A Systematic Review on Factors Influencing Watching Movies Online among Youth

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Abstract
With the advancement of Internet technology, streaming media platforms act as an increasingly important role in providing online services to film audiences. There are many relevant studies on audiences' preferences between cinema and online platforms, but very little research focus on youth. The limited number of systematic review articles on online movie viewing among youth allows this article to analyze the existing literature systematically. This study was guided by the PRISMA statement and based on the systematic review on Scopus and ScienceDirect, this study selects a total of 23 related articles, which were resulted in five main themes, namely content, technology, social, environment, and emotional participation. Future studies are suggested to concentrate on the interview method or mixed method and try to involve experts for synergistic validation when identifying topics in this study.
Keywords: Systematic Review, Watch Movies Online, Youth.

Introduction
The rise of the online movie industry is a global phenomenon. People had to go to some specific places to enjoy their entertainment life in the past, just like a tourist. Digitalization has changed this way Wen et al (2020), and audiences do not need to go to fixed cinemas and film festivals during a specific period, instead, they can watch their favorite movies at home. With the improvement of internet services, technological innovations, mobile devices and OTTs, audiences can directly access the internet (Gupta& Singharia, 2021). Viewers can watch movies on various platforms, stream movies from different content providers to large home TVs or mobile phones and download video content to their PCs. This situation always happens, especially among the youth cohorts who progressively subscribe to video streaming services Panda & Pandey (2017), and the decline in teens going to the theater to watch a movie happened (Twenge et al., 2019).

There are many studies on the competition between streaming media and physical theaters for audiences. Some studies believe that movies played by streaming media are not real movies Mulia & Shihab (2020); Fröber & Thomaschke (2021); Praveen (2022), while other studies believe that online movies will be the future trend Burroughs (2019); Gaustad (2019); Özgün & Treske (2021); Gaonkar et al (2022), the key lies in the audience. There are many related studies on audience viewing habits, and previous studies have shown that the popularity of OTT platforms has changed people's watching habits Mulla (2022), and that features such as convenience, preference, flexibility, and cost-effectiveness offered by OTT services may lead to cord-cutting (Bhullar & Chaudhary, 2020; Massad, 2018; Park, 2019). However, there are very few systematic literature reviews in this area, especially studies with adolescent populations, resulting in a lack of detailed information on the databases searched, articles excluded, and a review of the search terms used for the topic. The main research question for this study is: what are the factors that influence youth to watch movies online? The focus of this research is the factors that drive youth audiences to go online, rather than the hard sciences related to online viewing or streaming technology. This study focuses on young people because they are the most likely to adapt to the changes brought about by technological developments in recent years, as many of them have grown up in digitally rich home and school environments (Palfrey & Gasser, 2008). Youth are the main consumers of movie watching in the future. Therefore, studying the factors that affect teenagers watching movies online can help understand the reasons why youth turn to watching movies online, which is conducive to further exploring their movie-watching consumption psychology and tendencies in the future. It is hoped that this research can be helpful to the innovation of the cinema and streaming media industry in the future, and on the other hand, make up for the research gap in this field on youth. The primary objective of this study is to analyze the past literature systematically, devoting on the factors that influence adolescents to watch movies online, to fill the gap in this field. This article mainly has four sections. The first section is introduction part, which will clarify the background, objective, and significance for this study. The second section is methodology, which references the PRISMA statement. Then is data abstraction and analysis, which will provide the findings and summary the literature to locate, select, and assess pertinent research. The final section is discussion and recommendations for future studies.

Methodology
This section's primary goal is to use a methodical approach to gather articles about factors influencing youth to watch movies online.

PRISMA
PRISMA is a tool that directs the evaluation of publications for this study, which is a collection of guidelines for the systematic review process, as well as data abstraction and analysis, that run the systematic review process. Since PRISMA was designed to assist authors with proper reporting of various knowledge synthesis approaches and to guarantee that all aspects of this type of research are truthfully and transparently reported Sarkis-Onofre et al (2021) it was chosen to function as the study's guide. The recommendations of PRISMA have been widely embraced in a variety of fields, including social sciences, education, computer science, and health and medical fields (Page et al., 2021). PRISMA also produces reporting that is clearer and more concise than other reporting guidelines (Ferdinansyah & Purwandari, 2021). This study utilizes the provisions of the PRISMA reporting guidelines to conduct a thorough

investigation into the elements that motivate young people to watch movies online. The information from the articles will then be coded for management evaluation after a thorough search.

Search Strategy
Data collection intends to pinpoint empirical studies, including quantitative, qualitative, and mixed methods, which were published in peer-reviewed journals and industry reports between 2010 and 2023. The researchers recognized online viewing as a major variable or subject area for a paper that was included in this study. ScienceDirect and Scopus databases are selected in this study's literature search. The Boolean operators "OR" and "AND" are used with the terms "youth," "movies," and "online" to narrow the search. The researchers also looked up additional material that was unavailable in the database search in the reference lists of all publications they had retrieved. Finally, the study solely considers English-language articles.

Resources
This study searched Scopus and the ScienceDirect database. With more than 24,000 publications distributed by more than 5,000 publishers, the Scopus database is now the largest abstract and citation database in the world. And Scopus is more thorough and includes a larger range of subjects than other single abstract indexing databases. ScienceDirect is the top repository for academic literature that has undergone peer-reviewed, and it has over 15 million scientific publications.

Eligibility and Exclusion Criteria
The inclusion and exclusion criteria for the study's subjects, language, timeframe, and open access to literature were established. (Table 1).

Table 1
The Inclusion and Exclusion Criteria

Inclusion	Exclusion
Articles	Book reviews, book chapters, conference info/abstracts, others
Written in English	Written in other languages
Between 2013-2023	<2013 and >2023
Available as full text	Not available as full text
Social science subject; Arts and Humanities	Other subject areas

Systematic Review Process
The article review procedure for the Scopus database took place on July 21, 2023, at 00.20, and the review process for the Science Direct database took place at 16.30 on the same day. The initial phase in studying the systematic review process is determining the search terms

that will be used. Phrases related to online watching (as indicated in Table 2) were created utilizing the thesaurus and earlier research.

Table 2
The search string

Databases	Keywords used
Scopus	(film* OR movie* OR cinema* OR theater*) AND (online* OR streaming* OR web* OR "digital media" OR "new media" OR mobile* OR "OTT" OR "Over-the-Top") AND (youth* OR teen* OR adolescent* OR Immature* OR young*)
ScienceDirect	(film* OR movie* OR cinema* OR theater*) AND (online* OR streaming* OR web* OR "digital media" OR "new media" OR mobile* OR "OTT" OR "Over-the-Top") AND (youth* OR teen* OR adolescent* OR Immature* OR young*)

Article Avilable after Systematic Review Process
After utilizing the search term, Scopus (1316) and Science Direct (3150) both proposed 4466 papers to be included in this study. The systematic review method resulted in the selection of only 23 papers. Other articles were excluded from this analysis for the following reasons: 208 of them were rejected as ineligible by automation techniques; 4004 of them lacked the study's subjects, language, timeframe, open access, and type of literature required by this study. This study only focuses on articles that use the English language. Published articles need to be available as full text between 2010 and 2023, and the article needs to be in the Social science subject or Arts and Humanities subject. Another 191 articles were removed from consideration because they couldn't be obtained from the database or after reading the article's specifics, the researchers discovered that they were not related this topic.
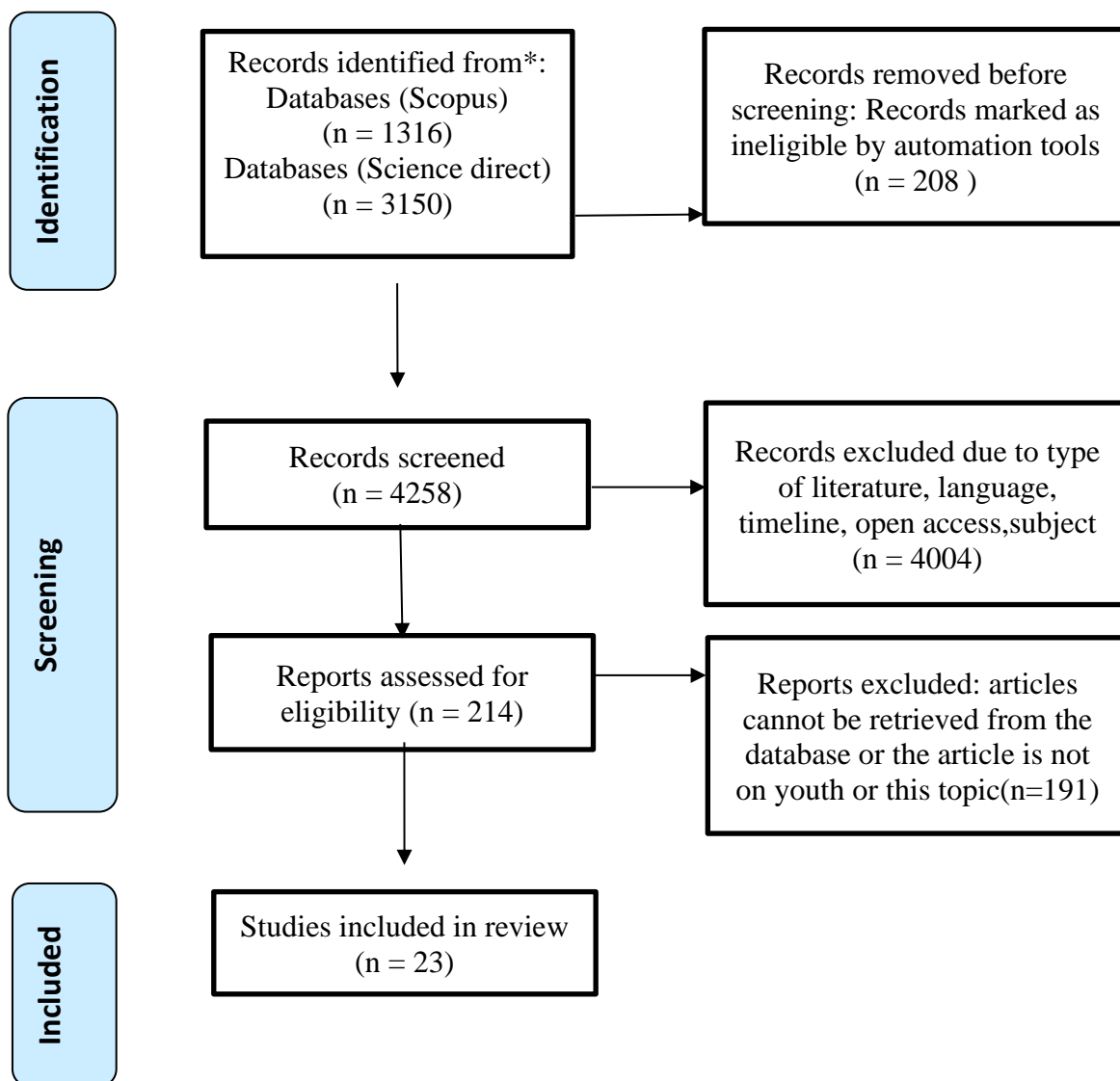
Figure 1: The flow diagram of the study

Data Abstraction and Analysis
Only 23 publications were chosen after the systematic review process, and then these articles were evaluated and analyzed utilizing formulated questions for this study. The abstract is studied before the complete article to make the analysis process go more smoothly and consider the right themes and categories. For this study, coding categories based on the themes from the chosen article were created, and the themes were determined using typology.

Result
This article manages to find five themes related to the topic from 23 articles that have been selected: content, technology, social, environment and emotional participation. The results offer a synthetic analysis of the factors effecting online watching among youth.

There are different methods used by each article to determine the factors that influence online film watching among youth. The finding shows that 23 articles that were selected, 10

articles use quantitative approach while 13 articles access to qualitative approach, and no articles use a mixed method approach. Only one article published in 2010, 2014, 2016 and 2019. In 2011, 2012 and 2017, there were two articles published in each year. And four were published in 2015 and 2023, and five were pushed in 2021.

Table 4
The Finding

AUTHORS	STUDY DESIGN	CONTENT	TECHNOLOGY	SOCIAL	ENVIRONMRNT	EMOTIONAL PARTICIPATION
Krauß & Stock(2021)	QL	√				
Driscoll& Grealy (2019)	QL				√	
Dezuanni & Goldsmith (2015)	QL				√	
Sundet (2021)	QL	√				
Andrade et al (2015)	QL				√	
Duarte-Hueros et al (2016)	QN				√	
Eguzkitza-Mestraitua et al (2023)	QL	√				
Lemola et al(2015)	QN					√
Kortesoja et al (2023)	QN					√
Sundet & Lüders(2023)	QL	√			√	
Rowsell et al (2017)	QL		√			
Bleakley et al (2017)	QN	√				
Simon et al (2015)	QL		√		√	
Lubis & Primasari (2012)	QL				√	
Nordin et al (2010)	QN				√	
Bakar & Bidin (2014)	QN		√			
Kim & Sintas(2021)	QN			√		√
Dwivedi et al (2021)	QL		√		√	
Camacho et al (2012)	QN			√		√
Waite (2021)	QL		√			
Tomczyk & Lizde (2023)	QN		√			
Saljooghi	QL		√		√	

(2011)						
Ünal et al (2011)	QN		√			

Potential Factors Influencing Online Film Watching
This section summaries five potential factors influencing online film watching: environment, technology, content, social and emotional participation.

a. Environment
Ten out of the 23 papers were concerned with the environment that affect young people's online movie viewing. The environment in this study generally refers to the growth environment of adolescents, including cultural environment, living environment and media environment.

The first is the cultural environment. Saljooghi (2011) discusses the cultural aspects of information systems, an information- and media-saturated, time- and space-independent environment closely derived from everyday life. Contemporary culture is constructed as signs and symbols, images and sounds travel through cable, satellite and virtual worlds. The article by Lubis & Primasari (2012) described screens that can be seen everywhere in urban spaces, which are a medium that participates in the formation of urban spaces. Urban screen culture is silently affecting people's lives and forming part of the cognitive culture of youth.

Young people's media behavior and media habits are influenced by their living environment such as family and school. The article by Nordin et al (2010) shows the school environment of youth, and new media devices have been integrated into the school life of adolescents. Dezuanni & Goldsmith (2015) mentioned that parents and educators rethink and accept new media, media education and movies, and the acceptance of adolescents' media behavior by people in the adolescent's living environment will also affect adolescents' attitudes. According to Andrade et al (2015), entertainment-educational approaches for young audiences are widely accepted and have been employed in a variety of worldwide settings, including those with various degrees of development, access to technology, and with diverse audiences.

The media and platforms that today's youth—those born after the year 2000—take for granted are sometimes seen as providing unprecedented competition for national and conventional media players, even if each prospective generation has been born into a different media ecosystem. Global streaming services like YouTube, Netflix, and Amazon have risen to prominence in a variety of industries. In many countries, youth utilize these services frequently because they see them as natural places to go for entertainment (Sundet & Lüders, 2023). At the same time, the film industry is also actively carrying out digital transformation to meet the audience's online trend (Simon et al., 2015). Dwivedi et al (2021) mentioned that technological innovations have changed the media environment, and the increasing use of digital marketing and social media has had a positive impact on users' attitudes for online platforms. Duarte-Hueros et al (2016) conducted research from the perspective of media literacy and online piracy downloads, which found that young people pay little attention to ethical and legal issues related to downloading through the Internet, and their education and training on these issues are low. So when given a choice between paid theaters and free pirated sources, they might choose the latter. The research of Driscoll & Grealy (2019)

mentioned the environment of the film industry. Although age-based film classification and film censorship are controversial, they guarantee the safety of young people in terms of film content to a certain extent.

b. Technology
Eight of 23 articles mention technology is the factors that influence online film watching among youth. Physical theaters have always been selling movies with a strong visual appeal and a realistic sense of presence, and the realization of these viewing effects is inseparable from projection technologies such as big screens, surround sound, and 3D. However, most online movie viewing platforms just lack the support of venues and equipment, which will to a certain extent cause audiences to lose the immersive experience and focused atmosphere when watching movies. Compared with cinemas, the viewing experience that audiences can get will inevitably decline. However, online watching can get rid of the limitation of offline space, use the Internet to set up a global business network, and provide instant content streaming to various devices (Simon et al., 2015). With convenience, immediacy, and autonomy, it also caters to the younger generation's independent, screen-melting, interactive, fragmented, and sensory viewing habits.

With the innovation and upgrading of technology, mobile phones and home theaters are popular in people's lives, which affects people's consumption behavior, and people can watch movies anytime and anywhere. Bakar (2014) emphasized the role of mobile phone, which is not just a medium, but a basic part of young people's lives, and they rely more on the technological convenience brought by mobile phones. Young people's connection to movies through mobile phones has become a global phenomenon. Dwivedi et al (2021); Ünal et al (2011) believe that technology directly affects people's consumption habits, and consumption behavior prompts media companies to adjust strategies to meet user needs. For example, video streaming sites identify youth groups based on user profiles and user preferences and make personalized recommendations for them.

Technology breaks down and enables people to obtain information beyond location, distance, and time (Saljooghi, 2011). Tomczyk & Lizde (2023) mentioned that the online trend is also the impact of COVID. During the COVID period, technology broke through geographical isolation, which made youth spend more time on mobile phone screens, and all types of entertainment activities turned to online. On the other hand, Waite (2021) focuses on how non-urban groups of young people cope with differences in the context of social change. Digital technology is often seen as an enabling tool, especially for young people affected by geographical isolation and facing social, cultural, and economic changes. They may face the problem that there are no movie theaters in the area, or the economic conditions cannot afford entertainment life. In this case, online is their necessary choice. However, another article refers to "normalized class-privileged lives", where young people do not have access to the Internet, screens, technology, or screens. They may live in poverty and do not have the equal technological capabilities like their wealthier peers, and do not have opportunities to access or own technology (such as mobile phones) itself (Rowsell et al., 2017).

c. Content
Five out of the 23 articles were specifically concerned with the content that affect young people's online movie watching. A significant change in audio-visual consumption patterns

away from traditional channels toward new platforms has been caused by the increase of offers through websites in recent years, which is notably observable among young people. Youth and tween viewers are a 'desperately sought audience' (Krauß & Stock, 2021). With their online expansions, many well-known commercial and public service broadcasters have turned to teen audiences. They discuss teen online media habits and emphasize the textual focus in their transmedia online distribution. The streaming media platform is also like a movie library that incorporates as many movies as possible into its database, so that different users can find content that suits their own tastes on the streaming media platform, thereby expanding the user base, and there is also content for specific young people.

Krauß & Stock (2021) discusses how the youthification appears through online media in production strategies and narrative choices. The phrase "youthification" describes efforts made by professionals to engage and retain youth, whose media consumption is dominated by digital and international media platforms (Sundet, 2021; Sundet & Lüders, 2023). They believe the dominating topics and narrative conflicts will influence the youth's willingness to accept the content, and in this case, the producer pays more attention to transmedia storytelling/world-building. Once the content is attractive enough for youth, they will not care too much about the channels through which they watch it. Bleakley et al (2017) focused on black adolescents, and also argued that group identity in movie content will affect their movie-watching behavior and movie-watching choices.

Eguzkitza-Mestraitua et al (2023) studied how platforms capture the attention of young people from the perspective of online platforms, and the transmedia features of audiovisual narratives play a vital role in the process of finding young audiences. These narratives can be categorized as fictitious since they avoid the linearity of the plot and encourage audience participation, which leads to multiple emerge. It is important to draw attention to multiplatform (the distribution of content across various devices), cross-media, and transmedia narratives since they all share the necessity for multiple mediums to support one narrative.

d. Social

Two out of 23 articles focused on social regarding the factors that influence online film watching among youth. Social relations are the factors that drive users' willingness to use media, and one of the reasons why people consume online content is to participate in social interactions (Hsiao, 2016). Socializing for the "net generation" has shifted from the playground or schoolyard to social media platforms, which, in contrast to face-to-face interactions, allow users to continuously model, adapt, and grow their personalities or identities as well as to experiment with different characteristics (Goldman et al., 2008).

The advent of social TV is a recent development in the media entertainment ecosystem, described as "the growing set of technologies that enable synchronous social interaction between television viewers at a distance" (Ji & Raney, 2015). Typically, live conversations, online comments, tweets, and text messages are used for interaction during broadcasting. In a social TV environment, viewers can simultaneously watch and comment on TV programs to socialize in real-time. Camacho et al (2012) believe that young people can reconstruct their virtual identities through new social networking on the Internet. Even a barrage or a comment under a particular video is part of their virtual identity, which provides new social spaces, new forms of social life, and spaces for self-presentation.

e. Emotional Participation

There are four out of 23 articles focused on emotional participation regarding the factors that influence online film-watching among youth. The effectiveness of media products ultimately depends on engaging the audience, which is achieved through successive symbolic interactions between viewers and media characters that ultimately establish the foundation for a parasocial connection (Vorderer, 2003). This kind of participation does not only refer to physical participation but also emotional participation. The audience watches and comments on the movie at the same time and initiates a symbolic interaction when writing the characters, which is a one-way, one-sided, and non-reciprocal involvement with a media persona: dialogue with the media persona through comments or barrage. Youths viewed media characters as their friends and interacted with them in a warm and friendly way (Kim & Sintas, 2021). They provided substantial evidence of self-disclosure in their interactions with media characters, as well as in their viewing of related media content and research on their favorite characters from other sources. The audience empathized with the media characters, frequently expressed sympathy for their plight, and occasionally even expressed love interest in them.

Another kind of emotional participation can be summarized as the construction of self-identity and digital identity (Camacho et al., 2012). It is commonly known that people can pick who and how they want to be, and whom they want to impress in the virtual world without being restricted by the standards and behaviors that are deemed acceptable in their actual community. Therefore, by giving them the freedom to create themselves as they have always wanted to be, online identity for young people becomes a way for them to transcend the limitations, norms, and values of the society in which they live (Alvesson et al., 2008). Online movie-watching can create a personal profile that can show one's aesthetic taste through movie-watching footprints, movie reviews, and online communities such as Rotten Tomatoes or IMDB.

In addition, bad media usage habits also lead youth to focus online. Addiction and psychiatric issues are often discussed in research on adolescent media use. Adolescents have poor media use habits, such as nighttime media use, because, sleep patterns vary during adolescence, with bedtimes being set earlier in the evening. Research suggests that nighttime media use increases teenage phone addiction, sleep problems, and depression, which in turn leads them to stay in virtual worlds away from real-life face-to-face interactions, reduce outdoor activities, and this also includes less able to go to the cinema and spend more time on streaming (Camacho et al., 2012; Lemola et al., 2015; Kortesoja et al., 2023).

Discussion

The practice of watching movies on streaming services is gaining popularity, with many young people dedicating more of their time to these platforms (Wee, 2017). Concerns have arisen about the factors influencing young people's engagement in online movie watching. This study aims to conduct a comprehensive literature analysis, focusing on the variables affecting young people's online film-watching. This research holds significance as it will enhance scholars' understanding of the phenomenon of young people watching movies online. The insights derived from this study will help shape the future of the film and streaming media industries. A thorough search of the ScienceDirect and SCOPUS databases yielded 23 papers related to young people's online movie watching. This study's five primary themes demonstrate how young online movie watching is influenced by a variety of circumstances.

Environment, technology, content, social and emotional participation are the five main factors influencing youth against online film watching.

Adolescence is a transitional stage from childhood to adulthood. At this age, their preferences are no longer children's movies, but it seems that their aesthetics differ from adults, and there are no corresponding films for this group in cinemas. In this situation, the rich online resources provide adolescents with more choices. Streaming media not only offers a wide range of content and diverse features but also allows customization of content and storytelling skills according to the preferences of young people (Krauß & Stock, 2021; Sundet & Lüders, 2023). The convenience of technology is the fundamental reason that influences the audience (not just adolescents) to watch movies online (Dwivedi et al., 2021; Ünal et al., 2011). It is the convenience brought by technology that gives the audience the opportunity to choose to watch movies online (Waite, 2021). Furthermore, young people choose to watch movies online to socialize with peers or establish a digital identity (Camacho et al., 2012). Environmental influences refer to the media usage habits that young people develop due to their living environment, such as ubiquitous urban screens Lubis & Primasari (2012), indispensable smartphones Nordin et al (2010), media and market influences Dwivedi et al (2021), and these habits also lead young people to choose online methods. Due to the unstable psychological and mental state of adolescents, research on their media behavior is often accompanied by addiction, fatigue, and depression Lemola et al (2015); Kortesoja et al (2023), which may also lead adolescents to prefer the internet over cinemas. Most of these studies consider the reasons for adolescents choosing the internet as passive acceptance rather than active choice. Future research can further investigate the agency of adolescents to better understand this phenomenon.

Conclusion

This study aims to review the relevant literature on online movie viewing among youth, and to explore the factors affecting online movie viewing among youth. To sum up the previous explanations, there are five main factors that affect young people's choice of watching movies online: content, technology, social, environment, and emotional participation. This study hopes these findings can provide insights into youth media behavior for both cinemas and streaming media, and also hope this systematic review can bridge the gap in our understanding of youth online film-watching. Furthermore, this article also presents potential avenues for future research, based on the limitations of current studies, in an effort to inspire new research ideas.

Limitation and Future Study

There is still a lot that is unknown about the factors that affect young people's online movie watching, so certain study areas need to be focused on. This research is only aimed at teenagers, and the motivations of teenagers and adults to watch movies online are not the same, but no relevant comparative studies were found in the process of sorting out the article, and future research may be able to conduct comparative studies. In addition, although there are 16 qualitative studies, most of them are text analysis, discourse analysis, and interpretative phenomenological analysis researched by experts, and there are few studies directly targeting youth. Future research could use interviews to collect data directly from youth, or it can also use mix method as this study do not find research used a mix method approach related to this topic. Besides, there are very few studies that focus on young people's film-watching behavior, so some papers do not focus on the film-watching behavior

itself, but involve watching TV, using mobile phones and other media behaviors, and only mention movie-watching in the discussion. Future media research on young people can pay more attention to the field of film-watching. In addition, the development of the topics and sub-themes in this study is totally dependent on the researcher; subject-matter specialists were not consulted. Experts may be included in future research on this subject to verify the topics in the analysis section.

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