	Undecided	Disagree	Strongly
	5	4	3	2	1
<b>1. Factor: Content / Type of content</b>					
- I tend to <b>subscribe</b> to online media streaming services based on content availability. (e.g. based on a specific series, movie, actor or tv program, etc.)					
- I tend to <b>pay</b> for online media streaming services based on content availability. (e.g. based on a specific series, movie, actor or tv program, etc.)					
- I tend to use multiple online media streaming providers for each content type. (e.g. use both Netflix and WeTV)					
- I chose the online media streaming platform with original content or specific content that other platforms don’t have.					
- I look forward to season releases on online streaming services.					

Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.	Agreement level				
	Strongly agree	Agree	Undecided	Disagree	Strongly
	5	4	3	2	1
<b>2. Factor: Price</b>					
- I feel online media streaming services I paid are reasonably priced.					
- I tend to use the lower priced option when purchasing online streaming options.					
- I usually share the charges of online media streaming with friends or family.					
- I feel at the current price, online media streaming service provide a good value					
<b>3. Factor: Subscription Model</b>					
- The subscription type influences my decision to subscribe to the online media streaming service.					
- I read and made sure I understood the subscription model detail before signing up for an online media streaming service.					
- I always decide to subscribe to online media streaming services considering the subscription model.					
<b>4. Factor: Facilitating Condition</b>					
- I have the necessary resources to use online streaming services. (e.g. The high-speed internet)					
- I tend to use online streaming while on the go.					
- I use online media streaming services because they available on mobile device					
- Online media streaming services are compatible with other technologies I use.					

<p style="text-align: center;"><b>Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.</b></p>	<b>Agreement level</b>				
	<b>Strongly agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>5. Factor: Ease of Use</b>					
- Learning how to use online media streaming services will be easy for me					
- It will be easy for me to become skillful at using online media streaming services					
- I feel online media streaming services are simple to use, even when using it for the first time.					
- I think the process of using online media streaming is straightforward.					
- I think getting started with online media streaming didn't take long to learn, no experience required					
<b>6. Factor: Social Trend</b>					
- When using online media streaming services, I can exchange and share opinions with the other audiences easily.					
- When using online media streaming, I feel closer to my friends.					
- I adopted online media streaming services because my friends used it.					
- I am asked by my peers if I pay for online media streaming services.					
- I tend to let social networks influence my online media streaming services purchase.					
- People who are important to me think that I should use online media streaming services.					

Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.	Agreement level				
	Strongly agree	Agree	Undecided	Disagree	Strongly
	5	4	3	2	1
- People who influence my behavior think that I should use online media streaming services.					
<b>7. Factor: Feeling of Flow</b>					
- When using online media streaming services, I do not realize how time passes.					
- When using online media streaming services, I often forget the work I must do.					
- Using online media streaming services gives me a temporary escape from the real world.					
- When using online media streaming services, I am not distracted easily by other things.					
<b>8. Factor: Severity Perception of COVID-19 Pandemic</b>					
- I have been affected by the Covid-19 crisis, such as social distancing policy, work-from-home policy					
- The situation about the coronavirus worried me					
- I think the coronavirus is horrible.					
- I follow the news of the COVID-19 pandemic					
- My <b>living behavior</b> is likely to change due to the coronavirus situation.					
- My media-consuming behavior is likely to change due to the coronavirus situation.					
- I met people lesser during the COVID-19 pandemic.					
- I avoided leaving my shelter during the epidemic of COVID-19.					

<p style="text-align: center;"><b>Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.</b></p>	<b>Agreement level</b>				
	<b>Strongly agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
- I often have to work from home during the COVID-19 pandemic.					
- On average, I am more at home / residential. During the pandemic of COVID-19					
<b>9. Factor: Competitive Intensity</b>					
- As I think, the online media streaming industry is much more competitive.					
- There are many firms/platforms competing for the same kind of media in the online media streaming industry.					
- It is easy to find replacements for the online media streaming that I used.					
- I saw a lot of online media streaming ads from different service providers.					
<b>10. Willingness to pay</b>					
- I am willing to pay for online media streaming services.					
- I tend to pay for multiple online media streaming providers for each content type.					
-Comparing with the money I spend for it, online media streaming service is worthwhile to me					
- I have a very positive attitude towards paid online media streaming services.					
- I am willing to pay more for a more satisfying service (such as higher quality of video / audio).					
- If there is a new online streaming media provider in Thailand, I am willing to pay for them.					

<b>Factors influence consumers' willingness to pay, intention to re-subscribe and word of mouth for online media streaming service subscriptions behaviors.</b>	<b>Agreement level</b>				
	<b>Strongly agree</b>	<b>Agree</b>	<b>Undecided</b>	<b>Disagree</b>	<b>Strongly</b>
	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
<b>11. Intention to re-subscribe</b>					
- I am willing "to go to the extra mile" to remain a customer of my online media streaming service provider.					
- I will continue consuming online media streaming service in the future.					
- I intend to re-subscribe to an online media streaming service in the next three months.					
- I have no plan to stop using online media streaming services soon.					
<b>12. Word of mouth</b>					
- I mostly say positive things about the online media streaming service I paid to others					
- I recommend the online media streaming services to others					
- I recommend others to become member of online media streaming service					
- I say positive things about online media streaming services on social media.					
- I recommend online media streaming services on social media					
- I would interact a social media content about online media streaming services posted by friends and relatives on social media					