

Research Article

What makes people watch online TV clips? An empirical investigation of survey data and viewing logs

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ABSTRACT

With the decline in traditional television (TV) viewership, broadcasters are distributing TV clips online, i.e., brief, edited versions of full-length TV shows, as an alternative revenue source. Yet, there are challenges in gaining viewership of this new format, with a lack of understanding and research on what drives such viewing behavior. To fill this gap, this study draws on the theory of consumption values to develop a model explaining the decision factors that can predict online TV clip viewing behavior. We tested the model through a quantitative analysis of survey and archival (viewing logs) data from 398 viewers from a major provider of TV clips. The results indicate that, in addition to convenience and enjoyment, fandom and social viewing are unique factors predicting watching frequency and mediated by the continuance intention to watch online TV clips. Our study contributes to our understanding of the use of this new digital content format by integrating and extending concepts from the theory of consumption values. It also offers insights into how digital content providers can tap online TV clips as a revenue source.

1. Introduction

With the widespread adoption of streaming and mobile technologies, television (TV) viewing patterns are changing significantly. Many viewers are shifting from watching traditional (linear) TV in their homes to watching content online, including on mobile devices (Salehan, Kim, & Lee, 2018). This trend is reflected in the decreasing total viewing time of linear TV among younger audiences (MarketingChart, 2018), and the increased time spent watching online videos (Brandwatch, 2020). As a response to this shift and the corresponding decline in advertising revenues from linear TV (McKay, 2018), TV broadcasters are diversifying their ways of distributing TV content. The TV clip is a recent format that has gained interest among broadcasters. This format refers to *short-form highlights or promotional videos related to TV content* (Narasimhan, Horozov, Wodka, Wickramasuriya, & Vasudevan, 2009). For example, NBC has created YouTube channels for its TV shows (e.g., the Tonight Show¹) and provided related TV clips online. Further, online TV clips are a form of professionally generated content (PGC), as opposed to user-generated content (UGC) on channels. Even on YouTube, with institutionalization, the focus of the content is transformed from UGC to PGC (Kim, 2012).

For broadcasters, there are potential benefits from this format. Online TV clips can serve as a key source of advertising revenue, which could help to compensate for the decreased revenue from linear TV advertising. For instance, ad agency Smart Media Rep (SMR), in alliance with eight South Korean broadcasting companies, has created a content-based advertising model for online TV clips shown through online video services, such as Naver TV and Kakao TV. Smart Media Rep generated revenues of US\$88.3 million through online TV clip advertising in 2018 (SMR, 2020). Further, the advertising price for online TV clips, as a form of PGC, is around US\$15 cost per mille (CPM), which is about 50% higher than that of UGC on channels like YouTube (Yoon, Kim, & Kim, 2018). This is because advertisers do not want their advertising next to inappropriate UGC (Kim, 2012), such as excessive violence (Stuff, 2019) or sexual scenes.

On the other hand, TV clips generally provide higher quality content because TV content creators mostly comply with content regulations imposed by governments. The value of online TV clips is often significantly higher than that of UGC in the online video advertising market. It has also been found that online TV clip-based advertising, primarily through the mobile channel, increases brand awareness and consumers'

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E-mail addresses: scottyoon@kakao.com (S.-H. Yoon), kimhw@yonsei.ac.kr (H.-W. Kim), atreyi@comp.nus.edu.sg (A. Kankanhalli).¹ The Tonight Show Starring Jimmy Fallon. <https://www.youtube.com/user/latenight/about>.

purchase intention (Martins, Costa, Oliveira, Gonçalves, & Branco, 2019).

For viewers (i.e., service consumers of online TV clips), this digital format change affects the formation of the culture of digital customers through a change in how content is consumed. Dey, Yen, and Samuel, 2020, p. 2) argued that digital consumer culture refers to "the shared sets of consumption behavior that directly or indirectly emanate from people's interactions with digital technologies." Digital media and technology empower customers to interact and engage with content based on their preferences (Kizgin et al., 2020; Salehan et al., 2018). Likewise, online TV clips offer advantages because viewers no longer need to adhere to the schedule and content on traditional TV; instead, they can watch selected parts of the content wherever and whenever they want (Voorveld & Viswanathan, 2015). For example, a single TV program could be edited into multiple TV clips to show various highlights. Viewers can save time and enjoy only the program highlights through these clips. Another advantage is that online TV clips often offer other popular content related to TV shows, such as videos of interviews with actors and other forms of exclusive content. There is also the possibility to engage and interact in conversations with other viewers about the clip content and provide online feedback (Rodríguez-Ferrándiz, Tur-Viñes, & Contreras, 2016). Thus, online TV clips can provide benefits to both broadcasters and viewers.

Nevertheless, many TV broadcasters are struggling to leverage alternative approaches to monetize their content (Berger, Matt, Steinger, & Hess, 2015), such as through online TV clips. Globally, including in the US (Holloway & Otterson, 2018) and UK (Leszkiewicz, 2019), even the major broadcasters are challenged by the disruption caused by online content and videos. Thus, broadcasters need to understand how to tap into online TV clips as an alternative revenue source. Despite the potential of the online TV clip market, little research and understanding exists of why digital service consumers choose to watch TV clips online. Prior research in this area has mainly examined the predictors of watching linear TV (e.g., Weaver, 2003), IPTV (e.g., Jang & Noh, 2011), UGC through online video services, such as YouTube (e.g., Bondad-Brown, Rice, & Pearce, 2012), and the new trend of social media (e.g., Omar & Dequan, 2020).

In contrast to linear TV, people can choose and watch online TV clips on their mobile devices anytime, anywhere. Unlike UGC, online TV clips relate to their main TV shows and provide opportunities for fandom with the stars of such shows. Additionally, as mentioned earlier, online TV clips provide greater potential for advertising revenues than UGC (Section 2 provides a more detailed comparison of the different video media modes). Thus, missing from prior research is an understanding of individual service consumers' decisional factors that propel them to watch online TV clips. Moreover, some researchers have focused on digital customer culture in which people are considerably empowered by extracting value propositions and engagement (Dey et al., 2020; Dwivedi et al., 2021; Kizgin et al., 2020). Methodologically, previous studies typically used subjective survey measures for watching behavior (i.e., dependent variable) that were imprecise and required a high degree of recall by users. In contrast, our study uses objective data (i.e., log data) to measure watching behavior.

Motivated by the absence of prior understanding and the financial importance of the online TV clip market as described above, this study seeks to answer the research question: *What are the decisional factors that predict watching online TV clips?* In response, we developed a research model drawing on the theory of consumption values (Sheth, Newman, & Gross, 1991; Sweeney & Soutar, 2001) and a study context to identify the decisional factors that can predict online TV clip-viewing behavior (i.e., service consumption). An empirical test by collecting both subjective (survey) and objective data (viewing logs) from 398 viewers from a major provider of a TV clip service found good support for the model. The study thus contributes by proposing and testing a theoretical model to explain why people decide to watch online TV clips. Our findings also extend the literature related to the theory of consumption values and

digital content provision. Last, the study informs TV broadcasters (and possible partners of PGC service providers) on how to leverage online TV clips as an alternative source of revenue and viewership.

2. Conceptual background

We first describe the characteristics of online TV clips and compare them with other video media modes, such as linear TV, video on demand (VOD), and UGC. The comparison allows us to identify the differences among them and suggests why specific viewing motivations—social viewing and fandom—may be more important for online TV clips than for other video media alternatives. Subsequently, we review the related literature on video consumption to position our work. Last, we describe the theoretical lenses used in our study.

2.1. Characteristics of online TV clips

A TV clip is typically a short video of around 3.5 min extracted from a full TV show, with 5–10 clips produced per show (Cho & Lee, 2016). These clips can be viewed both on mobile devices and on personal computers (PCs). The broadcasters usually provide these clips for free to consumers but gain revenue through advertisements associated with the clips (Yoon et al., 2018). They also provide exclusive TV clips related to show content, such as interviews with the actors. Additionally, broadcasters may allow viewers to interact with each other and provide feedback on TV clips (Rodríguez-Ferrándiz et al., 2016). The content of such PGC is typically more regulated than UGC (Yoon et al., 2018). Representative examples of such online TV clip services include Youku-Episode and Naver TV-Broadcasting (Yoon et al., 2018). Table 1 summarizes these characteristics of online TV clips and compares them with linear TV, VOD, and UGC modes.

In terms of viewing motivations, a key difference between online TV clips and the other modes is that TV clips, in addition to the normal offline interactions, provide a greater potential for social viewing by facilitating online social interactions among viewers (Salehan, Kim, & Kim, 2017). Social viewing originally referred to a manner of consuming content together, integrated with social interactions (Voorveld & Viswanathan, 2015). Social interaction implies that viewers discuss, share information, and engage with other viewers of the content (Deep Prakash & Majumdar, 2021; Pagani & Mirabello, 2011). There could be social interactions in both online and, offline contexts. Such interactions among viewers contribute to developing interpersonal relationships (Lull, 1980) and can meet people's social needs to interact with others. This study defines social viewing as the *utility of viewers watching online TV clips, sharing information, or discussing them, engaging, and identifying with other viewers, both offline and online.*

Online TV clips can provide more opportunities for social interaction regarding the TV shows as compared to linear TV because they can be viewed anytime and anywhere, as opposed to limited locations for linear TV (e.g., home, bar). Online TV clips also offer more opportunities for social viewing than VOD. This is because, unlike TV clip services, VOD services such as Netflix typically do not provide features for online comments and interactions next to the content. Last, online TV clips typically allow more opportunities for interaction than UGC on social media because there is a shared experience with the original TV shows (Jenner, 2016). Notably, TV clips encourage viewers to experience social interaction and strengthen audience engagement through viewers' participation (Van Es, 2016). TV clips can thus boost offline social interactions, as TV content is often a source of offline conversations (Simons, 2015). Such content also serves as a means of promoting online social interactions (Krämer, Winter, Benninghoff, & Gallus, 2015), through activities such as sharing, liking, and commenting.

As another viewing motivation, online TV clips can strongly stimulate fandom for the original TV shows and their celebrities. Fandom refers to *enthusiastic devotion for objects of interest that makes fans invest a high level of participation and engagement toward their interest and become*

Table 1
Comparison between Various Video Media Modes.

	Linear TV	VOD (e.g., Verizon TV, Netflix)	UGC (e.g., social media)	Online TV Clip (PGC service provider)
Contents	TV/Movie	TV/Movie/ Own Program	Various	Based on TV
Main Device	TV Set	TV Set/PC/ Mobile	PC/Mobile	PC/Mobile
Average Length of Video	Disparate	Disparate	Disparate	~3.5 min (Cho & Lee, 2016)
Content Provider	Broadcaster/ Movie Producer	Broadcaster/ Movie Producer/ Streaming Provider	User	Broadcaster
Average Price	Free	Avg US\$38.5 for Pay Per View (Serafimov, 2017) /US \$9–16 per month for streaming (Johnson, 2019)	Free	Free
Business Model	TV Advert	Pay Per View/ Subscription	Video Advert	Video Advert (more value than UGC)
Regulation	High	High	Low (Glaser, 2019)	High (Hou, 2019)
Social viewing offline	Present	Present	Present to some extent	Present
Social viewing online (like, comment, share)	Absent	Absent	Present	Present with the shared experience of TV shows
Fandom	Present	Present	Present to some extent (influencers)	Present to a large extent (celebrities)

part of a community with other fans (Liu, Zhang, Susarla, & Padman, 2019; Seregina & Schouten, 2017). The object is typically a singer or band, sports team, politician, TV show, or entertainer (Ulusoy & Firat, 2018). Broadcasters often offer exclusive content, such as celebrity interviews, for stimulating fandom through TV clips. Further, as TV audition programs have become popular, many viewers try to root for their favorite contestants by watching their online TV clips repeatedly to increase the number of views (Kjus, 2009, Van Es, 2016). Because TV clips typically are shorter in length than the other modes, repeat viewings are more feasible for fans. Additionally, TV clip services allow online interactions among fans that can stimulate fandom (McNutt, 2018). Last, TV clips generally offer more objects for fandom (i.e., celebrities or TV shows) than UGC (Pearson, 2010). The unique characteristics of online TV clips discussed above are incorporated into our theoretical model.

2.2. Related literature on video media consumption

The advances in media and communication technologies have encouraged research concerning video media consumption. As shown in Table 2, research in this area has mainly addressed motives for watching linear TV (e.g., Weaver, 2003), IPTV (e.g., Jang & Noh, 2011) and UGC (e.g., Bondad-Brown et al., 2012), or YouTube in general (e.g., Haridakis & Hanson, 2009), with a few studies on the effects of digital content consumption on everyday lives and social relationships (e.g., Feiereisen, Rasolofoaarison, De Valck, & Schmitt, 2019). There are a few studies on VOD viewing (e.g., Van den Broeck, Pierson, & Lievens, 2008) that mainly discussed the reasons for watching VOD conceptually, such as

Table 2
Previous Research on Video Media Consumption.

Contents	Context	Reference	Dependent variable	Theory
Professionally Generated Content (PGC)	Linear TV	Rubin (1981)	Watching intention	Uses and gratification theory
		Weaver (2003)	Watching intention	–
		Van den Broeck et al. (2008)	Watching intention	–
	VOD service	Flayelle et al. (2019)	Watching intention	Uses and gratification theory
	IPTV	Jang and Noh (2011)	Repurchase intention	Technology acceptance model
	Online video service	Checchinato et al. (2015)	Daily number of views	–
User-Generated Content (UGC)	Streaming service	Hilvert-Bruce, Neill, Sjöblom, and Hamari (2018)	Live-stream Engagement	Uses and gratification theory
		Cha (2013)		Technology acceptance model
	Online video service	Haridakis and Hanson (2009)	Watching intention	Uses and gratification theory
		Bondad-Brown et al. (2012)		Uses and gratification theory
		Lagger et al. (2017)		–

convenience and on binge-watching behaviors (Flayelle et al., 2019) with the widespread practice of watching TV series, a form of VOD. Regarding digital content, a few studies (Cecchinato, Disegna, & Gazzola, 2015; Kruitbosch & Nack, 2008) examined PGC viewing behavior in the context of online video services to explore decision factors. In comparing PGC and UGC, Cecchinato et al. (2015) verified that viewers prefer PGC to UGC, especially in the sports category.

Regarding the consumption of linear TV services, previous research (Weaver, 2003) identified several antecedents of TV-watching intention based on uses and gratification theory (Katz, Blumler, & Gurevitch, 1973), such as entertainment, information, and companionship. As for the consumption of UGC, Bondad-Brown et al. (2012) reported similar predictors of UGC watching intention on YouTube. Haridakis and Hanson (2009) also used uses and gratification theory to identify entertainment, information, co-viewing, and social interaction as predictors of self-reported YouTube viewing. In another study that compared predictors of linear TV versus online (Internet-based) video watching (Cha, 2013), the technology acceptance model (Taylor & Todd, 1995) was used to identify the factors, such as relative advantage, perceived ease of use, compatibility, subjective norms, and perceived behavioral control that impact the intention to use the internet to watch videos. Recently, a few researchers have examined the usage motivation of a new type of social media services (e.g., IGTV on Instagram, TikTok), online live streaming, and vertical video-based services based on uses and gratification theory (Omar & Dequan, 2020).

In addition, several studies have explored various motivations for watching online videos without empirical validation (e.g., Lagger, Lux, & Marques, 2017). Thus, previous research lacks theoretically grounded and empirically tested models to use in pursuing an understanding of the decision making and behavior of watchers of online TV clips. Methodologically, prior research typically collected data about watching behavior (the dependent variable) through imprecise surveys that relied on a high degree of recall from viewers. This study addresses these issues by explaining the drivers for watching online TV clips through development of a theoretical model and quantitative testing that captures logs

of actual viewing behavior.

As we can see from Table 2, previous research on video media consumption has mainly applied the uses and gratification theory and the technology acceptance model. Heinonen (2011) claimed that many studies overly rely on the usage and gratification theory in examining video media consumption. Although it is meaningful to investigate the consumption of online TV clips by extending previous research on the uses and gratification theory, continued reliance on the same perspectives' risks imposing limits on the research of online TV clips. Furthermore, the uses and gratification theory has not been immune from criticisms such as ambiguity of the definition of the concept, insufficient internal consistency, and overemphasis on the gratification of audiences (Ruggiero, 2000). As another background theory, the technology acceptance model (Davis, 1989) focuses on the adoption of a new technology, not the consumption of digital services. The present study thus adopts the theory of consumption values (Sheth et al., 1991; Sweeney & Soutar, 2001) as a new theoretical foundation for its investigation of online TV clip consumption.

2.3. Theory of consumption values

The marketing and e-commerce literatures have considered consumption value (i.e., customer value²) as a significant predictor of service consumers' decision making and behavior (Sheth et al., 1991; Sweeney & Soutar, 2001). Consumption value is regarded as an interactive, engaging experience while using a service or product (Holbrook, 1999). Furthermore, advances in digital technologies empower customers to facilitate customer value through the creation of a digital customer culture (Dey et al., 2020; Dwivedi et al., 2021; Salehan et al., 2018). A digital customer obtains extra freedom to engage and extract value, which stimulates positive experiences (Dey et al., 2020). Hence, consumption value has been considered as a key decision-making mechanism in digital services or platforms, such as smartphones (Yeh, Wang, & Yieh, 2016), on-demand ride services (Lee, Lee, & Kim, 2019), and the sharing economy (Zhang, Gu, & Jahromi, 2019). Previous research has also applied the consumption value approach in examining the motivations for the use or purchase of digital content, such as digital items (Kim, Gupta, & Koh, 2011; Turel, Serenko, & Bontis, 2010), social services (Hsiao, Chang, & Tang, 2016; Kang, Tang, & Fiore, 2014), virtual worlds (Mäntymäki & Salo, 2015), and e-learning (Ray, Bala, & Dwivedi, 2020). The theory of consumption values thus explicitly addresses why people choose to use or not use a specific service.

As value maximizers, service consumers are thought to complete exchanges with service providers that provide maximal value (Zeithaml, 1988). Similarly, TV-clip viewers as service consumers would tend to maximize their value in the consumption of TV-clip services when making viewing choices. For this reason, we adopt the theory of consumption values (Sheth et al., 1991; Sweeney & Soutar, 2001) in examining the decision factors leading to the consumption of online TV clip service, i.e., watching online TV clips.

Appendix A summarizes previous research on consumption value, particularly in the context of digital content and digital platforms. However, most previous researchers examined behavioral intention (i.e., intention to use or purchase) regarding the consumption of digital content or services rather than the consumptive behavior itself (Hsiao et al., 2016; Kang et al., 2014; Lee et al., 2019). Furthermore, no research has examined all subtypes of consumption value. Accordingly, there is a need for a comprehensive framework, based on all subtypes of consumption value, to examine how people decide to watch online TV clips.

Sheth et al. (1991) identified five types of consumption values:

² Consumption value and customer value have been used interchangeably in the literature (Kim, 2012; Lee et al., 2019; Sheth et al., 1991; Sweeney & Soutar, 2001).

functional, conditional, epistemic, emotional, and social. We drew on these five types of consumptive values to identify the decisional factors that predict the watching of online TV clips. Functional value refers to the efficiency-related utility of a product or service (Sheth et al., 1991). People can save time and effort by watching online TV clips (of a few minutes) compared with watching entire programs on linear TV or VOD. Therefore, we propose *convenience of watching TV clips* as a functional value of viewing online TV clips.

Conditional value is the efficiency-related utility from a product or service when faced with a specific situation or set of circumstances (Sheth et al., 1991). The object of fandom (i.e., celebrities or TV shows) should be included in a TV clip as a condition of obtaining this value. When those celebrities appear in a TV clip, the clip may provide entertainment with the engagement for the celebrities to the viewers. By considering the specific research context, we propose *fandom in TV clips* as a conditional value that viewers obtain from online TV clips. Epistemic value is the usefulness-related value acquired from a product or service's capacity to satisfy a desire for information and knowledge (Sheth et al., 1991). Viewers can gain relevant information from online TV clips just as they can from traditional TV content (Weaver, 2003). Thus, we propose *informativeness of TV clips* as the epistemic value derived from watching TV video clips.

Emotional value refers to the perceived utility acquired from a product or service's capacity to arouse feelings or affective states (Sheth et al., 1991). Feelings of pleasure and entertainment are aroused by watching online TV clips. By considering the specific research context, we propose *enjoyment in watching TV clips* as the emotional value of watching online TV clips. Last, social value refers to the perceived utility acquired from a product or service in the form of association with one or more social groups (Sheth et al., 1991). Viewers can share TV clips and communicate online with others regarding the clips. They can also communicate with others regarding the clips in offline settings. Thus, we propose *social viewing of TV clips* as a second-order reflective construct with two dimensions, i.e., social viewing offline and social viewing online. *Social viewing of TV clips* can provide social value because it allows associations to form through such online and/or offline communication.

2.4. Research model and hypotheses

As discussed above, we propose five predictors of watching online TV clips, all derived from the theory of consumption values (Sheth et al., 1991) and the study context. These factors may lead to the decision (i.e., continuance intention to watch online TV clips) and then the target behavior (i.e., watching online TV clips). The dependent variable is assessed through an objective measure, i.e., frequency of watching TV clips in a given time period. Further, we have included six control variables (age, gender, preferred genre, main device, main viewing location, and prior experience of watching TV clips), because they may influence the behavior of online viewing of TV clips. Our research model is shown in Fig. 1.

As discussed earlier, functional value is identified as a type of consumption value according to the theory of consumption values (Sheth et al., 1991). We identified *convenience of watching TV clips* as a functional value in our research context. Adapting Berry, Seiders, and Grewal (2002)'s definition, we defined convenience of watching TV clips as *the perception of time and effort savings related to watching online TV clips*. TV clips are often edited to show the highlights of entire TV shows – hence viewers can save time and still obtain a summary of the show. Moreover, functional value has been frequently used in explaining the decision making in the use of digital services or content (Lee et al., 2019; Lin, Guo, Turel, & Liu, 2020; Mäntymäki & Salo, 2015). Accordingly, in order to maximize functional value (Sheth et al., 1991), viewers would have greater intention to watch online TV clips if they perceive higher convenience from doing so.

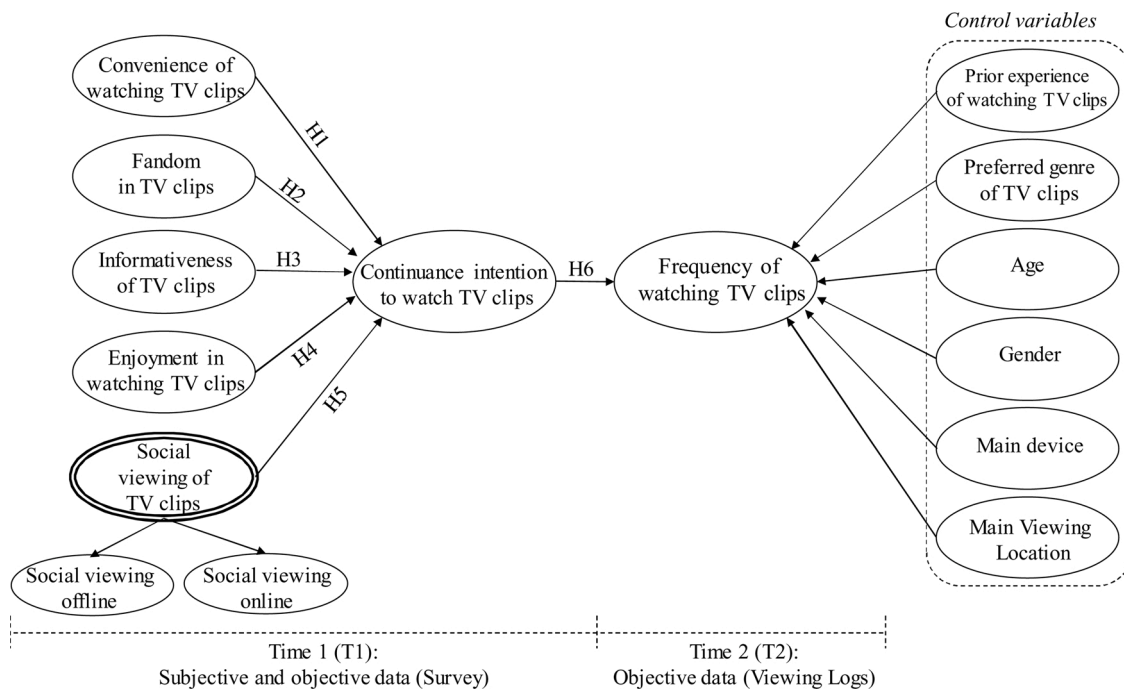


Fig. 1. Research Model.

Notes: (1) For all constructs, TV clips refers to online TV clips from the video service provider; (2) Social viewing of TV clips is modeled as a reflective second-order construct based on the two dimensions.

H1. Convenience of watching TV clips is positively related to the continuance intention to watch TV clips

We identified *fandom in TV clips* as a form of conditional value in our research context. When a TV clip includes those celebrities (i.e., object of fandom), the clip may provide entertainment to the viewers with fandom. When the object of fandom does not appear in a TV clip, however, the TV clip may not provide entertainment to the viewers related to the fandom. The appearance of celebrities (i.e., object of fandom) in the TV clips takes a role of condition. It is thus related to the conditional effects of anticipated situations and unexpected events on value perception (Sweeney & Soutar, 2001). As in prior research (Liu et al., 2019; Seregina & Schouten, 2017), we defined fandom in TV clips as *the level of engagement and enthusiasm for favorite celebrities or TV shows in online TV clips*. Although fans engage individually, fandom is a more potent form of engagement because of its collective nature (Obiegbu, Larsen, Ellis, & O'Reilly, 2019). Further, the fandom phenomenon tends to be more influential in the online environment (McNutt, 2018). Digital technology has had an empowering impact upon fandom by enabling fans to support their interests through extreme consumption (Pearson, 2010). This is especially true for members of audiences who watch certain digital content with fandom because they can have an extended viewing experience by engaging and interacting with the object(s) of their fandom (Liu et al., 2019). Compared with users' commitment and customers' loyalty in the areas of information systems (IS) and marketing respectively (Malhotra & Galletta, 2005; Oliver, 1999), fandom indicates more extreme consumerism and a level of adoration of the target objects. Thus, fandom can stimulate the intention to watch online TV clips in order to maximize conditional value (Sheth et al., 1991).

H2. Fandom in TV clips is positively related to the continuance intention to watch TV clips

We identified the *informativeness of TV clips* as a form of epistemic value in our research context. Viewers want to obtain relevant information, and this desire affects viewers' knowledge acquisition (Lee et al., 2019). They can obtain the information they need through watching TV clips, such as daily-life tips and up-to-date news. Thus,

because viewers can gain relevant information from online TV clips, we defined the informativeness of TV clips as *the perceived capability of TV clips to provide relevant information to viewers* (Lee & Lee, 1995). People would choose to watch more online TV clips if they perceived the clips as informative. Additionally, previous studies found that epistemic value positively affects users' decision making in digital circumstances (Ray et al., 2020; Zhang et al., 2019). Thus, a perception of informativeness should lead to an intention to watch online TV clips as a way to maximize epistemic value (Sheth et al., 1991).

H3. Informativeness of TV clips is positively related to the continuance intention to watch TV

We identified *enjoyment of watching TV clips* as an emotional value provided to the viewer because enjoyment evokes positive emotions. We defined the enjoyment of watching TV clips as *the extent to which people perceive fun and pleasure by watching TV clips* (Van der Heijden, 2004). TV clips can offer entertainment and enjoyment to viewers, such as the pleasure provided by clips of music shows or sports. Notably, in terms of digital content consumption, audiences want to experience pleasure anytime and anywhere (Dey et al., 2020). Further, emotional value has been considered as the essential value in the consumption of content in the context of digital environment (Lin et al., 2020) as well as traditional media (Bondad-Brown et al., 2012). Therefore, a perception of enjoyment should lead to the intention to watch online TV clips to maximize emotional value (Sheth et al., 1991).

H4. Enjoyment of watching TV clips is positively related to the continuance intention to watch TV clips

We identified *social viewing of TV clips* as a social value derived from watching online clips. We defined social viewing of TV clips as *the utility an individual derives from interacting and engaging with others both online and offline based on watching TV clips* (Lull, 1980). TV clips especially promote reciprocity between the online and offline states, which is explained by digital consumer culture (Dey et al., 2020; Kizgin et al., 2020). Online TV clips have attributes that especially promote social interaction both online and offline, since these clips are short, easy to

share, and have popular content derived from TV programs. We thus proposed social viewing of TV clips as a second-order reflective construct with two dimensions, that is, social viewing offline and social viewing online. Social viewing can allow people to develop and/or manage relationships with other viewers (Lull, 1980) and fulfill their social needs. Previous studies also identified that social value is the core value in digital services (Hsiao et al., 2016; Kang et al., 2014). A perception of social viewing should, therefore lead to the intention to watch online TV clips as a way to maximize social value (Sheth et al., 1991).

H5. Social viewing of TV clips is positively related to a continuance intention to watch TV clips

By adapting its definition from previous research (Dodds, Monroe, & Grewal, 1991), we defined continuance intention to watch online TV clips as *the extent to which an individual plans to watch online TV clips in the near future again*. According to the reasoned action perspective (Ajzen, 2002), people perform behaviors based on careful deliberation and assessment of the situation. This constitutes decision making to form their intention toward a target behavior. Behavioral intention indicates how much effort and commitment people are willing to devote to performing a behavior (Ajzen 1991). Thus, greater intention to watch online TV clips should lead to more (frequent) manifestations of the target behavior.

H6. Continuance intention to watch TV clips is positively related to the frequency of watching TV clips.

3. Method and results

To test our research model, we collected data both through survey and archival (viewer logs) sources from viewers of a video service provider, as described below.

3.1. Study context

For the research context, we chose S-Service (name altered for reasons of confidentiality). This video service provider cooperates with broadcasters in South Korea to provide high-quality online TV clips in keeping with the methods described earlier. We selected S-Service because it is successful in terms of page views and unique visitors, both of which are the main determinants of revenue generation for online TV-clip services. S-Service offers TV clips edited from TV shows as well as exclusive TV clips. S-Service has contracted with the SMR ad agency since December 2014 to supply TV clips that cover all genres, including soap operas, variety shows, music, sports, news, and current affairs. They also provide exclusive TV clips such as interviews, behind-the-scenes glimpses, and backstage videos made for online distribution. Once a TV show is being broadcast, the content company can edit TV clips and apply this editing to S-Service immediately. Overall, S-service has 10 broadcasters, 64 channels, and 3118 broadcast programs. S-service also has a total of 1,228,489 TV clips whose playback length is 55,992 h. As of December 2019, the number of users was around 23 million, and the total number of monthly views was 256 million (SMR, 2020). With its successful business model, S-Service can provide insights into best practices in this area, and thus serves as an appropriate context for our examination of the behavior of consumers of online TV clips.

3.2. Instrument development and data collection

We used survey items to measure the subjective constructs. In contrast, objective measures were used to assess the dependent variable (frequency of watching online TV clips) and one of the control variables (prior experience of watching online TV clips). We developed and validated the survey instrument following the guidelines used in previous research (MacKenzie, Podsakoff, & Podsakoff, 2011). We adapted

existing scales wherever possible. The model variables were adjusted to fit the context of online TV-clip³ services. To measure the *convenience of watching TV clips*, we adapted the scales from Torkzadeh and Dhillon (2002). Scales for *fandom in TV clips* were modified from Shim and Kim (2018). To assess the *informativeness of TV clips* and enjoyment in watching TV clips, we adapted the scales from Lee et al. (2019). The scales for *social viewing offline* and *social viewing online* were modified from Rubin (1981) and Khan (2017). Lastly, the scales for *continuance intention to watch TV clips* were adapted from Dodds et al. (1991).

Two IS researchers reviewed the survey instrument and checked its face validity (Zikmund, Carr, & Griffin, 2013). We then conducted a sorting exercise. The sorting results indicated that the inter-judge agreement scores averaged 0.84, and the average overall placement ratio of items within the targeted constructs was 0.92. The final survey items are shown in Appendix B. They were assessed on seven-point Likert scales (1 = strongly disagree; 7 = strongly agree).

As for the objective constructs, video-watching behavior has generally been measured in terms of the frequency of watching videos (Weaver, Yang, Zhai, & Pierce, 2011). Thus, we used *frequency of watching TV clips* (i.e., the number of online TV clips watched over the last month) as our dependent variable. We also measured *prior experience of watching TV clips* (i.e., the monthly average frequency of watching TV clips over the last three months) as a control variable. Three other control variables, *gender*, *age*, and *preferred genre* were collected through the survey. With five preferred genres, four category dummies were used as controls.

Our data collection comprised two waves at different points in time: (1) in the first wave (T1), we collected subjective and objective data for the independent and control variables, and (2) in the second wave (T2), we collected objective data for the dependent variable (i.e., frequency of watching online TV clips) one month later. For our data collection, we worked with a survey firm. The firm randomly selected panel members who have watched online TV clips at least once, each of whom was invited to participate in our online survey. At the start of the survey, we asked respondents to allow us to access their viewing history. If they opted out of providing such access, they were excluded from further data collection. A month later, we extracted the viewing history of each selected participant from their S-Service log data at time T2.

We obtained 398 complete responses (see Table 3). Descriptive statistics of our respondents show that most of them are in their 20 s (32.2%) or 30 s (32.7%) and are professionals (68.1%) or undergraduate/graduate students (16.6%). In terms of their experience in watching online TV clips, their log data indicated that they watched TV clips 9.84 times on average in the last three months. In terms of gender, 54.8% of our sample were males. Furthermore, we have collected the preferred genre, main device, and main viewing location of TV clips.

3.3. Data analysis and results

To validate our measurement model, we conducted an exploratory factor analysis (EFA) through principal component analysis with varimax rotation. For the subjective constructs with multiple items, we found seven factors with eigenvalues greater than 1.0. All item loadings on the intended factors exceeded 0.6, except for one item (i.e., SVN1). Because the item had a low loading (< 0.6), the item was dropped from further analysis. The seven factors explained 82.09% of the total variance (see Appendix C).

For the confirmatory factor analysis (CFA), we used SmartPLS 3.0. We chose the partial least square (PLS) method because it is suitable for analyzing multistage models and for instances in which the measures are a combination of survey and archival data such as ours (Gefen, Rigdon, & Straub, 2011). As shown in Table 4, the standardized path loadings

³ For brevity, we refer in our construct labels to online TV clips from the video service provider as TV clips

Table 3
Descriptive Statistics of Respondents.

Demographic variable		Frequency	Percentage
Gender	Male	218	54.8 %
	Female	180	45.2%
	10 - <20	16	4.0%
Age (years) (mean = 34.69, s.d. = 10.26)	20 - <30	128	32.2%
	30 - <40	130	32.7%
	40 - < 50	90	22.6%
	>= 50	34	8.5%
	Middle and high school students	12	3.0%
Profession	Undergraduate/graduate students	66	16.6%
	Professionals	271	68.1%
	Homemakers	18	4.5%
	Others	31	7.8%
	< 2	219	55.0%
Frequency of watching TV clips (mean = 5.87, s.d. = 14.65)	2 -< 4	79	19.8%
	4 -< 6	15	3.8%
	6 - < 10	19	4.8%
	10 - < 20	35	8.8%
	20 - < 50	24	6.0%
	>= 50	7	1.8%
	< 2	344	86.4%
Prior experience of watching TV clips (mean = 9.84, s.d. = 140.60)	2 -< 5	11	2.8%
	5 - < 10	11	2.8%
	10 - < 20	13	3.3%
	20 - < 50	13	3.3%
	>= 50	6	1.5%
	Variety Shows	206	51.8%
	Soap Opera	85	21.4%
Preferred genre	Music	65	16.3%
	Sports	31	7.8%
	News, Current Affairs	11	2.8%
	PC	98	24.6%
Main device	Mobile	300	75.1%
	Home	187	47.0%
Main viewing location	Transport	129	32.4%
	School or Office	62	15.6%
	Cafeteria	20	5.0%
Total		398	100.00%

Table 4
Convergent Validity Test Results.

Construct	Standard loading	AVE	CR	Cronbach α
Convenience of watching TV clips (CNV)	0.75, 0.74, 0.85, 0.84	0.64	0.88	0.89
Fandom in TV clips (FAN)	0.84, 0.78, 0.88, 0.88, 0.87	0.73	0.93	0.95
Informativeness of TV clips (INF)	0.80, 0.83, 0.80	0.65	0.85	0.89
Enjoyment of watching TV clips (ENJ)	0.79, 0.85, 0.73	0.63	0.84	0.86
Social viewing offline (SVF)	0.63, 0.78, 0.76	0.53	0.77	0.89
Social viewing online (SVN)	0.67, 0.79, 0.64	0.50	0.74	0.76
Continuance intention to watch TV clips (INT)	0.76, 0.77, 0.75, 0.73	0.57	0.84	0.93

were all significant (t -value > 1.96), and most loadings exceeded 0.7. The average variance extracted (AVE) for each construct exceeded 0.5. The composite reliability (CR) and Cronbach's α values for all constructs exceeded 0.7. Thus, the convergent validity of the measures was supported (Hair, Black, Babin, Anderson, & Tatham, 2006).

Next, we assessed the discriminant validity of our measurement model. As shown in Table 5, the square root of AVE for each construct exceeded the correlation coefficient between the construct and other constructs, indicating the discriminant validity of the measures (Hair et al., 2006). However, the correlation coefficients of the convenience of watching TV clips and continuance intention to watch TV clips, fandom in TV clips, and social viewing of TV clips were high at 0.74 and 0.68.

Thus, we additionally computed the heterotrait-monotrait ratio of correlations (HTMT) and variance inflation factors (VIF). If the HTMT value is less than 0.90, discriminant validity has been established between two reflective constructs (Henseler, Ringle, & Sarstedt, 2015). The HTMT values of all variables were less than 0.85 (highest value of 0.80), indicating discriminant validity. The VIF scores of all variables were also less than 3 (highest value of 2.82), indicating that multicollinearity is not a concern (Alin, 2010).

We obtained factor scores for both first-order social viewing dimensions (i.e., social viewing offline, social viewing online), which were used as inputs for the second-order construct (i.e., social viewing of TV clips). We validated the second-order construct based on the guidelines (MacKenzie et al., 2011). The calculated AVE (0.59) for the second-order construct exceeded 0.50. The standardized path loadings of both first-order dimensions on social viewing of TV Clips were significant (t -value > 1.96) and exceeded 0.7. The convergent validity of the two dimensions of social viewing of TV clips was thus supported. We then calculated the reliability of the first-order dimensions as indicators of the second-order construct. Both CR (0.90) and the Cronbach's α (0.86) for social viewing of TV clips exceeded 0.7, supporting their reliability. These tests supported the validity and reliability of the proposed second-order reflective measure of social viewing of TV clips.

With the validity of our measurement model established, we tested our structural model (see Fig. 2). The results indicate that convenience of watching TV clips (H1), enjoyment of watching TV clips (H2), fandom in TV clips (H4), and social viewing of TV clips (H5) have significant effects on the continuance intention to watch TV clips, explaining 65% of its variance. The results also indicate that continuance intention to watch TV clips (H6) and prior experience of watching TV clips as a control variable have significant effects on the frequency of watching TV clips, explaining 43% of its variance. However, we did not find a significant effect of informativeness of TV clips (H3) on the continuance intention to watch TV clips. We also did not find significant effects of the other five control variables (age, gender, preferred genre, main device, and main viewing location) on the frequency of watching TV clips.

3.4. Post-hoc analysis

We conducted post-hoc analyses to determine if the continuance intention to watch TV clips mediates the effects of the predictors on the frequency of watching TV clips. For this purpose, we used a bootstrapping procedure according to the guidelines suggested in Zhao, Lynch Jr., and Chen (2010). We used the PROCESS macro (Hayes, 2012) with a 95% confidence interval, and 5000 bootstrap resamples that used bias-corrected bootstrapping in SPSS, Version 24. The test results (see Table 6) showed significant indirect effects of the convenience of watching TV clips (indirect effect = 2.26, std. error = 0.51, confidence interval = 1.38-3.40), enjoyment in watching TV clips (indirect effect = 1.54, std. error = 0.36, confidence interval = 0.95-2.36), fandom in TV clips (indirect effect = 1.17, std. error = 0.26, confidence interval = 0.75-1.77), and social viewing of TV clips (indirect effect = 2.24, std. error = 0.47, confidence interval = 1.44-3.32), on the frequency of watching TV clips through the continuance intention to watch TV clips.

We further conducted a PLS predict test to assess the predictive power of the research model. In keeping with the guidelines in previous research (Shmueli et al., 2019), we used PLS predict with 10-fold and 10 repetitions for the test. Q^2_{predict} values for continuance intention to watch TV clips (0.56) and frequency of watching TV clips (0.04) lend support to the model's predictive capacity on the endogenous variables. In addition, all the two endogenous constructs' (i.e., frequency of watching TV clips, continuance intention to watch TV clips) indicators yield Q^2_{predict} values above 0. Next, we evaluated the predictive power by the root mean square error (RMSE). Comparing the RMSE values from the PLS methods with the linear regression model (LM) as a benchmark, we identified that the frequency of watching TV clips in the PLS method

Table 5
Correlations Between Variables.

	Mean	S.D.	CNV	FAN	INF	ENJ	SCV	INT	FRQ	EXP	AGE
CNV	5.29	1.16	0.80								
FAN	3.56	1.60	0.26	0.85							
INF	4.46	1.21	0.44	0.44	0.81						
ENJ	4.71	1.31	0.60	0.29	0.42	0.79					
SCV	3.96	1.21	0.44	0.68	0.66	0.44	0.78				
INT	4.99	1.32	0.74	0.42	0.49	0.62	0.58	0.75			
FRQ	5.87	14.65	0.21	0.03	0.08	0.20	0.09	0.26	–		
EXP	9.84	140.60	0.03	–0.02	–0.05	0.04	–0.01	0.04	0.61	–	
AGE	34.69	10.26	–0.12	–0.05	0.00	–0.24	–0.06	–0.08	–0.06	–0.04	–
GND	0.45	0.49	0.12	0.07	0.00	0.05	0.01	0.11	0.06	0.06	–0.16

Notes: (1) Leading diagonal shows the square root of AVE of each construct; (2) We did not include preferred genre category variables because of lack of space; (3) Convenience of watching TV clips (CNV), Fandom in TV clips (FAN), Informativeness of TV clips (INF), Enjoyment of watching TV clips (ENJ), Social viewing of TV clips (SCV), Continuance intention to watch TV clips (INT), Frequency of watching TV clips (FRQ), Experience in watching TV clips (EXP), Age (AGE), Gender (GND).

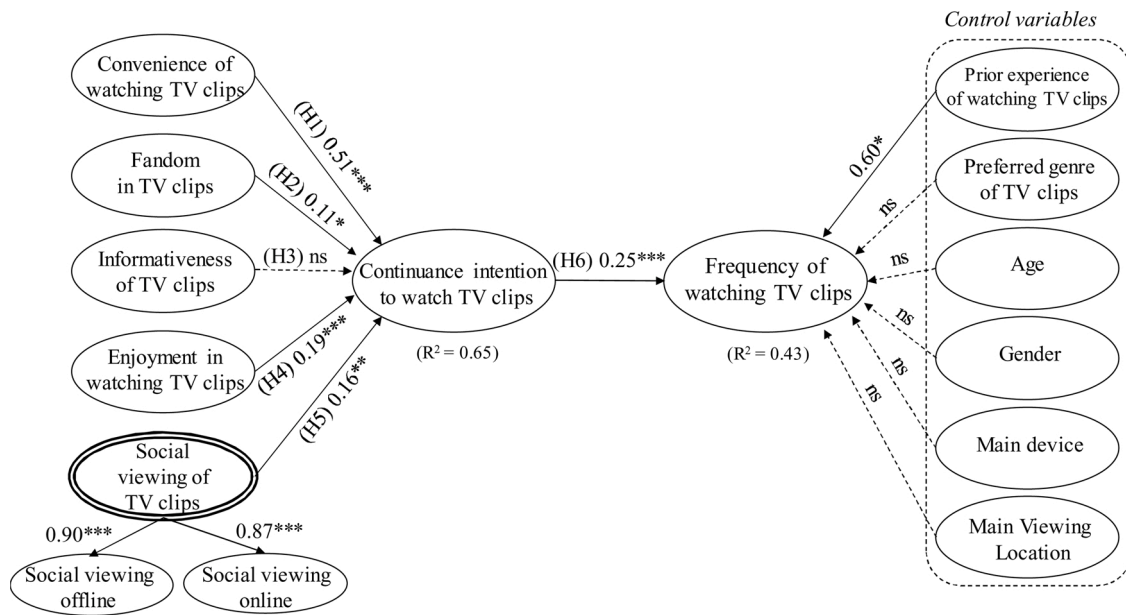


Fig. 2. Hypotheses Test Results (* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$, ns = insignificant at the 0.05 level).

Table 6
Mediation Test Results.

Path	Indirect Effect	Std. Error	LL95CI	UL95CI	Support
CNV→INT→FRQ	2.26	0.51	1.33	3.40	Supported
ENJ→INT→FRQ	1.54	0.36	0.95	2.36	Supported
FAN→INT→FRQ	1.17	0.26	0.75	1.77	Supported
SCV→INT→FRQ	2.24	0.47	1.44	3.32	Supported

Notes: Convenience of watching TV clips (CNV), Fandom in TV clips (FAN), Enjoyment of watching TV clips (ENJ), Social viewing of TV clips (SCV), Continuance intention to watch TV clips (INT), Frequency of watching TV clips (FRQ).

(14.39) yields smaller predictive errors than the LM (14.59). It means that our theoretical model has sufficient predictive power (Shmueli et al., 2019).

4. Discussion and implications

4.1. Discussion of findings

The purpose of this study is to find decision factors involved in predicting viewers' consumption of online TV clips. To achieve this

purpose, we compared between various video media modes, identified unique factors in watching online TV clips, and tested a theoretical model based on the theory of consumption values. Our findings indicate that four decisional factors, derived from the subtypes of consumption value (Sheth et al., 1991), lead to the behavior of watching online TV clips (i.e., frequency of watching online TV clips) through continuance intention. First, we confirmed that convenience of watching TV clips has a significant effect on watching TV clips. This decision factor takes on the role of functional value in the theory of consumption values (Sheth et al., 1991). Viewers are willing to watch TV clips because they want to save time, effort, and energy. In a digital consumer culture, people have the power to evaluate competing services (e.g., watching the whole program on linear TV or VOD) to satisfy their needs with minimal time, effort, and energy (Dey et al., 2020). Consistent with previous studies (Hsiao et al., 2016; Lee et al., 2019), our findings support that functional value is one of the key decision factors in the context of digital service consumption.

Second, we found that fandom in TV clips has a significant effect on watching TV clips. This decisional factor takes on the role of conditional value (Sheth et al., 1991). When conditions are met (e.g., favorite TV celebrities or shows appear in a TV clip), viewers participate and engage in their interest by watching online TV clips. Compared to UGC with social media celebrities, TV content with TV celebrities have a great fandom and influence on the public (Hou, 2019). Thus, watching TV

clips delivers unparalleled values, especially through its consumption under specific situations. Digital technology offers more freedom than traditional mass media to engage in extreme consumerism and exercise a level of adoration of the target objects (Dey et al., 2020). Furthermore, this finding extends the idea that conditional value, which was not used much in previous studies (Ray et al., 2020), takes an important role in leading to consumption behavior in the context of digital content.

Third, we found that enjoyment in watching TV clips has a significant effect on watching TV clips. This decisional factor takes on the role of emotional value (Sheth et al., 1991). Viewers watch TV clips in pursuit of emotional value, such as pleasure and entertainment, similar to traditional mass media (Weaver, 2003). This result is consistent with previous research (Kim et al., 2011; Zhang et al., 2019) that explains how emotional value leads to service consumptive behavior in digital circumstances.

Last, we found that social viewing of TV clips, which fulfills the role of social value (Sheth et al., 1991), has a significant effect on watching TV clips. Viewers can engage and interact with other viewers and the community online and/or offline by watching TV clips. Social viewing in both environments - online and/or offline - is a unique phenomenon of online TV clips that cannot be seen in other media consumption. Notably, digital consumer culture facilitates an individual's communication and interaction both online and offline (Dey et al., 2020). This finding explains that, similar to previous studies, social value has a critical role in leading to the corresponding behavior in the digital service context (Turel et al., 2010; Yeh et al., 2016).

However, we did not find a significant effect of informativeness from TV clips, taking on the role of epistemic value (Sheth et al., 1991), on the continuance intention to watch TV clips. A potential reason for the insignificance of informativeness could be the indirect effect of informativeness on the continuance intention to watch online TV clips through the enjoyment experienced. That is, gaining information (i.e., cognition) from the TV clips could be enjoyable (i.e., affect) for viewers. The viewers may then watch TV clips based on the perception of enjoyment. This is consistent with the affect-based mechanism in human behavior (Romer 2000). A post-hoc analysis of the mediation effect confirmed a significant indirect effect (indirect effect = 0.23, std. error = 0.04, confidence intervals = 0.16-0.30).

Additionally, the continuance intention to watch TV clips had a significant effect on the frequency of watching TV clips. The relationship between intention and the dependent variable is explained by the reasoned action path of human behavior (Ajzen, 2002). We also found a significant effect of prior experience on the frequency of watching online TV clips. This relationship is explained by the habituation perspective.

4.2. Limitations and future research

Despite its significant findings, the study suffers from a few limitations that point to directions for future research. First, we collected data from the users of an online TV-clip service in South Korea. Thus, the results of our study need to be generalized carefully to other countries or contexts in which the IT infrastructure, culture, and economic conditions may differ. It would be useful to test the robustness of the results by replicating the study across other online TV-clip services in other countries. Further, professional videos have dominated on YouTube, which is a global online video platform. Even individual YouTubers are being institutionalized through contracts with multichannel networks (Hou, 2019). Future research needs to examine further how these changes affect viewers' YouTube use and viewing behavior from UGC to PGC.

Second, there is a possibility that there are other factors beyond those we explored that predict the decision to watch online TV clips. For example, the popularity of TV programs could affect the watching of related TV clips. Future research could also examine the relative effects of significant antecedents by using a constraint test based on the covariance-based structural equation modeling approach (Hoskisson,

Hitt, Johnson, & Grossman, 2002).

Third, while we controlled for the subjects' preferred genre of clips, we examined watching of online TV clips in the aggregate. Future research could assess the viewing of online TV clips in terms of each genre or device with a large enough sample for each type and consider different motivations concerning each genre or device. Future research could also identify and examine multigroup analysis or other potential moderators with relevant theory. Last, there could be complementary or substitution effects between online TV clips and the TV content of broadcasting companies. Future research could explore this question more deeply.

4.3. Research contributions

The behavior of watchers of online TV clips shows the digital technology that drives the cultural changes among viewers. Viewers obtain empowerment through their engagement with digital technology. They strengthen their values through the freedom to engage and enjoy these clips in ways they could not with traditional media, such as linear TV (Dey et al., 2020; Dwivedi et al., 2021). Our study offers several key contributions for research by holistically examining the decisional factors for watching online TV clips through the lens of the theory of consumption values (Sheth et al., 1991). First, it adds to the literature on electronic commerce, especially on digital content services. In recent times, many broadcasters have been struggling to monetize their content as traditional TV viewership (both the number of viewers and total viewing time per viewer) is declining and people are switching to YouTube (Berger et al., 2015) and streaming services. Thus, knowledge of how to leverage online TV clips as an alternative source of viewership is essential for revenue generation (Berger et al., 2015) and as a promotional tool (Kim, 2012). This study contributes by explaining how a digital content service based on online TV clips can work for broadcasters from the viewers' perspective. Specifically, the findings explicate how people assess and decide to watch online TV clips.

Second, our study addresses a gap in the current literature on online TV clips and digital content services in general. This gap exists because of a lack of theoretically grounded and empirically tested models to understand the decision making and watching behavior of viewers. Previous research in this area has mainly addressed motives for watching linear TV (e.g., Weaver, 2003) and VOD in general (e.g., Flayelle et al., 2019). Little research has examined the behavior of watchers of online PGC. Earlier studies have focused on the behavioral intention to use online video services in a digital context (e.g., Bonadad-Brown et al., 2012; Haridakis & Hanson, 2009). Thus, this study contributes to the literature by proposing, based on viewing log data, a theoretically grounded and empirically validated model to explain the predictors of the behavior involved in watching online TV clips.

Third, this study has another theoretical implication in terms of the theory of consumption values. This theory was developed for explaining service consumers' decision making and behavior (Sheth et al., 1991; Sweeney & Soutar, 2001). The marketing and electronic commerce literatures have explained consumption value (i.e., customer value) as a key predictor of customers' product purchase decision making and the corresponding behavior, e.g., digital items purchase (e.g., Kim et al., 2011). Consumption value has also been considered as a key predictor of individuals' service consumption decision making and the corresponding behavior, e.g., on-demand ride service usage (Lee et al., 2019). The theory of consumption values explains that service consumers make decisions in their service selection and consumption in a way to maximize the consumption value to them (Zeithaml, 1988). In contrast, many previous researches applied the uses and gratification theory in examining video media consumption. However, previous research discussed several flaws in the uses and gratification theory, such as a lack of clarity among central concepts (Ruggiero, 2000). As an extension of previous research on video media consumption, this study has demonstrated how the theory of consumption values can be applied in media research to

explain individuals' decision makings and watching online TV clips.

Fourth, our study demonstrates four significant decisional factors for watching online TV clips from the consumption value perspective (Sheth et al., 1991; Sweeney & Soutar, 2001): convenience of watching TV clips (functional value), fandom in TV clips (conditional value), enjoyment in watching TV clips (emotional value), and social viewing of TV clips (social value). Specifically, our study extends the concept of social viewing (Lull, 1980) to include both synchronous and asynchronous communication among viewers of online TV clips in offline and online contexts. This contrasts with prior research (e.g., Voorveld & Viswanathan, 2015) that conceptualized social viewing only in terms of synchronous co-viewing and communication.

Further, our study explains the role and effect of fandom in the context of digital content (i.e., online TV clips) consumption. Online TV clips can more strongly stimulate fandom for TV shows or their celebrities. Fans may watch the TV clips repeatedly to increase the number of views to support their favorite contestants. Studies suggest that fandom tends to be stronger in the online environment, where there are many opportunities for fans to view content related to their interest and to interact with other fans (McNutt, 2018). These findings are especially crucial because prior electronic commerce and IS research has paid little attention to fandom and social viewing as predictors of media consumption. Going beyond previous research in the areas of IS and marketing, our study thus contributes to explicating the roles of the two factors (fandom and social viewing) in the context of online TV clips.

4.4. Implications for practice

The importance of online TV clips (a form of PGC) has been growing with the prevalence of mobile devices and the popularity of short-form content (eMarketer, 2017). At the same time, the significance of PGC is substantially more than UGC from the advertising perspective (Yoon et al., 2018). Nevertheless, broadcasters lack knowledge of how to increase the viewing of such new formats of digital media. With this in mind, we investigated the motivation for watching online TV clips, a common type of PGC. Our study suggests that broadcasters and providers of online TV-clip services should consider four factors (convenience, fandom, enjoyment, and social viewing) to increase the viewership of these clips.

First, our study indicates that viewers want to save time and effort through watching these clips. To enhance convenience, providers of online TV-clip service can consider providing customized search engines with image recognition technology that allows users to find their desired TV clips easily. Service providers can also consider providing related information on TV shows in combination with the metadata of the online TV clips. It would be useful to provide highlights of each clip to viewers when the viewer hovers a mouse over the clip. A recommendation function could also help in suggesting the next clips to watch, based on the clips the individual watched before. Such search and recommendation functions could thus save viewers' time and effort. Increasing the convenience of viewing can ultimately enlarge the audiences for

watching online TV clips.

Second, this study suggests that online TV clip providers should stimulate fandom. People watch TV clips related to their favorite celebrities or TV shows repeatedly and habitually. In this regard, it could be worthwhile to use deep learning techniques when creating thumbnails for TV clips to enhance their conditional value. For example, V LIVE (<https://www.vlive.tv/>), which is a live video platform, offers an "auto highlight" tool that helps to automatically edit and view scenes with only a desired celebrity. This tool uses face recognition technology based on deep learning. We also propose that service providers should provide exclusive content, such as interview videos with celebrities or special videos about popular TV shows, to enhance fandom. Stimulating fandom is also a method to increase the number of views of these clips.

Third, to enhance enjoyment as suggested by our study, providers and broadcasters need to analyze which scenes in TV clips and what kind of TV clips in each genre provide greater enjoyment to viewers. For example, viewers can derive enjoyment from a soccer player's mistakes or their best performance in a sports-related TV clip. Based on such analytics, online TV clip providers can select scenes in each genre and produce TV clips accordingly. Providers can also consider providing a dedicated channel for TV clips with a high level of enjoyment, such as "Just for Laughs." Thus, enhancing the enjoyment of clip content can help to enlarge the audiences.

Fourth, our study suggests that social viewing features are essential because they can facilitate social interaction when audiences watch online TV clips. According to our results, audiences desire to share their emotions and opinions regarding online TV clips in both online and offline environments. Although linear TV offers limited social viewing capability, online TV clip services can offer a variety of social viewing features to facilitate online and offline social interactions. One possibility is for service providers to develop features that can enable both TV clips and linear TV audiences to communicate with each other. Another example is to provide live chat services for popular TV shows that are activated before, during, or after the airtime. Service providers can also consider using social media such as mobile messenger apps or Facebook to share TV clips to attract new viewers.

5. Conclusion

Watching online TV clips, especially via a mobile device, is gaining ground and presents a new advertising model for broadcasters and video service providers. However, there has been a lack of theoretically grounded and empirically tested models to guide an understanding of the decision making and behavior of watchers of online TV clips. Our study builds on the theory of consumption values to explain how people decide and watch online TV clips. Our study thus contributes to research by advancing the theoretical understanding of this new form of digital content service, online TV clips, and its predictors. For practitioners, this study is useful in revealing how people choose and watch online TV clips; by doing so, it facilitates broadcasters and content providers in leveraging this new source of revenue and viewership.

Appendix A. Literature reviews on consumption values

Type	Context	Reference	Theory of consumption values (Sheth et al., 1991)					Consequence
			Functional value	Emotional value	Epistemic value	Conditional value	Social value	
Digital Service/Platform	Smartphone	Yeh et al. (2016)	✓	✓			✓	Brand Loyalty
	On-demand ride service	Lee et al. (2019)	✓	✓	✓	✓		Reuse intention
	Sharing economy	Zhang et al. (2019)	✓	✓	✓	✓		Repurchase intention
Digital Contents	Digital artifacts	Turel et al. (2010)	✓	✓			✓	Intention to use
	Digital items	Kim et al. (2011)	✓	✓			✓	

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(continued)

Type	Context	Reference	Theory of consumption values (Sheth et al., 1991)					Consequence
			Functional value	Emotional value	Epistemic value	Conditional value	Social value	
	Social media service	Kang et al. (2014)	✓	✓			✓	Intention to purchase Participation
	Virtual world	(Mäntymäki & Salo, 2015)	✓	✓	✓		✓	Virtual purchasing
	Social media service	Hsiao et al. (2016)	✓	✓			✓	Intention to use
	E-Learning	Ray et al. (2020)	✓	✓	✓	✓		Intention to use

Appendix B. Survey instrument

Construct	Item	Wording (For all constructs, TV clips refers to online TV clips from the video service)	Reference
Intention to watch TV clips	INT1	I intend to watch TV clips within the next month	Dodds et al. (1991)
	INT2	My willingness to watch TV clips within the next month is high	
	INT3	The probability that I will consider watching TV clips within the next month is high	
	INT4	The likelihood of watching TV clips within the next month is high	
Convenience of watching TV clips	CNV1	Watching TV clips involves little effort	Torkzadeh and Dhillon (2002)
	CNV2	Watching TV clips is easy for me	
	CNV3	Watching TV clips saves me time	
	CNV4	Watching TV clips lets me watch only the scenes I'm interested in	
Fandom in TV clips	FAN1	I like to see my favorite celebrities in TV clips	Shim and Kim (2018)
	FAN2	I like to see my favorite TV shows in TV clips	
	FAN3	Watching TV clips helps me engage in the fan community of my favorite celebrity or TV show	
	FAN4	I like to subscribe to my favorite TV clips to watch later as a fan	
Informativeness of TV clips	FAN5	I hope my favorite celebrities or TV shows in TV clips become more popular	Lee et al. (2019)
	INF1	Watching TV clips provide me with new information	
	INF2	Watching TV clips provides me with a lot of information	
	INF3	Watching TV clips provides me with timely information	
Enjoyment of watching TV clips	ENJ1	Watching TV clips is enjoyable	Lee et al. (2019)
	ENJ2	I have fun watching TV clips	
	ENJ3	Watching TV clips is pleasurable	
	SVF1	By watching TV clips, I can talk offline with other people about what's on	
Social Viewing Offline	SVF2	Watching TV clips lets me be with others in an offline context who also watched them	Rubin (1981)
	SVF3	Watching TV clips is something to do offline when friends come over to my place	
	SVN1*	I stay in touch with others through sharing TV clips that I have watched	
	SVN2	By watching TV clips, I participate in online discussions with others about the TV clips I have watched	
Social Viewing Online	SVN3	In an online context, I feel like a member of a community by commenting about the TV clips I have watched	(Khan, 2017; Rubin, 1981)
	SVN4	I become connected with others online by reading online comments about the TV clips I watched	

* Dropped after the exploratory factor analysis

Appendix C. Exploratory factor analysis results

	Component						
	1	2	3	4	5	6	7
FAN1	0.84	0.14	0.22	0.20	0.07	0.15	0.08
FAN2	0.78	0.20	0.21	0.14	0.22	0.12	0.14
FAN3	0.88	0.10	0.10	0.19	0.10	0.14	0.16
FAN4	0.88	-0.02	0.05	0.06	0.03	0.17	0.23
FAN5	0.87	-0.03	0.05	0.09	0.00	0.17	0.19
CNV1	0.09	0.75	0.34	0.14	0.24	0.12	0.03
CNV2	0.08	0.74	0.32	0.17	0.26	0.09	0.09
CNV3	0.04	0.85	0.23	0.12	0.20	0.05	0.09
CNV4	0.06	0.84	0.22	0.14	0.18	0.09	0.10
INT1	0.17	0.40	0.76	0.20	0.25	0.13	0.07
INT2	0.22	0.36	0.77	0.17	0.20	0.18	0.11
INT3	0.16	0.41	0.75	0.16	0.27	0.16	0.11
INT4	0.16	0.36	0.73	0.11	0.23	0.14	0.20
INF1	0.21	0.18	0.20	0.80	0.10	0.24	0.11
INF2	0.17	0.11	0.16	0.83	0.17	0.24	0.10
INF3	0.18	0.21	0.08	0.80	0.12	0.16	0.18
ENJ1	0.08	0.25	0.27	0.20	0.79	0.12	0.01
ENJ2	0.08	0.25	0.15	0.10	0.85	0.07	0.10
ENJ3	0.13	0.28	0.22	0.10	0.73	0.14	0.06

(continued on next page)

(continued)

	Component						
	1	2	3	4	5	6	7
SVF1	0.25	0.21	0.24	0.37	0.26	0.63	0.10
SVF2	0.35	0.11	0.20	0.27	0.11	0.78	0.14
SVF3	0.31	0.10	0.13	0.30	0.11	0.76	0.23
SVN2	0.37	0.01	0.18	0.25	0.22	0.19	0.67
SVN3	0.38	0.04	0.04	0.11	-0.09	0.18	0.79
SVN4	0.18	0.36	0.21	0.15	0.16	0.06	0.64
Eigen value	4.51	3.71	3.11	2.71	2.60	2.06	1.82
% of variance	18.04	14.85	12.44	10.82	10.41	8.25	7.29
Cumulative %	18.04	32.88	45.32	56.14	66.54	74.80	82.09

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