

Media consumption behaviours and health impacts of video-on-demand services in Indonesia

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How to Cite This Article: Winarko, H.B., & Susilo, D.. (2024). Media consumption behaviours and health impacts of video-on-demand services in Indonesia. *Jurnal Studi Komunikasi*, 8(3). doi: 10.25139/jsk.v8i3.8663
Received: 24-07-2024, Revision: 22-09-2024, Acceptance: 11-10-2024, Published: 28-11-2024

Abstract Video-on-demand (VOD) services have transformed media consumption globally, with platforms such as Netflix and local providers like Vidio gaining popularity in Indonesia. This study explores the impact of VOD on user behaviours, demographic influences, and health implications in Indonesia, whereby rapid internet expansion drives its adoption. This study aimed to explore how VOD consumption affects daily habits as well as how binge-watching affects health. This research focuses on Indonesia's unique context with a survey of 422 respondents to analyse VOD habits, and quantitative statistical methods were applied to assess behavioural patterns based on demographic variables. Findings reveal that younger users are the primary consumers of VOD, often engaging with media during work or study hours, resulting in sleep disruption and mental health concerns such as anxiety. Gender differences were notable, with female respondents reporting higher sleep disturbances. Binge-watching behaviour was strongly correlated with health impacts, emphasising the need for better viewing habits. The study concludes that while VOD has enhanced media access and diversity, it has also introduced health risks, particularly for younger audiences. These findings provide valuable insights for VOD platforms and policymakers aiming to promote balanced media consumption. Future research should examine broader demographic trends and long-term effects.

Keywords: digital behaviour; health communication; Indonesian audience; media consumption

INTRODUCTION

The way people consume media has been entirely transformed by video-on-demand (VOD) services, which provide access to enormous libraries of information from anywhere at any time (Baschiera & Re, 2022; Damayanti & Suyanto, 2022; Kania et al., 2022; Sienkiewicz & L. Wayne, 2023). Modern entertainment is the same with platforms like Netflix, Hulu, Amazon Prime Video, and Disney+, which allow viewers binge-watch TV shows and movies on their timetables (Rahman & Arif, 2021; Susilo et al., 2024). With cutting-edge technology and shifting consumer tastes, this shift has had a significant impact on traditional broadcast and cable television (Ildir & Celik Rappas, 2022). Technology developments and changing customer habits are reflected in Indonesia's history of VOD adoption. This paper explores the transformative role of video-on-demand (VOD) services in reshaping media consumption, with a particular focus on Indonesia. By examining the behavioural trends, demographic factors, and technological innovations driving VOD adoption, it seeks to provide insights into how these platforms are influencing both global entertainment patterns and local cultural narratives, ultimately redefining the media landscape in the digital era. The media consumption patterns need to be studied to understand social behaviours and cultural shifts to influence policy making and business strategies and promote public health. Excessive media consumption (e.g., binge-watching or prolonged screen time) has been linked to sleep disruption, mental health issues, and reduced productivity.

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When VOD services were first offered via internet-based platforms, they had to deal with issues including expensive data plans and inadequate infrastructure (Harvey, 2020; Nam et al., 2023). However, their appeal has been further increased by the quick advancements in internet accessibility and the emergence of reasonably priced mobile data plans. Video-on-demand (VOD) services in Indonesia have experienced rapid growth. In 2016, the number of VOD subscribers was only approximately 200 thousand which skyrocketed to 7.6 million by 2020. By 2021, this figure reached 11.5 million subscribers, fuelled by increased internet access and the entry of major global player platforms like Netflix, Disney+ Hotstar, and local players such as Vidio. The demand for content such as sports and Korean dramas, combined with local offerings, continues to drive the popularity of these services in the region (Indonesia Expat, 2024; Pantaleon, 2021; Shafina, 2023). To promote Indonesian culture and stories internationally, local content producers and filmmakers have also made use of VOD platforms, which have helped the nation's creative economy and export of cultural goods (Aryawan, 2023; Christina, & Yudhi, 2017; Hidayat et al., 2023). Furthermore, more Indonesians may now access streaming services, bridging the digital gap in rural areas and allowing a more significant population to enjoy on-demand entertainment due to partnerships between VOD providers and Indonesian telecommunications companies (Susilo et al., 2023; Susilo & Harliantara, 2023).

Prospects for VOD in Indonesia are bright but volatile. The production of original content and localisation initiatives are becoming more and more important as the competition between domestic and international suppliers heats up (Eklund, 2022; Fung & Chik, 2022; Harvey, 2020; Jenner, 2023, 2024; Nam et al., 2023; Park et al., 2022; Ramasoota & Kitikamdhorn, 2021). Regulations are always changing to keep up with the digital world while maintaining consumer protection and fair competition. Furthermore, improvements in streaming technologies, such as 5G networks, should improve viewing quality and increase accessibility even further. It minimises buffering by delivering a lower resolution stream during bandwidth drops and ramping up the quality when conditions improve, thus maintaining an uninterrupted viewing experience (Adhikari, V.K.; Guo, Y.; Hao, F.; Varvello, M.; Hilt, V.; Steiner, M.; & Zhang, 2012; Waheed, M. H. B., Jamil, F., Qayyum, A., Jamil, H., Cheikhrouhou, O., Ibrahim, M., Bhushan, B., & Hmam, 2021; Yang, W., Hu, Y., Ding, L., & Tian, 2019). This technology significantly reduces buffering times and ensures faster content delivery, especially in regions like Indonesia, which are geographically vast and where internet speeds vary widely. In the end, the introduction of VOD services into Indonesia's media landscape represents a change in consumer habits as well as a spurring force for cross-cultural dialogue and economic expansion in the digital era (Tirasawasdichai, T., Obrenovic, B., & Alsharif, 2022; Lotz, A. D., Eklund, O., & Soroka, 2022). Viewers are now free to stray from typical linear TV schedules thanks to the introduction of VOD services.

Viewers may now choose what to watch when rather than having to wait for a show to air at a set hour. This flexibility has caused content producers and distributors to reconsider their approaches in addition to changing watching patterns. (Eklund, 2022; van Es, 2023) For example, as platforms strive to attract and maintain members with engaging and exclusive products, the production of original content has increased dramatically (Abu-Rayyash & Haider, 2023; Jung & Melguizo, 2023). Over-the-top (OTT) services like Netflix and traditional television networks have realised how important social media is for drawing and keeping viewers. The international platforms offer global blockbusters, documentaries, and popular genres like K-dramas, which have garnered large followings in Indonesia (Indonesia Expat, 2024; Tirasawasdichai, T., Obrenovic, B., & Alsharif, 2022). Local platforms like Vidio and GoPlay play a crucial role in promoting national culture and values while catering to regional preferences (Shafina, 2023). As these platforms cater to global tastes, they often blend local and international content, appealing to a broader audience. Vidio uses freemium models to attract users. These platforms offer free content with ads, while premium content requires a subscription. Vidio's pricing is lower than international platforms, often bundled with local mobile data packages, which makes it competitive. With a wider range of content available, consumers now have more choices in terms of genres and types of programming. Younger audiences, often tech-savvy and globally oriented, tend to gravitate toward international content. Meanwhile, the older or more traditional viewers may prefer the culturally relevant programming offered by local platforms.

These digital platforms leverage social networks to interact with viewers and market their content, and as social media's influence in the entertainment sector grows, it anticipates that this

trend will continue (Martín-Quevedo, J., Fernández-Gómez, E. & Feijoo Fernández, 2023). VOD providers need to understand viewer behaviour if they want to succeed in this cutthroat market. (Nielsen, 2023) reported in Thailand that 64% of viewers now prefer streaming services over traditional TV, with mobile streaming becoming especially prominent. A study in the Philippines found that 55% of OTT viewers increased their streaming habits during the COVID-19 pandemic, with 65% planning to maintain or increase their usage post-pandemic. Filipino audiences are also more willing to watch ads in exchange for free programming, demonstrating the changing dynamics in viewer preferences and platform monetization (Asiaone, 2021). Platforms can customise their content libraries and user interfaces to improve engagement and happiness by evaluating viewing trends, content preferences, and the impact of demographic parameters like age and gender.

Through targeted promotions and personalised recommendations, platforms can efficiently target and gain new customers while maintaining their current ones. Behavioural insights also serve as the driving force behind these marketing campaigns. Examining how gender affects viewing behaviour on VOD services is one of the main goals. Studies reveal that there may be differences in the genres or types of information that men and women like. Men might like highly action-packed films or television shows with complex storylines, whereas women would choose dramas, romantic comedies, or documentaries. By considering these preferences, platforms may better curate their content libraries to offer enticing and diverse options that appeal to a wide range of users (Gómez & Muñoz Larroa, 2023; Ildir & Celik Rappas, 2022).

Age is another important factor influencing watching habits on VOD services. Streaming services are more likely to be adopted by younger viewers—often referred to as digital natives—as their main source of entertainment. They are early adopters of new features like offline viewing and interactive content and tend to consume material on numerous devices, including smartphones and tablet (Abu-Rayyash & Haider, 2023; Jung & Melguizo, 2023)s. While older audiences may still choose more conventional genres or well-known media forms, they use VOD services more frequently because of their increased accessibility and ease of use.

In addition to demographic variables, personal preferences, cultural backgrounds, and socioeconomic levels all have an impact on an individual's viewing habits (Fensi, 2022). For example, users from various cultural backgrounds might look for content that examines various viewpoints or represents their heritage. Higher-earning viewers, on the other hand, might be more inclined to spend money on premium subscriptions to access unique material and enjoy better viewing experiences. Older viewers are increasingly gravitating towards specific genres on video-on-demand (VOD) platforms, with documentaries, crime/thrillers, and sports being among the most popular content types. These genres align with older viewers' preferences for more serious, in-depth narratives and factual storytelling. High linear viewers are in the same age range with 57% aged over 45+ and 35% of them watching live sport 'very often' (Advanced Television, 2021).

Innovations in the delivery and consumption of materials have also been spurred by the development of VOD services. Artificial Intelligence (AI) has significantly transformed the VOD landscape by providing personalised recommendations, enhancing streaming quality, and improving user engagement by offering tailored experiences, platforms like Netflix, Disney+, and Hulu continue to attract and retain users, ensuring that AI remains a cornerstone of the VOD industry's future. Large volumes of data, such as viewing histories, ratings, and user reviews, are analysed by these technologies to provide personalised VOD content recommendations based on user preferences. Because of this, viewers are more likely to find new television series and films that suit their interests, encouraging more sustained engagement and longer subscription terms. The emergence of VOD services, which provide unmatched ease, variety, and personalisation, signifies a paradigm shift in how viewers consume media (Baschiera & Re, 2022; Susilo & Harliantara, 2023).

VOD providers may satisfy the changing requirements and expectations of their subscribers by optimising their content strategies, marketing campaigns, and user interfaces by analysing the complex behaviours of their consumers across different demographic groupings. By highlighting important trends in media consumption patterns, this study seeks to advance knowledge of this topic and promote competitiveness and success in the ever-changing world of digital entertainment without ignoring its complexity. Binge-watching has significant social

and psychological implications, particularly affecting social isolation and family dynamics (Starosta, J. A. & Izydorczyk, 2020; Sun, J.-J., & Chang, 2021). Extended viewing sessions often lead to reduced social interaction, as individuals prioritise screen time over engaging with others, potentially fostering feelings of isolation. While binge-watching can strengthen family bonds through shared viewing experiences, it can also create conflicts over content choices or lead to the fragmentation of family time, with each member watching separately. Additionally, excessive binge-watching may result in neglected household responsibilities, emotional fatigue, and disrupted sleep patterns, all of which can strain personal relationships (Flayelle, M., Maurage, P., Di Lorenzo, K.R., Voegelé, C., Gainsbury, S. M., & Billieux, 2020).

Scholars have started delving further into these detrimental effects. Research has indicated that binge-watching has psychological hazards, such as the possibility of impairing cognitive functions and emotional control (Flayelle, M., Maurage, P., Billieux, J., & Voegelé, 2019). Furthermore, studies have highlighted how addictive binge-watching is, comparing the craving, withdrawal symptoms, and tolerance of binge-watching to those of substance addiction (Walton-Pattison, E., Dombrowski, S. U., & Plesseu, 2016). Even though binge-watching provides never-before-seen convenience and variety in media consumption, it's crucial to recognise and consider any potential risks. Binge-watching brings up complicated topics that need further thought and research, ranging from psychological effects and societal shifts to physical health concerns. By being aware of these disadvantages, VOD service providers should look at ways to encourage better viewing practices and lessen the negative impacts of binge-watching excessively, resulting in a more sustainable and balanced approach to consuming digital entertainment.

As per the Uses and Gratifications Theory (UGT), individuals would deliberately search for media and content that fulfil their diverse wants and desires, which may include entertainment, social interaction, or identity reinforcement. On social media, users are often exposed to VOD content recommendations, trending discussions, or peer endorsements, which cater to these specific gratifications (Kircaburun, K., Alhabash, S., Tosuntaş, Ş.B., & Griffiths, 2020; Whiting, A. & Williams, 2013). For instance, a user may seek validation or connection by engaging with popular influencers or participating in online conversations about trending VOD shows. Younger and urban audiences might be more susceptible to trends due to greater social media use, while cultural factors determine what VOD content is valued or desirable. The older audiences may seek gratifications more related to personal enjoyment or relaxation rather than social interaction (Kasirye, 2022).

Social media users may use it to satisfy knowledge, amusement, escape, and social contact requirements. To meet similar desires, viewers can also binge-watch VOD content. Social media satisfaction can enhance binge-watching enjoyment, resulting in a synergistic effect where users debate episodes, get recommendations, and share their viewing experiences. According to a different interpretation of Albert Bandura's Social Learning Theory (SLT), people learn attitudes, behaviours, and emotional responses by watching others. According to SLT, behaviour is shaped by observing and modelling the actions of others. In a social media context, users consume VOD content based on their gratifications and observe the viewing habits and preferences of their social circles. When users see peers or influencers engaging with certain shows or genres, they may be influenced to mirror these behaviours to fulfil their own social needs for belonging or status. Due to their higher exposure to global content and media ecosystems, urban viewers might be more heavily influenced by international trends and social media influencers (Gammoudi, F., Sendi, M. & Omri, 2022), leading to more diverse viewing habits on VOD platforms. A viewer in Indonesia may be gratified by watching globally popular shows (such as those from Netflix) because it connects them to an international community while also satisfying local tastes by watching Indonesian series or movies that reflect their identity. The gratification they seek often leans toward staying culturally relevant, and they are more likely to adopt viewing habits from diverse online communities.

Social media is a forum for people to communicate their media consumption habits in the digital age. Seeing friends or influential people indulge in binge-watching and discussing VOD content can influence others to do the same, leading to a spread of binge-watching habits. The purpose of this study is to investigate the behavioural traits of Indonesian VOD audiences, with an emphasis on how these traits change among various demographic groups. Key trends and patterns in media consumption behaviours are sought to be uncovered by the research by

combining survey data with an extensive analysis of the body of existing literature. Marketers and VOD service providers trying to maximise their offers and strategies will find great advice in these insights.

The behaviour of VOD audiences has been the subject of much earlier studies. The convenience and flexibility provided by VOD services have led to a growing preference for on-demand material over traditional television, as noted by Smith, M. D., & Telang (2016)). Younger audiences are more likely to use VOD services, according to Cha, J., & Chan-Olmsted (2012) research, because they are more accustomed to using digital devices and desire tailored content. How people consume media is greatly influenced by demographic parameters, including age, gender, income, and education. In contrast to older age groups, younger consumers spend more time on digital media, especially VOD services (Rideout, V. J., Foehr, U. G., & Roberts, 2010). Media tastes are also influenced by gender; women tend to prefer drama and reality TV shows, while males tend to consume more sports and action genres (Oliver, 2000). Original material has a big influence on VOD platforms. For example, Netflix's 'Orange Is the New Black' (OITNB), which features unique and diverse programming that defies conventional television norms, has had a significant social and cultural influence. Similarly, Disney+'s 'WandaVision' blends superhero and situation comedy genres while delving into sensitive themes of grief, loss, and PTSD. This illustrates the subtle interplay between comfort TV and emotional fortitude. In Indonesia, as many as 52% of VOD users come from Gen Z and young Millennials aged 16 to 34 years. More specifically, 23% of users are aged 16 to 24 years, and 38% are heavy users who use VOD services more than 4 hours daily. In addition, the young Millennial group, aged 25 to 34 years, is the largest group of VOD users in Indonesia, with a percentage of 29%, according to the survey by Kantar and The Trade Desk (Taqiyya, 2023).

In addition to demographic factors, current research has demonstrated that income and educational attainment impact VOD consumption patterns. Richer people typically spend more money on premium VOD services and are among the first to watch new material releases. Viewing patterns and educational series, documentaries, and high-brow dramas that appeal to audiences with higher levels of engagement are all influenced by one's level of education (Johnson, S. D., & Brown, 2017). Further, the regional factor influences VOD preferences, with urban populations often displaying higher subscription rates and a wider range of content consumption than rural populations (Leung, L., & Wei, 2000). This gap between urban and rural areas highlights the digital divide in high-speed internet access and VOD service availability, affecting who can fully engage in digital streaming. The availability of high-speed internet is a critical issue for rural populations. Many rural areas have limited or no access to broadband internet, which is essential for streaming high-quality VOD content. Slow internet speeds or unreliable connections can lead to poor video quality, long buffering times, or a complete inability to access streaming services. These infrastructure challenges create a significant digital divide, where urban populations with access to high-speed internet can fully engage with modern entertainment, while rural populations are left behind (Straubhaar, J. D., Castro, D., Duarte, L. G., & Spence, 2019).

Beyond mere enjoyment, VOD programming has a cultural impact on society's views and conversations. The popularity of 'Stranger Things' on Netflix, for instance, spurred a revival of interest in the spooky genre and 1980s nostalgia, demonstrating how streaming services may resurrect and reimagine cultural motifs (Relidzyńska, 2021). Similarly, 'The Marvelous Mrs. Maisel' on Amazon Prime has received praise for depicting feminism and gender norms in the 1950s, proving that VOD can examine historical circumstances from a modern point of view (Foster, 2020). While the body of study on VOD audience behaviours and cultural influences is already substantial, more work is necessary to fully understand the changing dynamics due to changing cultural norms, technology improvements, and demographic issues. By analysing survey data and incorporating various viewpoints from the literature, this study seeks to add to this developing conversation by providing a comprehensive picture of how VOD continues to change media consumption and cultural narratives in the digital age.

The digital era's entertainment sector is defined by new technology and a culture ingrained in new routines, especially those followed by Generation Z. These elements led to the creation of apps like Netflix and TikTok. TikTok is a social media platform that quickly became popular and an essential tool for marketers. The app is unique because it is a creative and entertainment area where users can enjoy popular programs and films, including Netflix

material. Thus, more research will be done on how social media promotes enjoyment (Felício, L. P. & Peres, 2023; Miyazaki, M., Fujizawa, H., Nakagawa, T., Okada, S., & Nitta, 2015). Prior studies on the behaviour of VOD audiences have mostly concentrated on Western markets, however, there is a growing curiosity about how similar dynamics appear in culturally heterogeneous contexts like Indonesia. Like many other countries in Southeast Asia, Indonesia has seen a sharp increase in the use of VOD services in tandem with rising internet penetration and smartphone accessibility (Statista, 2024). Younger populations that are tech-savvy and appreciate the convenience of on-demand material are especially prone to this tendency (Winarko et al., 2020). Patterns of VOD consumption in Indonesia are also influenced by demographic considerations. For example, research indicates that Indonesian urban youth are early users of streaming platforms due to exposure to digital material and worldwide trends. On the other hand, due to differences in internet infrastructure and cultural preferences, rural areas can encounter distinct consumption habits (Facciani, M., Idris, I. and Weninger, 2023).

The patterns of gender in Indonesian media consumption also mirror larger social developments. Research indicates that male audiences in Indonesia frequently prefer action-packed and sports-related programming, matching global patterns, albeit generalisations should be made cautiously. On the other hand, dramas, romantic comedies, and reality TV that speak to family values and cultural narratives may appeal more to female viewers (IDN Times, 2024). Original content has a big influence on Indonesian VOD platforms, influencing social reflection and cultural dialogue. For instance, the popularity of regional productions such as *'Cek Toko Sebelah'* and *'Onde Mande!'* on Netflix Indonesia has demonstrated the increasing need for genuine Indonesian narratives that connect with regional viewers. In addition to being enjoyable, these shows provide Indonesian stories to a worldwide audience, promoting cross-cultural understanding and interaction.

Navigating Indonesia's heterogeneous language and cultural landscape still presents difficulties, nevertheless. Global VOD providers must make significant localisation efforts to reach rural populations and areas outside of cities. Examples of these efforts include providing subtitles and dubbing in Bahasa Indonesia. Furthermore, collaborations with regional distribution networks and content producers are essential to guaranteeing that VOD platforms offer a wide range of content that captures Indonesia's unique cultural diversity. Although much research on the behaviour of VOD viewers and its cultural effects has been done in Western settings, there is increasing awareness of the special dynamics that exist in Indonesia. Many Indonesian cultures, particularly in rural areas, are traditionally patriarchal, where men hold primary authority in family and community settings. Gender roles tend to emphasise male dominance in decision-making, leadership, and economic activities, while women are often expected to fulfil domestic roles and activities. In urban areas, gender roles have been shifting due to modernisation, globalisation, and the influence of Western ideals. Women are increasingly pursuing higher education and careers, and gender equality is becoming a more prominent issue. This research explores how VOD platforms can better promote healthy viewing habits. It also aims to contribute to the limited research on VOD behaviour in non-Western settings, focusing on Indonesia's evolving media consumption patterns. Further, this study tries to explore the behavioural differences based on gender while trying to understand the mental health correlations due to the impact of binge-watching.

METHODOLOGY

The survey responses of 422 people who frequently use internet services comprised the data set for this study. The questionnaire was anonymous and confidential, and no personal data has been requested for completion. Likewise, the application needed to record information on the origin of access; therefore, it was impossible to identify who filled it out. The answers will only be used for statistical calculations in a grouped manner. The number of responses exceeded the minimum number of 385 samples required by using the Cochran formula for the unlimited Indonesian population reached by VOD services. It was calculated based on the researchers' assumption of 95% confidence with at least $\pm 5\%$ precision and a 95% confidence level that gives a Z-value of 1.96, per the normal tables. The survey inquired about demographics (gender, age) and several facets of media consumption habits, like using media during work or study hours, interfering with sleep because of media use, and favouring social media platforms.

A standardised questionnaire developed based on the scale of risk of addiction to social networks and the internet for adolescents (Hernandez, M. P., Matthew, C. M., & Landazabal, 2018) by using a Likert scale of 1 to 4 was utilised to collect survey data online through Google Forms. Google Forms is easily accessible via any device with internet access, including smartphones, tablets, and computers. This allows researchers to reach a broad and diverse VOD audience, including respondents from rural or hard-to-reach areas. It was firstly distributed through various study program students and academics from the university in North Jakarta. Based on recommendations from their networks, the questionnaires were also distributed to other universities and institutions.

In addition to answering questions about their internet usage patterns, respondents were asked about their demographic information. After that, the data was analysed and cleared to make sure it was accurate and comprehensive using SPSS IBM software. Descriptive statistics were also used to evaluate the data and provide an overview of the behavioural patterns and demographic breakdown. Further, inferential statistics were used to make inferences or generalisations about a population based on a sample. The independent samples t-test specifically allows researchers to determine whether there was a statistically significant difference between the means of two independent groups based on demographic variables, primarily male and female VOD viewers. Pearson correlation was also used to measure the strength and direction of a linear relationship between two variables in a sample, it is also used to infer whether this relationship exists in the larger population from which the sample was drawn.

RESULTS AND DISCUSSION

There were 422 respondents in the survey, and the gender distribution was balanced at 64.5% female and 35.5% male. The age distribution of the participants was 17-55 years old, with a mean age of 20.6 years. This age range encompasses teenagers, young adults, and middle-aged individuals, offering valuable insights into how VOD media consumption patterns evolve with age, responsibilities, and lifestyle. While younger users may be early adopters, older age groups may gradually shift from traditional TV to streaming platforms and become late adopters. The age group of 17 to 24 comprised 92% of the respondents, 25-34 or 4% of the respondents, and 35-55 or 4% of the respondents. In the analysis, age inequalities were also clearly visible. 76% of the respondents reported having a higher frequency of internet-based media usage during work/study hours, and 53% reported having sleep disruption. In addition, younger respondents were more likely to seek sexuality-related information and access sexuality-related content, among other behaviours. According to the survey results, many participants utilise digital media at work or studying. 76% of respondents said they used media regularly during these times, 23% said they used it occasionally, and only 1% said they never used it when they were working or studying. Younger respondents showed a stronger tendency in this regard, with the 17-24 age group reporting the highest frequency of usage during work/study hours. Uses and Gratification Theory (UGT) posits that individuals actively choose and use media to satisfy specific needs or desires rather than being passively influenced by media. It focuses on the purposes and motivations behind media consumption. Many respondents, especially the younger audience (17-24 years old), engage in VOD services during work/study hours, likely using media as a form of entertainment and escape from academic or work pressures. Binge-watching behaviour, as highlighted in the results, also points to media consumption, which the desire for escape, relaxation, and immediate gratification might drive.

Health Impact

VOD platforms' original content has a significant cultural as well as health impact. Netflix has exerted a significant influence in presenting a variety of non-traditional and diverse storylines that defy conventional television conventions. Disney+ employs a similar approach, fusing parts of superhero and situation comedy genres to explore sensitive subjects like bereavement, loss, and post-traumatic stress disorder (PTSD). This series raises issues around excessive screen time and escapism, but it also serves as an example of how comfort TV may be used as an emotional coping strategy. The study's findings align with earlier studies on media consumption habits. The high media consumption rate among younger audiences, for example, is consistent with research by Rideout, V. J., Foehr, U. G., & Roberts (2010). Similarly, research by Oliver (2000),

which suggested that men and women have different media tastes and behaviours, is supported by the gender disparities in this study.

The study's conclusions offer insightful information about the similar behavioural traits of audiences for VOD services. The widespread influence of VOD services on everyday routines is seen in the high frequency of media consumption during work/study hours and sleep disruption. The observed disparities in media-consuming behaviour between genders and ages highlight how crucial it is to consider demographic aspects when examining audience behaviours. Another important discovery was that media use interfered with sleep. About half of those surveyed said that late-night media usage, such as watching series, frequently interfered with their sleep, while 33% said it happened occasionally and 14% said it did not. Looking deeper, half of the respondents who are heavily consumed by social media said that they lose their sleep time due to social media and binge-watching behaviour. There were gender disparities in the proportion of respondents who reported sleep disruption: more female respondents (69%) than male respondents.

Content Preferences

According to Nielsen (2021), local content on VOD platforms is strongly preferred by Indonesian audiences. This includes motion pictures, comedies, dramas (*sinetron*), and other entertainment mediums that are in tune with the language and cultural values of the area. International content is in strong demand on VOD services, even as local content continues to enjoy immense popularity. The most popular TV shows among Indonesian audiences are Western TV shows, Hollywood films, and Korean dramas. Although there is a global trend toward more inclusive media portrayals of adult content (Subandi, Z. E., & Sadono, 2018), VOD services in Indonesia are governed by laws that prioritise conservatism. Thus, in contrast to more free markets, the availability of explicit sexual content on digital platforms in Indonesia is still restricted and heavily regulated.

Because they use smartphones more frequently and are more digitally literate, young adults and millennials in Indonesia tend to be the biggest fans of VOD services. Users of an older generation are more likely to watch and consume a wider range of content, including foreign films and television series. Even if they are using digital services more frequently, they can favour local content and place a premium on VOD systems' usability and price. Single people might watch a wider variety of content and have more flexible viewing patterns (e.g., binge-watching). Platforms with several user profiles and kid-friendly material could be preferred by families. The survey also looked at how respondents behaved when looking for the types of content and information. For example, 53% of participants stated that they looked for information about sexuality (adult content) regularly, 33% said they looked for it occasionally, and 14% said they never looked for it. The way that VOD platforms are designed, including their user interfaces, recommendation systems, and content classification, has a big impact on how people behave and what kinds of information or content they look for when using digital devices.

The study shows that 53% of respondents regularly seek sexual content and other specific types of information. According to UGT, this reflects a cognitive need, where viewers use VOD services to fulfil their desire for information and education, even in sensitive areas such as sexuality. The research indicates significant media usage tied to social media and recommendations, which may suggest that respondents engage in media to connect with others or stay updated on trending VOD content. This supports the social integrative aspect of UGT, where individuals consume media to maintain social connections or align with group norms.

Behavioural Patterns

Users frequently use exploratory behaviour, motivated by recommendations, trends, and personal interests, to find new information. This behaviour influences their selection of content to watch and the duration of their engagement. Similar to the previous results on sexual information-seeking behaviour, according to the study, 53% of participants said they accessed sexual content regularly, 33% said they did so infrequently, and 14% said they did not. There were apparent disparities in age and gender, with younger male respondents (59%) more likely to participate in these activities. The investigation turned up several noteworthy gender disparities in media consumption patterns. For example, compared to male respondents, female respondents were more likely to report regular sleep disturbance from media usage (68% vs.

32%). Surprisingly, compared to female respondents, male respondents did not have significant behavioural differences as both genders were likely to look up information on sexuality and access to adult content, as shown in the behavioural difference test based on gender in Figure 1, whereby the significant values are greater than 0.05, which are 0.191 and 0.178 respectively.

Table 1. The differences test between gender and adult content behaviour

Gender	Number	Mean	t-Test of Equality of Means Significance	Mean Difference
Male	272	2.62	0.191	0.124
Female	150	2.49	0.179	0.124
Total	422			

Source: Data Processing by Author (2024)

Another test was conducted to see whether there is a strong correlation between the lost hours of sleep due to the respondents connecting to social networks, including watching series (RS21), and the behaviour of entering the erotic scene (RS16). The study found a strong and statistically significant correlation between them, as shown in the correlation test in Figure 2. The result reported a value of 1.000, which means that the two variables have a strong correlation. Further, the significance value of 0.000 between them reported a significant correlation.

Table 2. The Correlation between sleep-watching series and sexuality behaviour

Items	Results
Pearson Correlation	1.000**
Significance (2-tailed)	.000
Total Number	422

** . Correlation is significant at the 0.01 level (2-tailed)

Source: Data Processing by Author (2024)

Social Impact

The availability and vast content libraries of VOD services have made binge-watching increasingly common in today's media landscape. Although it gives viewers unparalleled control over their viewing experience, this practice raises serious questions and may have unfavourable effects. First, binge-watching has been connected to negative consequences for one's physical health. Long-term inactivity contributes to a sedentary lifestyle that can result in weight gain and related health concerns like obesity and cardiovascular disease. It is also frequently paired with snacking or skipping meals (Biddle, S. J. H., Pearson, N., Ross, G. M., Braithwaite, R., & Stratton, 2017). Additionally, it has been shown that extended screen usage is associated with poor sleep quality and circadian rhythm disruptions because the blue light generated by screens can interfere with the production of melatonin, which in turn affects sleep patterns and general well-being (Hale, L., & Guan, 2015).

Second, binge-watching could have detrimental effects on one's mental health. Binge-watching's immersive quality, in which fans lose themselves for hours on end in one episode after another, can cause guilt, reduce productivity, and cause social isolation (Exelmans, L., & Van den Bulck, 2017). Additionally, this activity may make anxiety and depressive symptoms worse, especially when binge-watching is used as a coping method to avoid dealing with challenges in real life (Walton-Pattison, E., Dombrowski, S. U., & Pousseau, 2016). VOD platforms' quick pleasure can lead to a vicious cycle of reliance where people use binge-watching as an escape instead of using more constructive coping mechanisms. Thirdly, binge-watching has an impact on social and cultural standards. Some claim that binge-watching promotes an impatient and instant-gratification culture in which people demand full seasons of shows to be available right away rather than waiting for new episodes to air every week (Spangler, 2022). Due to the demand for content makers to release complete seasons at once to satisfy binge-watchers, storytelling forms and pacing may change because of this shift in viewer behaviour.

Bandura's Social Learning Theory emphasises that individuals learn behaviours through observation, imitation, and modelling, especially in social contexts. VOD media can play a significant role as a source of observational learning. The study highlights that VOD platforms present non-traditional and diverse storylines, which can introduce viewers to new social norms and behaviours, such as the portrayal of sensitive topics like mental health (e.g., PTSD). This VOD content, consumed by many respondents, may influence their perceptions and behaviours; as

Bandura suggests, media serves as a critical model for social learning. According to the study, media consumption, particularly binge-watching, correlates with sleep disruption and physical health issues such as a sedentary lifestyle. From Bandura's perspective, VOD viewers may imitate unhealthy behaviours seen in media or develop habitual patterns of consumption that can lead to real-life consequences. This is particularly evident in the research's findings that binge-watching can negatively impact sleep and mental health. The fact that younger male respondents are more likely to seek sexuality-related content suggests that they may be modelling behaviours they have observed in VOD media. Social Learning Theory posits that exposure to such VOD content can lead to the adoption of related behaviours, particularly in young adults who are in the process of developing their identities and social behaviours.

CONCLUSION

Findings revealed a balanced gender distribution among survey respondents, with insights into age-related VOD media consumption patterns. Younger users were identified as early adopters of VOD services, with a tendency to use media during work/study hours for entertainment and escapism. Original content on VOD platforms was found to have a cultural impact and influence on audience behaviours. Preferences for local and international content varied among different age groups in Indonesia. Behavioural patterns such as seeking sexual content were more prevalent among younger male respondents. The study also identified correlations between media consumption, sleep disruption, and health issues. Bandura's Social Learning Theory was highlighted in explaining how VOD content can influence viewer behaviours and perceptions. Binge-watching habits were linked to adverse health and mental health effects, emphasising the importance of understanding the impact of media consumption on individuals.

This study does, however, have certain limitations. Dependence on self-reported data may result in social desirability biases or erroneous memories of media consumption patterns. Furthermore, even though the survey sample was diverse, it might only accurately reflect some Indonesians, especially in rural areas where access to digital services varies. Future studies should include a larger range of demographics and use longitudinal techniques to monitor how media consumption habits evolve. Notwithstanding these drawbacks, the study provides important guidance for VOD providers looking to improve user experiences and encourage better watching habits, as well as a basis for a more nuanced understanding of VOD consumption in Indonesia.

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