Decoding viewer behavior: a multi-faceted exploration of marketing mix, brand equity, e-WOM, and perceived value in Indonesia's film market

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ABSTRACT

In light of the challenges faced by Indonesia's film industry, such as limited screens, the dominance of major production houses, and low purchase intentions among local film viewers, this research aims to address the critical gaps in understanding viewer behaviour. By exploring the intricate relationships between purchase intention, e-WOM, perceived value, marketing mix, and brand equity, the study offers valuable insights and effective marketing strategies essential for the sustainable growth of the Indonesian film market. This research used quantitative research methods. A total of 255 respondents were collected using random sampling. Data were analyzed using Structural Equation Modelling through SmartPLS. The main findings of the study demonstrate that (i) marketing mix does not influence purchase intention, (ii) marketing mix influence on purchase intention is mediated by perceived value, (iii) brand equity influences purchase intention, (iv) brand equity influences on purchase intention is mediated by perceived value, (v) perceived value influences purchase intention and finally (vi) perceived value influences on purchase intention are moderated by e-WOM.

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Introduction

Film production is a high-risk venture, requiring knowledge of factors influencing sales and audience attraction (Mohammadian & Habibi, 2012). The film production process involves script selection, pre-production for funding decisions, and post-production supervised by specialized businesses, culminating in a final film. In 2018, the global Media and Entertainment market reached $1.9 trillion, contributing 10% to the total world industry worth of $23.581 trillion (World Bank Group, 2018). In 2018, China, Japan, and the UK topped the International Box Office Markets. Indonesia ranked 15th, generating $0.4 billion in revenue, showcasing its appeal to international film production companies. Indonesia's film market share ranges from 14% to 39%, demonstrating competitiveness.

In 2018, Indonesia's film industry achieved a record-breaking milestone, selling over 50 million tickets, highlighting its potential, especially for local film production, due to lower costs. The history of Indonesian cinemas, initially managed by private families, saw the establishment of Cinema 21 in 1986 by Sudwikatmono, later owned by Benny Suherman and Harris Lesmana in 1996. Despite being the largest chain in Indonesia, Cinema 21, with its segmented ticket pricing and varied facilities, faces challenges due to the country's insufficient number of screens—only 1,681 in 2018. This falls below the ideal range of 2,000 to 2,500 screens for Indonesia's population. The scarcity results in a brief three-day screening window for average titles, intensifying competition between local and imported films, as well as among local films themselves. While the Indonesian government mandates that 60% of screens must feature local films, the reality is that less than 50% comply.
In Indonesia, not all local films cover production costs and turn a profit. The top 15 films dominate the box office, contributing 46% in 2014 and surging to 88% in 2016. Small or new production houses struggle, with non-top 15 films seeing a decline from 11,077,266 tickets in 2014 to 4,179,661 in 2016. In 2018, major production houses like Falcon Pictures, Max Pictures, and others claimed 57% of the box office, leaving the rest for smaller studios. Big production companies release a minimum of two films yearly, investing heavily in production. Production costs range from five to ten million Indonesian rupiahs, and successful companies allocate 60% of their budget to marketing.

Indonesia's film industry faces additional challenges, with new movies given until Sunday to demonstrate sales performance, after which they may be removed from cinemas. This rule aims to accommodate the queue of other films waiting to be aired. Consequently, production companies must understand viewer behaviour to adapt to these conditions effectively. According to (Ernestivita et al., 2022), it is very important to learn how consumers behave and what factors influence their behaviour. In Jakarta, a survey reveals that 31.3% of Indonesian film viewers never watch local films in cinemas, and only 1% see one or more Indonesian films per month, contrasting with foreign. This low purchase intention is linked to negative perceptions, aligning with consumer behaviour theories. Relationship marketing theory emphasizes building positive relations with viewers, highlighting the importance of marketing to enhance perceptions and brand equity (Möller & Halinen, 2000; Palmatier & Steinhoff, 2019).

Additionally, theories like the planned behaviour theory and the theory of reasoned action stress the role of intention in decision-making (Ajzen, 1991; Mahmoud, 2018). However, despite these theories, the challenge persists, with top production houses dominating the box office and smaller companies facing financial difficulties. To address this, understanding viewer behaviour and implementing effective marketing strategies becomes crucial. The literature suggests that several variables, including marketing mix, brand image, brand equity, perceived value, and electronic word of mouth (e-WOM), influence purchase intention (Li et al., 2011; Sohel Rana et al., 2015; Ulker-Demirel et al., 2018). The significant impact of brand equity on purchase intention is evident (Chen & Green, 2011). Moreover, perceived value, shaped by consumer evaluations, affects the intention to buy (Aulia et al., 2016).

Film viewers in Indonesia voice concerns about insufficient film promotion, high ticket prices, and inaccessible cinema locations. The industry's growth is hindered by the perception of poor film quality, leading viewers to opt for alternative formats. This calls for a comprehensive marketing strategy, utilizing tools like the marketing mix to attract spectators and enhance brand equity. The rise of digital technology, particularly the internet, creates opportunities for e-WOM via social media, influencing sales within the film industry (Armelini & Villanueva Galobart, 2011; Prasad et al., 2014). The vast online presence in Indonesia, with 95% using the internet for social media, underscores the potential of e-WOM, making it an affordable and effective tool for film promotion. To contribute to the literature, this research aims to explore the relationships between purchase intention, e-WOM, perceived value, marketing mix, and brand equity, addressing gaps in the current research landscape.

**Literature Review**

**Theoretical and Conceptual Background**

**Purchase Intention**

Purchase intention, a critical goal for film production companies, is a part of the consumer behaviour process, influenced by the perception and attitudes of film viewers seeking information and evaluating films before deciding which ones to watch in cinemas (Mirabi et al., 2015). In the consumer behaviour theory, purchase intention reflects what customers believe they will buy, with those intending to purchase showing greater actual purchase commitment (Wee et al., 2014). The consumer buying decision-making process involves issue identification, data search, alternative assessment, purchase decision, and post-purchase behaviour.

Purchase intention can be categorized into unplanned, partially scheduled, and fully scheduled purchases, influenced by individual attitudes and unpredictable circumstances (Chi et al., 2009). Measuring objects for purchase intention include possible, designed, and deemed to purchase, serving as significant indices for predicting consumer behaviour (Chen & Green, 2011). It is an efficient predictor of the purchase process, subject to factors like price, perceived quality, and value, as well as internal or external motivations influencing customers during the purchasing process (Mirabi et al., 2015).

Researchers suggest six phases in the purchasing process: awareness, understanding, interest, preference, persuasion, and buying (Mirabi et al., 2015). Purchase intention reflects a customer's preference for a specific item, playing a crucial role in predicting consumer behaviour (Chen & Green, 2011). It involves customers recognizing the need for a product, seeking information, assessing brand options, and ultimately deciding to make a purchase.

**Perceived Value**

Perceived value, in this research, refers to the value anticipated by film viewers before watching an Indonesian film in cinemas. General perceptions and articles indicate a negative perceived value for Indonesian films. It involves a trade-off of benefits or gains, including quality, comfort, quantity, and cost, as well as gifts like cash, time, and effort (de Matos & Rossi, 2008). Production companies aim to convey a message to potential viewers that their films offer beneficial importance, employing e-WOM as a moderator to enhance significance in influencing purchase intention (Duan et al., 2008; Erkan & Evans, 2016; Finn et al., 2000; Qin, 2011).
Perceived value is a consumer's general evaluation of a product's usefulness based on what is received and provided (Aulia et al., 2016). It encompasses the advantages of using the product and the customer's sacrifices in terms of financial and non-monetary aspects. The value should not only be utilitarian but also include the experiential view, valuing the product based on the consumption experience, including symbolic and hedonic elements. Research has confirmed that perceived value dimensions function as variables that directly affect satisfaction (Suryawirawan et al., 2022). Increased satisfaction can, in turn, lead to an increased purchase intention.

The theory of consumer value proposes five dimensions: functional, social, emotional, epistemic, and symbolic values. Perceived value is an interactive relativistic experience of choice involving a connection between the client and the product, being comparative, subjective, and context-specific. Perceived value dimensions can be categorized into product-related, social, and personal values, anticipating high client satisfaction when these aspects are fulfilled. Perceived value is the customer's overall assessment of a product's desirability based on perceptions of receipts and payments. Variables include product and service quality, cost, and equipment. The consumer's perception of value is realized by finding a balance between quality and price.

E-WOM

Electronic communication and word of mouth are evolving, impacting the nature and effects of communication. The ease of sharing electronic communication leads to a significant increase in word-of-mouth connections, with a growing non-local reach globally (Schütze, 2014). In Canada, filmmakers face competition with Hollywood due to limited marketing budgets, suggesting the need for cost-effective internet (e-WOM) marketing tools (Finn et al., 2000). Research indicates that Canadian filmmakers can boost ticket sales using online marketing tools, including Twitter, as a form of e-WOM with direct and indirect effects (Rui et al., 2013).

Word of mouth has long been a powerful information transmission resource, defined as communication inducing behavioural or preference changes about brands, goods, or services (Schütze, 2014). Online word of mouth, or e-WOM, has become increasingly important in consumer purchase decisions, extending traditional word of mouth in the marketing environment (Weisfeld-Spottler et al., 2014). E-WOM poses challenges and opportunities for retailers, offering consumers an alternative information source and influencing product sales through a positive feedback mechanism (Qin, 2011). The Internet and online communities have expanded the reach of word of mouth, influencing online purchases through various forms like reviews, discussion boards, blogs, and social networks. Social media, driven by consumers, has become a vital channel for word-of-mouth transmission, characterized by openness, speed, and volume (Qin, 2011).

Marketing Mix

The marketing mix in this study involves strategies for introducing and promoting newly launched films to attract potential viewers to Indonesian cinemas. It is defined as a set of controllable tools that production companies use to influence brand equity, perceived value, and purchase intention (Davčik, 2013; Malik & Gupta, 2014; Ulker-Demirel et al., 2018; Yoo et al., 2000).

Marketing mix encompasses the 4Ps: product, price, distribution, and promotion, which are crucial for meeting consumer needs and influencing demand for products (Išoraitė, 2016). These elements guide decisions related to what the company offers, pricing, delivery, and promotional activities. It is particularly vital in the film industry, which faces risks in production and marketing (Mohammadian & Habibi, 2012).

Advertising budgets significantly impact brand equity rates, and various factors like price promotions, advertising expenditure, shop image, and distribution intensity influence brand equity positively or negatively (Cobb-Walgren et al., 1995; Yoo et al., 2000). Positive customer-based brand equity occurs when consumers respond favourably to marketing mix elements for a brand compared to a fictitious or unnamed version of the product (Keller, 1993). Marketing investment, price, income, brand ownership, and perceived quality strongly correlate with brand equity, emphasizing its importance, especially in the food sector (Davčik, 2013; Krishnan & Hartline, 2001). Store image and distribution marketing operations are crucial for brand equity across different income communities (Chen & Green, 2011). Massification-focused marketing strategies have a positive impact on overall brand equity (Alexandra & Cerchia, 2018; Kim & Hyun, 2011).

Brand Equity

Brand equity is crucial for film production companies, providing value to both the company and film viewers. In the film industry, brand equity is associated with the production company's name, cast, the existence of a sequel, and advertising budget, influencing viewers' film choices (Yoo et al., 2000). It plays a pivotal role in shaping perceived value (Khan et al., 2014; Wang, 2015) and purchase intention (Chen & Green, 2011; Cobb-Walgren et al., 1995; Jalilvand & Samiei, 2012; Moradi & Zarei, 2011).

Brand equity represents the additional value a brand name brings to a product, differentiating it from unbranded alternatives (Yoo et al., 2000). It resides in consumers' minds, encompassing their experiences and learning about the brand over time, creating value for both the client and the company (Chen & Green, 2011). Operationalization of brand equity includes consumer perceptions like awareness, brand associations, and perceived quality, as well as behaviours like brand loyalty and willingness to pay a premium (Cobb-Walgren et al., 1995).

In the film industry, brand equity is viewed from the perspectives of investors, manufacturers, retailers, and customers, adding value to each group (Cobb-Walgren et al., 1995). Investors seek economic benefits from a brand name, while manufacturers and distributors
leverage brand equity for strategic advantages, allowing higher volumes and margins. Brand equity safeguards against competitive threats and facilitates the introduction of new products. From a consumer standpoint, brand equity adds to the overall retail image, emphasizing the importance of understanding how brand value translates into consumer behaviour.

Advertising has a significant impact on brand equity as it can enhance brand awareness and increase the likelihood of the brand being included in the consumer's evoked set. Additionally, it influences the associations of brands stored in available memory (Cobb-Walgren et al., 1995). Advertising plays a crucial role in shaping perceptions of a brand's perceived quality and the overall user experience. Moreover, customers form perceptions of a brand's physical and psychological characteristics based on various sources of data.

**Empirical Review and Hypothesis Development**

**The Influence of Marketing Mix and Purchase Intention**

Mirabi et al. (2015) found that product quality, brand advertising, and name significantly impact clients' buying intentions. Malik & Guptha (2014) highlighted the significance of understanding the potential viewer's age group in determining where a Bollywood film would be watched, suggesting that the promotional mix should be tailored for different age groups in film marketing. Mohammadian & Habibi (2012) identified "location" as the highest priority in the marketing mix for attracting viewers, with other factors such as "movie genre," "director," "promotion," "word of mouth," and "movie assessment" also playing crucial roles. Ulker-Demirel et al. (2018) emphasized the positive impact of promotion, actors or actresses, and distribution channel diversity on purchase intention. Ulker-Demirel et al. (2018) identified promotion, actors, and distribution channels as crucial elements influencing purchase intention in the film industry. Mahmoud (2018) applied the Theory of Planned Behavior and found a significant relationship between green marketing mix elements and consumer purchase intention. Mirabi et al. (2015) concluded that both brand equity and marketing mix influence purchase intention in the building material industry. Overall, there is a strong connection between marketing mix components and customers' purchase intentions (Mohammadian & Habibi, 2012). Based on the previous statements, the following hypothesis is suggested.

H1: Marketing Mix influence Purchase Intention

**The Influence of Marketing Mix and Purchase Intention through Perceived Value**

The marketing mix approach positively influences the perceived value of clients (Murshid et al., 2014). Perceived value dimensions for sustainable products can be categorized into three groups: product-related value, social value, and personal value (Aulia et al., 2016). Additionally, six client needs, including the need for product function, enjoyment, recognition, compliment, self-sufficiency, and doing good, should be considered when assessing perceived value.

Sweeney & Soutar (2001) identified mental, social, quality/performance, and price/value for cash as key value dimensions. Esmaili et al. (2017) highlighted the significant impact of promotion, individuals, and physical evidence on perceived value, as well as the influence of location image and perceived quality. The literature indicates a crucial connection between the marketing mix and clients' perceived value Murshid et al. (2014), with statistically significant and positive correlations between each marketing mix element and client value. Based on the previous statements, the following hypothesis is suggested.

H2: Marketing Mix influences Purchase Intention mediated by Perceived Value

**The influence of Brand Equity and Purchase Intention**

The connection highlights the significant impacts of three brand equity dimensions on purchasing intention and cognitive and affective attitudes (Li et al., 2011). The causal relationship between brand equity dimensions and perceived quality emphasises that perceived quality has a greater impact on brand loyalty, which, in turn, influences the intention to buy (Khan et al., 2014). Brands with higher equity show significantly higher preferences and buying intentions in each category (Cobb-Walgren et al., 1995).

Perceived cost generates purchase intention, and perceived quality is effective on both brand choice and purchase intention (AR, 2012). Four out of five client aspects, including service quality, technical quality, cost, and social value, positively influence behavioural intentions (Gill et al., 2007). Expectation influences purchase intention and perceived behaviour control (Nam et al., 2017), providing insights to create efficient strategies for favourable consumer perceptions, expectations, and attitudes towards buying.

A positive and substantial connection between brand image and hypermarket customer buying intention is established (Sohel Rana et al., 2015). Perceived quality, rather than brand image, has a greater effect on brand loyalty, and brand loyalty has a greater effect on the intention to buy (Khan et al., 2014). Brand equity positively influences consumer choice and purchase intention (Moradi & Zarei, 2011), with the four elements of brand equity structure interrelated (Jalilvand & Samicie, 2012).

Cobb-Walgren et al. (1995) developed brand equity measurements and concluded that it influences brand preferences and purchase intention in the service industry. Moradi & Zarei (2011) suggested three methods to evaluate brand equity and found that it influences brand preference and purchase intention.
Based on the previous statements, the following hypothesis is suggested.

**H3: Brand Equity influence Purchase Intention**

**The Influence of Brand Equity and Purchase Intention through Perceived Value**

Knowledge of the service brand and brand image have significantly dissimilar impacts on the perceived value of food for consumers (Wang, 2015). The picture of the brand has a more particular impact on the clients’ perceptions of product and service quality. In contrast, the reputation of the company has a broader impact on client value perceptions and customer loyalty (Cretu & Brodie, 2007).

Based on the previous statements, this research suggests the following hypothesis.

**H4: Brand Equity influences Purchase Intention mediated by Perceived Value**

**The influence of Perceived Value and Purchase Intention**

The direct and important relationship between perceived value and the intention to buy is highlighted (Younus et al., 2015). Gill et al. (2007) find that the perceived value of aspects like service quality, technical quality, cost, and social value positively affects behavioural intentions. Product quality, brand advertising, and name variables exert the most substantial impact on customers' purchase intention, while packaging and price variables show no significant influence on purchase intention (Wee et al., 2014). Younus et al. (2015) highlighted the significant relationship between perceived value, customer knowledge, celebrity endorsement, and purchase intention in the manufacturing industry. Gill et al. (2007) found that various dimensions of perceived value positively impact behavioural intentions.

This research formulates the following hypothesis based on previous statements.

**H5: Perceived Value influence Purchase Intention**

**The Moderating Effect of E-WOM on the Relationship Between Perceived Value and Purchase Intention**


The construction of word of mouth encompasses four key characteristics: strength, valence (both favourable and adverse), and content. The interplay between word-of-mouth volume and box office income in films indicates a reciprocal relationship, with volume acting as both a predictor and a result of sales. Managing word-of-blog marketers can impact customer purchase decisions and revenue, underscoring the value of eWOM in forecasting outcomes (Qin, 2011).

Filmmakers prioritize customer reviews over critical ones, and consumer reviews significantly influence film selection and post-viewing assessments (Tsao, 2014). Positive consumer reviews exert a more potent influence on film selection than adverse ones, and they have a more significant impact on film assessment. Consumer expectations play a moderating role, with filmgoers having lower expectations being more influenced by word of mouth and professional views. The box office revenue of a film and the valence of word of mouth significantly affect the quantity of word of mouth, creating a feedback loop that contributes to greater box office results (Duan et al., 2008).

E-WOM emerges as a potent factor influencing consumer market buying intentions for brands (Jalilvand & Samiei, 2012). Key factors such as quality, credibility, usefulness, and the implementation of information in social media affect customer buying intentions through eWOM (Erkan & Evans, 2016).

This research formulates the following hypotheses based on previous statements.

**H6: The influence of Perceived Value towards Purchase Intention is moderated by E-WOM**

**Research and Methodology**

This research employed quantitative research methods, utilizing the Structural Equation Model (SEM) through SmartPLS as the data analysis tool. The population under consideration is Indonesian residents, with the unit of analysis being individuals, specifically Indonesian film viewers. Due to the large or infinite sample size, the sampling method involves multiplying five times the number of indicators or a minimum of 255 samples which were collected using random sampling.

Therefore, the unit of analysis for this study is the individual, specifically the Indonesian film viewer. Indicators used in this study were adopted from previous research related to Marketing Mix (Mohammadian & Habibi, 2012), Brand Equity (Chen & Green, 2011), Perceived Value (AR, 2012), e-WOM (Duan et al., 2008) and purchase intention (Chen & Green, 2011).
Findings and Discussions

Findings

The majority of the respondents are female (58%), age group 25 – 39 (41%), 45% studied in university, 58% have full time jobs, 59% come from above-high economic class with income above Rp. 3,500,000 per month. After dropping indicators with a loading factor score below 0.70, average variance extracted, or both, all indicators used in the study were deemed valid and reliable. The $R^2$ value for the construct of brand equity gives a result of 0.118. This means that the brand equity construct can be explained by the marketing mix construct of 11.8%, while the rest (88.2%) is explained by other variables not examined in this study. The value of $R^2$ constructs perceived value of 0.283. This means that the marketing mix explains the construct perceived value and brand equity constructs at 28.3%, while the rest (71.7%) is explained by other variables not examined in this study. And finally, the $R^2$ construct Purchase Intention value of 0.444. This means that the purchase intention construct is explained by the marketing mix construct, brand equity, perceived value and e-WOM moderation by 44.4% while the rest (55.6%) is explained by other variables not examined in this study.

<table>
<thead>
<tr>
<th>Path Coefficient</th>
<th>Coefficient</th>
<th>T Statistics</th>
<th>P Values</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing Mix &gt; Purchase Intention (H1)</td>
<td>0.101</td>
<td>1.612</td>
<td>0.110</td>
<td>Not Supported</td>
</tr>
<tr>
<td>Marketing Mix &gt; Perceived Value &gt; Purchase Intention (H2)</td>
<td>0.092</td>
<td>3.374</td>
<td>0.001</td>
<td>Supported</td>
</tr>
<tr>
<td>Brand Equity &gt; Purchase Intention (H3)</td>
<td>0.188</td>
<td>3.028</td>
<td>0.003</td>
<td>Supported</td>
</tr>
<tr>
<td>Brand Equity &gt; Perceived Value &gt; Purchase Intention (H4)</td>
<td>0.049</td>
<td>2.458</td>
<td>0.016</td>
<td>Supported</td>
</tr>
<tr>
<td>Perceived Value &gt; Purchase Intention (H5)</td>
<td>0.223</td>
<td>3.960</td>
<td>0.000</td>
<td>Supported</td>
</tr>
<tr>
<td>E-WOM * Perceived Value &gt; Purchase Intention (H6)</td>
<td>0.273</td>
<td>4.196</td>
<td>0.000</td>
<td>Supported</td>
</tr>
</tbody>
</table>

The study's results indicate that H1, stating that the marketing mix directly influences purchase intention, is not supported, with a T-static value of 1.612 (smaller than 1.96) and a P-value of 0.110 (bigger than 0.05). However, H2, proposing that marketing mix influence on purchase intention is mediated by perceived value, is supported, evidenced by a T-static value of 3.3740 (larger than 1.96) and a P-value of 0.001 (smaller than 0.05). H3, asserting that brand equity directly influences purchase intention, is supported, with a T-static value of 3.0281 (larger than 1.96) and a P-value of 0.003 (smaller than 0.05). Furthermore, H4, indicating that brand equity influence on purchase intention is mediated by perceived value, is also supported, with a T-static value of 2.4583 (larger than 1.96) and a P-value of 0.016 (smaller than 0.05). H5, stating that perceived value directly influences purchase intention, is supported, showing a T-static value of 3.9600 (larger than 1.96) and a P-value of 0.000 (smaller than 0.05). Finally, H6, which suggests that perceived value influencing purchase intention is moderated by e-WOM, is supported, as indicated by a T-static value of 4.1957 (larger than 1.96) and a P-value of 0.000 (smaller than 0.05). These findings reveal the intricate relationships between marketing mix, brand equity, perceived value, and e-WOM in influencing the purchase intention of Indonesian film viewers.

Discussion

In the realm of marketing mix, despite the ubiquitous implementation of strategies by Indonesian film production companies, their direct influence on purchase intention appears nuanced. This finding contradicts prior studies positing a direct link between marketing mix and purchase intention (Mahmoud, 2018; Malik & Guptha, 2014; Mirabi et al., 2015; Mohammadian & Habibi, 2012; Nam et al., 2017; Ulker-Demirel et al., 2018). Notably, the variability in ticket sales among films, even with similar marketing mix applications, underscores the complexity of consumer behaviour within the Indonesian film industry.

Moving beyond marketing mix, the study establishes the mediating role of perceived value in the relationship between the marketing mix and purchase intention. Aligning with findings in various industries (Esmaili et al., 2017; Faryabi et al., 2012; Murshid et al., 2014), the film's marketing mix dimensions, including promotion, product, and price, influence the perceived value. This mediation suggests that the impact of marketing mix strategies on purchase intention is channelled through the lens of perceived value, highlighting its pivotal role in shaping viewers’ decisions.

Brand equity emerges as a significant factor directly influencing the purchase intention of Indonesian film viewers. Drawing from established studies (Chen & Green, 2011; Cobb-Walgren et al., 1995; Moradi & Zarei, 2011), the study underscores the importance of brand awareness, loyalty, image, and perceived quality in shaping consumer preferences and intentions. Notably, the interplay of these brand equity components becomes a crucial consideration for marketers aiming to foster brand loyalty and reduce consumer switching behaviour.

Expanding on the interconnections, the research unveils perceived value as a mediator between brand equity and purchase intention. In alignment with prior studies (Khan et al., 2014; Wang, 2015), the study suggests that enhancing brand image, recall, performance,
and repurchase rate contributes to an elevated perceived value, subsequently impacting purchase intention. This intricate relationship emphasizes the need for film production companies to holistically address both brand equity components and perceived value to optimize viewers’ intentions.

Directly delving into the influence of perceived value on purchase intention, the study aligns with existing research (Gill et al., 2007; Wee et al., 2014; Yoonus et al., 2015). Emotional, price, social, logical, and functional values collectively contribute to the overall perceived value, directly affecting viewers’ intentions to purchase. The nuanced understanding of these values provides actionable insights for film production companies aiming to enhance their offerings and resonate with diverse consumer preferences.

Lastly, the research sheds light on the moderating role of e-WOM in the relationship between perceived value and purchase intention. Building on established findings (Duan et al., 2008; Erkan & Evans, 2016; Finn et al., 2000; Jalilvand & Samiei, 2012), the study identifies online reviews, discussion boards, social media, blogs, and video sites as key indicators of e-WOM. Understanding the nuances of e-WOM becomes imperative for film production companies seeking to leverage digital platforms effectively and harness the power of peer recommendations in influencing purchase intentions.

Conclusions

In conclusion, the study highlights key findings regarding the influence of marketing mix, perceived value, brand equity, and e-WOM on the purchase intention of Indonesian film viewers. Firstly, the research negates a direct impact of the marketing mix on purchase intention, explaining the challenges faced by many Indonesian films in ticket sales despite promotional efforts. Secondly, it emphasizes the crucial role of perceived value as a mediator, suggesting that film production companies should focus on developing marketing strategies that enhance the perceived value of their films. Thirdly, the study indicates that the implementation of marketing mix strategies automatically increases the brand equity of film production companies. Fourthly, it affirms that brand equity directly influences the purchase intention of Indonesian film viewers, elucidating why established production companies tend to have better ticket sales. Fifthly, it underscores the mediating role of perceived value in the relationship between brand equity and purchase intention, emphasizing the symbiotic relationship between these two factors. Sixthly, the study reinforces the direct impact of perceived value on the purchase intention of film viewers, highlighting the imperative for production companies to invest efforts in enhancing perceived value. Lastly, it introduces the e-WOM as a moderating factor, indicating its potential to increase perceived value further and assist new production companies in gaining traction.

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All authors have read and agreed to the published version of the manuscript.


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Data Availability Statement: The data presented in this study are available on request from the corresponding author. The data are not publicly available due to restrictions.

Conflicts of Interest: The authors declare no conflict of interest.

References


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