

THE SOR PERSPECTIVE ON MOVIE TRAILERS AND THE ELM IN DIGITAL MARKETING COMMUNICATION IN INFLUENCING THE INTENTION TO WATCH MOVIES IN THEATERS

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DATE	ABSTRACT
Accepted: Revised: Published:	<i>This study aims to analyze the influence of trailer attributes and digital marketing communication on movie viewing intentions in cinemas, considering the mediating role of attention and attitude/elaboration. The analysis is grounded in the theoretical frameworks of Stimulus-Organism-Response (SOR) and Elaboration Likelihood Model (ELM), with a comparative evaluation of the relative effectiveness of each approach. The research employed a quantitative methodology, utilizing an online survey distributed to 284 respondents who regularly watch movies in cinemas. The findings indicate that third-party endorsements, such as reviews and recommendations, significantly impact audience attention and attitude/elaboration. In contrast, official film social media activity did not demonstrate a significant effect on audience attitudes. Additionally, trailer attributes were found to positively influence attitude/elaboration. Among the examined variables, attitude/elaboration emerged as the strongest predictor of ticket purchase intention. These results highlight the effective integration of SOR and ELM theories, underscoring the importance of peripheral routes—specifically third-party endorsements and trailer quality—in shaping digital marketing communication strategies for film promotion.</i>
	KEYWORDS <i>Film trailers, digital marketing communication, viewing intent, SOR, ELM, social media, third parties, Indonesian film industry.</i>
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INTRODUCTION

Indonesia's film industry has experienced significant recovery and growth in recent years, continuing to contribute to the national cultural and creative economy sectors. After suffering the severe impact of the global pandemic—which led to a decline in national film audiences to just 19 million in 2020 and reaching a low of 4.5 million in 2021—the Indonesian film market is now showing a remarkable resurgence. Industry data

compiled from the *Badan Perfilman Indonesia* (BPI), the Ministry of Tourism and Creative Economy, and *Bicara Box Office* indicate a strong recovery, with 55 million national film audiences recorded in 2023, surpassing pre-pandemic levels (around 51–52 million in 2018–2019). This positive trend continues convincingly, as by September 2024 alone, the number of Indonesian film viewers had reached 61.2 million (Source: BPI, Ministry of Tourism and Creative Economy, *Box Office Talk* via GoodStats, 2024). These figures reflect a return of high audience enthusiasm and highlight the immense potential of the domestic market (Tjiptono, 2021; Park, 2019; Lin, 2020; Chen, 2021).

This audience enthusiasm is accompanied by a significant surge in the productivity of the national film industry. Data from the *Lembaga Sensor Film* (LSF), published through *Satu Data Indonesia*, recorded a dramatic increase in the number of censored national feature films, from 75 films in 2021, to 172 films in 2022, 204 films in 2023, and reaching 285 films in 2024. This achievement in 2024 marks a historic milestone, as for the first time, the number of national films exceeded the number of foreign films (255 films) circulating in Indonesia that year (LSF, via *Satu Data Indonesia/Bappenas*, 2024). This massive increase in local film supply inevitably tightens competition among national films for theatrical release slots and, more importantly, to capture the attention and ticket-buying interest of the same audience.

Amidst this competition, several films have managed to achieve large-scale audience numbers. Data on the highest-grossing films in 2024 from *Satu Data Indonesia/Bappenas*, for example, show that the film 'Agak Laen' attracted 9,125,188 viewers, followed by 'Vina Before 7 Days' with 5,815,945 viewers, 'Kang Mak from Pee Mak' with 4,860,565 viewers, 'I-in-law Is Death' with 4,776,565 viewers, and 'Badarawuhi di Desa Penari' with 4,015,120 viewers. The audience achievements of these films demonstrate both the scale of commercial success and the cultural impact that can be attained in the Indonesian film market. Therefore, the effectiveness of promotional and marketing strategies becomes a crucial factor for every production house releasing its films.

To achieve such results, movie trailers have become a fundamental promotional element and are now considered mandatory in the industry. The trailer serves as a concise audiovisual summary designed to arouse curiosity and shape initial expectations (Kernan, 2004). However, it is important to recognize that trailer production requires substantial investment in time, creative resources, and editing costs, separate from the main film production (Pandey et al., 2020). For production houses, this represents a significant marketing investment, raising fundamental questions about the effectiveness of such investments in driving audiences' final decision to purchase cinema tickets—is it worth the investment? The *Stimulus-Organism-Response* (SOR) theoretical framework (Mehrabian & Russell, 1974) offers a relevant analytical lens and has proven applicable in various online marketing contexts and contemporary consumer experiences (e.g., Albarq, 2021; Hameed et al., 2025; Liu & Wang, 2023; Liu et al., 2024). In this framework, the trailer (audiovisual stimulus) acts as an external *Stimulus* (S) that is expected to influence the viewer's internal condition or process (*Organism/O*—including cognitive aspects such as expectations and understanding, as well as affective aspects such as emotions and arousal), which then results in an action or *Response* (R)—the decision to watch in the cinema.

Specifically, for stimuli in the form of movie trailers, research shows that the internal response ('O') plays a key role. Thomsen & Heiselberg (2020) found that the emotional arousal patterns evoked by trailers were related to the audience's desire to

watch the film ('R'). Similarly, Pandey et al. (2020) demonstrated through EEG that neural responses ('O') to a trailer can be used to predict audience preferences ('R'). Furthermore, studies on short video advertising and video marketing in general confirm that the characteristics of video stimulus ('S'), such as informativeness, entertainment value, and duration, significantly affect internal variables ('O') like attitudes toward advertising/products, perceived value, and emotions, which in turn impact purchase intent ('R') (Dou & Zhang, 2023; Jain et al., 2018; Liu & Wang, 2023; Romi, 2023). Therefore, it is important to empirically validate how the film trailer stimulus specifically affects the internal variables (cognitive and affective) most relevant to Indonesian audiences, and how these *Organism* variables mediate the relationship between trailer exposure ('S') and the final decision to watch in the cinema ('R').

Nevertheless, the contemporary film promotional landscape has evolved beyond just trailers. With Indonesia's internet penetration rate reaching 79.5% in early 2024, and social media access being one of the main reasons (highest importance score 3.33 out of 4) for internet usage (APJII, 2024), production houses are now extensively utilizing digital platforms. The creation of official social media accounts for each film has become standard practice, used not only to distribute trailers but also to build engagement through behind-the-scenes content, direct interaction with fans (e.g., through platforms such as *Youtube* (65.14%), *Facebook* (64.35%), *TikTok* (34.36%), and *Instagram* (29.68%), which are popularly accessed in Indonesia according to APJII, 2024), quizzes, filters, and other creative promotional materials. Simultaneously, third-party reviews—whether from film critics with measurable credibility or from influencers with broad audience reach—play a significant role in shaping public perception and influencing viewing decisions. To understand how audiences process this diverse range of promotional information, the *Elaboration Likelihood Model* (ELM) (Petty & Cacioppo, 1986) offers a useful framework. ELM describes two information processing pathways: the central route, where the audience actively evaluates the argument and quality of the message (for example, when reading an in-depth review), and the peripheral route, where decisions are more influenced by superficial cues such as source popularity, visual appeal, or the number of social interactions. The application of ELM in the context of film marketing on social media, as researched by Liao & Huang (2021), shows how different channels (official accounts vs. third-party mentions) and content types (detailed information vs. popularity information) can trigger different processing paths in audiences, ultimately influencing viewing attitudes and intentions. These findings reinforce the view that social media activity and online reviews are correlated with brand awareness and purchasing decisions in various contexts, including movies.

This creates a complex and multifaceted promotional landscape: a rapidly growing and highly competitive national film market with the potential for massive commercial success, where production houses employ a combination of various promotional stimuli—ranging from conventional trailers (whose effects can be analyzed through *SOR* by focusing on internal responses such as arousal, cognition, and affect), dynamic and interactive social media content, to leveraging third-party reviews and mentions (whose influence can be understood through *ELM* with a focus on central and peripheral processing routes). Therefore, there is a need to understand more comprehensively how these various promotional stimuli, both separately and in their interactions, and through relevant psychological mechanisms, ultimately influence the decision of prospective audiences to choose and watch Indonesian films in cinemas. A deep understanding of this

is crucial for developing more effective and efficient marketing strategies in the contemporary Indonesian film industry.

The Indonesian film industry is showing rapid growth accompanied by increased competition among film titles to attract audience interest. In these conditions, production houses are faced with the challenge of optimizing promotional strategies that involve significant investments in traditional elements such as movie trailers, while also responding to the shift toward digital marketing communication through official social media and the influence of third-party reviews or mentions (critics/influencers). Although trailers are considered vital and digital communication is becoming increasingly prominent, a comprehensive understanding of how these two types of promotional stimuli work separately or simultaneously—through different psychological mechanisms as suggested by the *Stimulus-Organism-Response (SOR)* theory for trailers and the *Elaboration Likelihood Model (ELM)* for digital communication—in shaping the final decision of Indonesian audiences remains limited. Therefore, the main problems raised in this study are as follows:

This study aims to analyze the influence of trailer attributes and digital marketing communication on movie viewing intentions in cinemas, considering the mediating roles of attention and attitude/elaboration based on the theoretical approaches of *Stimulus-Organism-Response (SOR)* and *Elaboration Likelihood Model (ELM)*, as well as comparing the relative effectiveness of both. Theoretically, this study enriches the film marketing literature by examining the integration of two consumer behavior theories in the Indonesian context, explaining the psychological mechanisms underlying viewing decisions, and testing the relevance of these theories in contemporary film promotion. Practically, the results of this study provide strategic guidance for film industry players to optimize trailer content and digital communication strategies, increase promotional effectiveness, allocate marketing budgets more efficiently, and understand local audience response patterns to various forms of film promotion stimuli.

RESEARCH METHOD

This study used a quantitative approach with a causal explanatory design to examine the cause-and-effect relationships between trailer attributes, official social media activity, and third-party designation as independent variables; attention and attitudes as mediating variables; and purchase intention as the dependent variable. The online survey method was chosen due to its efficiency in collecting data from many respondents in a structured manner, which allows for the generalization of results. The data collection instrument was a questionnaire employing a Likert scale, designed to measure respondents' perceptions of each research construct. Data analysis was conducted using the Partial Least Squares Structural Equation Modeling (PLS-SEM) method, as it is capable of handling complex models with multiple latent variables and mediating relationships.

The target population of this study consisted of Indonesian individuals who have access to and experience watching movies in cinemas. The sampling technique utilized was purposive sampling, with the criterion that respondents were accustomed to watching movies in cinemas. The sample size was determined based on the number of indicators in the questionnaire, namely 42 items, thus requiring a minimum of 210 respondents. However, the study succeeded in obtaining 284 valid respondents, which strengthens the reliability of the results. Each variable in the research model was operationally defined with indicators adapted from previous literature, such as trailer aesthetics, official social

media account activity, and third-party influences, to measure the attention, attitude, and purchase intention of potential film audiences.

RESULTS AND DISCUSSION

Validity Test

Table 1. AVE Pilot Test Results

Variable	Average Variance Extracted (AVE)	Description (AVE > 0.50)
Caution (ATT)	0,722	Valid
Attitude/Elaboration (AE)	0,675	Valid
Movie Official Microblog Activity (AR)	0,825	Valid
Purchase Intent (PI)	0,689	Valid
Third-Party Mention (TP)	0,672	Valid
Trailer Attributes (AT)	0,553	Valid

Source: Results of pilot test data analysis (2025)

As seen in Table 1, all latent variables have an AVE value above 0.50 (the lowest value is 0.553), so the convergent validity at the construct level can be said to be met.

Furthermore, the validity of the convergence is also assessed at the indicator level through the value of outer loadings. This value shows the contribution of each indicator in measuring its latent construct, with values above 0.70 which is generally considered ideal. Analysis of outer loadings in the pilot test data shows that most of the indicators have met these criteria. However, several indicators with loads below 0.70 were identified, namely AT4 (0.583), AT5 (0.667), AT6 (0.678), AT7 (0.573), AT9 (0.652), TP1 (0.686), TP2 (0.657), and TP7 (0.670). In addition, the AR4 indicator has a very low loading (0.313), below the critical limit of 0.40. However, after considering that this is the result of a pilot test with a limited sample (N=30), the importance of these indicators in covering the domain of the variable concept (content validity), as well as the overall AVE value and construct reliability are excellent, the decision was made to retain all these indicators for re-evaluation of their performance on the main data (N=284).

The next aspect of validity is discriminant validity, which aims to ensure that each latent variable in the model differs significantly from the other latent variables. This test is carried out with two criteria. First, the Fornell-Larcker criterion compares the square root of the AVE value of each variable (presented diagonally in Table 4) with the correlation value between those variables (non-diagonal values). A variable is said to have good discriminant validity if its square root of AVE is higher than its correlation with all other variables (Fornell & Larcker, 1981).

Table 2. Results of the Discriminatory Validity Test Pilot Test (Fornell-Larcker Criterion)

Variable	ATT	AE	AR	PI	TP	AT
Caution (ATT)	0,850					
Attitude/Elab (AE)	0,574	0,822				
Movie Official Microblog Activity (AR)	0,347	0,194	0,908			
Purchase Intent (PI)	0,531	0,794	0,032	0,830		
Third-Party Mention (TP)	0,699	0,612	0,345	0,499	0,820	
Trailer Attributes (AT)	0,490	0,526	0,065	0,473	0,241	0,744

Based on the examination of Table 2, it can be seen that for each variable, the value of the square root of AVE (diagonal) is greater than the correlation value in the same column or row. Thus, the Fornell-Larcker criterion for discriminant validity has been met.

The second criterion for discriminant validity is the **Heterotrait-Monotrait ratio (HTMT)**. An HTMT value that is ideally below 0.85 or 0.90 indicates that these constructs are quite different from each other (Henseler et al., 2015). The results of HTMT analysis from the *pilot test* data are presented in

Table 3. Results of the Discriminatory Validity Test Pilot Test (HTMT Ratio)

Relationships Between Variables	HTMT Ratio	Description (Threshold < 0.85 / 0.90)
Attitude/Elaboration <-> Attention	0,637	Fulfilled
Movie Official Microblog <-> Attention	0,363	Fulfilled
Movie Official Microblog <-> Attitude/Elaboration	0,213	Fulfilled
Purchase Intent <-> Attention	0,587	Fulfilled
Purchase Intent <-> Attitude/Elaboration	0,941	Unfulfilled
Purchase Intent <-> Movie Official Microblog	0,081	Fulfilled
Third-Party Mention <-> Attention	0,672	Fulfilled
Third-Party Mention <-> Attitude/Elaboration	0,680	Fulfilled
Third-Party Mention <-> Movie Official Microblog	0,382	Fulfilled
Third-Party Mention <-> Purchase Intent	0,548	Fulfilled
Trailer Attributes <-> Attention	0,528	Fulfilled
Trailer Attributes <-> Attitude/Elaboration	0,539	Fulfilled
Trailer Attributes <-> Movie Official Microblog	0,168	Fulfilled
Trailer Attributes <-> Purchase Intent	0,493	Fulfilled
Trailer Attributes <-> Third-Party Mention	0,291	Fulfilled

Source: Results of pilot test data analysis (2025)

Table 3 shows that most HTMT ratios are below the recommended threshold. However, the HTMT value between **Attitude/Elaboration (AE) and Purchase Intent (PI)** is 0.941, which exceeds the upper limit (0.90). These findings provide an early indication of the potential issue of discriminant validity between the two constructs in the *pilot test data*, which means that these two concepts may be perceived to be very similar or overlapping by respondents in this trial sample.

Reliability Test

The reliability of the instrument is tested to see the internal consistency of the indicators that measure each latent variable. The test was conducted by looking at Cronbach's Alpha (CA) and Composite Reliability (CR) values, in this case using commonly used rho_c values. A construct is considered to have good reliability if the CA and CR values are above 0.70 (Hair et al., 2022; Nunnally & Bernstein, 1994). The reliability test results for the pilot test data are presented in Table 4.

Table 4. Pilot Test Reliability Test Results

Variable	Cronbach's Alpha (CA)	Composite Reliability (CR / rho_c)	Information
Caution (ATT)	0,904	0,928	Reliable
Attitude/Elaboration (AE)	0,838	0,892	Reliable
Movie Official Microblog Activity (AR)	0,966	0,971	Reliable
Purchase Intent (PI)	0,848	0,898	Reliable
Third-Party Mention (TP)	0,917	0,934	Reliable
Trailer Attributes (AT)	0,942	0,948	Reliable

Source: Results of pilot test data analysis (2025)

Based on Table 4, all of the latent variables tested showed excellent Cronbach's Alpha and Composite Reliability (rho_c) values, with all values being above the threshold of 0.70 (even mostly above 0.80 or 0.90). This indicates that the indicators for each variable have a strong and reliable internal consistency.

In summary, the *pilot test* conducted showed that the questionnaire instrument had an excellent level of reliability and convergent validity at an adequate construct level. Although there are some indicators with *outer loading* below the ideal limit of 0.70, the decision was made to retain all indicators for testing on the main data with consideration of the validity of the content and the *limited sample size of the pilot test*. The results of the discriminant validity test using the Fornell-Larcker criteria are generally met, but the HTMT criteria provide an important note regarding the potential lack of difference between the Attitude/Elaboration and Purchase Intent constructs. The findings of this *pilot test*, particularly regarding the performance of individual indicators and the issue of discriminatory validity between AE and PI, will be of concern in the analysis of the main data. Overall, the instrument was considered suitable for use in the later stages of data collection

Main Test Analysis Results Descriptive Analysis

Table 5. Descriptive Analysis Results

Variable	Indicators	Min	Max	Red Indicator	Std. Dev. Indicator	Variable Mean
Trailer Attributes (AT)	AT1	1.000	7.000	5.197	1.215	5.425
	AT2	1.000	7.000	5.637	1.097	
	AT3	1.000	7.000	5.739	1.179	
	AT4	1.000	7.000	5.296	1.238	
	AT5	1.000	7.000	5.722	1.112	
	AT6	1.000	7.000	5.211	1.186	
	AT7	1.000	7.000	5.285	1.081	
	AT8	1.000	7.000	5.285	1.147	
	AT9	1.000	7.000	5.754	1.089	
	AT10	1.000	7.000	5.349	1.018	
	AT11	1.000	7.000	5.007	1.091	

Variable	Indicators	Min	Max	Red Indicator	Std. Dev. Indicator	Variable Mean
	AT12	1.000	7.000	5.359	1.060	
	AT13	1.000	7.000	5.257	1.181	
	AT14	1.000	7.000	5.715	1.048	
	AT15	1.000	7.000	5.673	1.079	
Movie Official Microblog Activity (AR)	AR1	1.000	7.000	5.039	1.415	5.198
	AR2	1.000	7.000	5.158	1.261	
	AR3	1.000	7.000	5.239	1.159	
	AR4	1.000	7.000	5.232	1.049	
	AR5	1.000	7.000	5.232	1.049	
	AR6	1.000	7.000	5.278	1.450	
	AR7	1.000	7.000	5.208	1.111	
Third-Party Mention (TP)	TP1	1.000	7.000	5.254	1.165	5.332
	TP2	1.000	7.000	5.320	1.041	
	TP3	1.000	7.000	5.335	1.109	
	TP4	1.000	7.000	5.180	1.207	
	TP5	1.000	7.000	5.352	1.056	
	TP6	1.000	7.000	5.342	1.078	
	TP7	1.000	7.000	5.408	1.079	
Caution (ATT)	ATT1	1.000	7.000	5.461	0.913	5.488
	ATT2	1.000	7.000	5.060	1.014	
	ATT3	1.000	7.000	5.722	0.858	
	ATT4	1.000	7.000	5.303	0.927	
	ATT5	1.000	7.000	5.890	0.894	
Attitude/Elaboration (AE)	AE1	1.000	7.000	5.433	1.007	5.652
	AE2	1.000	7.000	5.827	1.000	
	AE3	1.000	7.000	5.585	0.916	
	AE4	1.000	7.000	5.761	0.921	
Purchase Intent (PI)	PI1	1.000	7.000	5.624	0.866	5.520
	PI2	1.000	7.000	5.338	1.041	
	PI3	1.000	7.000	5.475	0.845	
	PI4	1.000	7.000	5.623	1.022	

Source: Primary Data Processed (2025)

Based on the results of the descriptive analysis presented in Table 5, an overview of the perceptions and response tendencies of 284 research respondents to various aspects measured can be obtained. In general, the average value for all latent variables was above the midpoint of the 4 scale, indicating that respondents were likely to agree with most of the statements submitted.

For the Trailer Attribute (AT) variable, the average value of the variable was 5.425 which was included in the agree category. Among all the attributes assessed, the AT9 indicator ("Featured movie titles are memorable and interesting") gets the highest approval with an average of 5,754. This shows that respondents consider the functional aspects and appeal of the titles shown in the trailer to be very positive elements. Meanwhile, the indicator with the lowest average is AT11 ("Background music (BGM) used according to the setting and genre of the film") with a value of 5.007. Although still

in the agree category, this value implies that the music suitability aspect may be judged slightly less prominent than the other trailer attributes by the respondents in this sample.

Furthermore, in the Official Social Media Activity (AR) variable, the average variable of 5.198 also showed the tendency of respondents to agree. The indicator with the highest average approval is AR6 ("Information provided on official social media accounts makes me know more about the film") with a value of 5,278. These findings underline that respondents perceive the informative function of official social media accounts as the most positive. On the other hand, the initial interest in following the official account (AR1, Mean = 5,039) received the lowest approval, although it remained positive. This could indicate that respondents value the content and information presented more than just following the account itself.

The Third-Party Designation (TP) variable shows an average variable of 5.332 (agreeing category). Interestingly, the indicator with the highest average is TP7 ("I tend to trust information or reviews about films that come from independent (third-party) sources") with a value of 5,408. This confirms the respondents' perception of the high credibility of information coming from sources outside the official side of the film. Meanwhile, the TP4 indicator ("I got a recommendation to watch this movie from a friend, family, or close person") had the lowest average (5,180), which may indicate that while personal recommendations are important, trust in a broader range of independent sources (such as critics or the media) was slightly more dominant in the sample.

For the Attention variable (ATT), the average variable of 5.488 indicates a relatively high level of attention. The indicator with the highest approval is ATT5 ("I tend to find out more about the movies that managed to catch my attention") with an average of 5,890. This strongly indicates that effective promotional stimuli are able to trigger curiosity and active information-seeking behavior in respondents. The ATT2 indicator ("I pay close attention to details in movie trailers or uploads on the film's official social media") got the lowest average (5,060), probably because not all respondents had the motivation or opportunity to pay close attention to every detail of the promotion.

The Attitude/Elaboration (AE) variable obtained a very high average variable, which was 5.652, indicating a very positive attitude and a good level of elaboration. The AE2 indicator ("I feel like this movie will suit my taste") has the highest average (5,827), which strongly indicates that respondents have managed to form positive expectations about personal compatibility with the film based on the information they process. All AE indicators have an average above 5.4, indicating the formation of a consistent positive attitude.

Lastly, the Purchase Intent (PI) variable also showed a high average of 5,520, reflecting strong viewing intent. The indicator with the highest approval is PI1 ("I feel confident that watching this movie in theaters is the right choice") with an average of 5,624, followed very closely by PI4 ("I feel there are no significant obstacles for me to see this movie in theaters") with an average of 5,623. The high scores on these two indicators show a combination of confidence in choice and the perception of ease of access as a strong driver of viewing intention.

Measurement Model Reliability Test

Table 6. Measurement Model Reliability Test Results

Variable	Cronbach's alpha (CA)	Composite Reliability (CR)	Information
Trailer Attributes (AT)	0,950	0,955	Reliable

Movie Official Microblog Activity (AR)	0,939	0,950	Reliable
Third-Party Mention (TP)	0,880	0,904	Reliable
Caution (ATT)	0,885	0,915	Reliable
Attitude/Elaboration (AE)	0,887	0,921	Reliable
Purchase Intent (PI)	0,781	0,859	Reliable

Based on Table 6, it can be seen that all the latent variables used in this study showed an excellent level of internal consistency reliability. Cronbach's Alpha value is above 0.78 (the lowest for PI is 0.781) and the entire Composite Reliability value is above 0.85 (the lowest for PI is 0.859). Since all of these values significantly exceeded the recommended minimum limit (0.70), it can be concluded that the measures used for each latent variable in this study were reliable and consistent based on the main sample data.

Convergent and Discriminant Validity Test of Measurement Models

Table7. AVE Results

Variable	Average Variance Extracted (AVE)	Description (AVE > 0.50)
Trailer Attributes (AT)	AT1	Valid
Movie Official Microblog Activity (AR)	AT2	Valid
Third-Party Mention (TP)	AT3	Valid
Caution (ATT)	AT4	Valid
Attitude/Elaboration (AE)	AT5	Valid
Purchase Intent (PI)	AT6	Valid

Table 7 shows that all latent variables had AVE values above the threshold of 0.50, with the lowest value being 0.553 for the Trailer Attribute (AT). This achievement indicates that the convergent validity at the construct level has been well met. The validity of the convergence is further checked at the indicator level through the outer loadings value, which is ideally above 0.70. Analysis of the outer loadings in the main data (N=284) showed that most of the indicators met these criteria (details are presented in Appendix 2). However, one indicator, TP1 ("I read/saw articles about movies in the media...") on the Third-Party Mention variable, had a load of 0.418. In accordance with methodological decisions based on considerations of the validity of the content and the goodness of the AVE value and the overall CR of the TP construct, this indicator is still maintained in the analysis (Hair et al., 2022). Meanwhile, the AR4 indicator, which showed very low loading in the pilot test, was not included in this main data analysis.

Second, the validity of the discriminator is evaluated to ensure that each latent construct in the model is empirically distinguishable from the other. The first criterion used is the Fornell-Larcker criterion. According to this criterion, the square root of the AVE value for each construct (diagonal value in Table 9) must be higher than the correlation value between that construct and all other constructs in the model (diagonal outer value) (Fornell & Larcker, 1981).

Table 8. Results of the Discriminant Validity Test (Fornell-Larcker Criterion, N=284)

Variable	AT	AR	TP	ATT	AE	PI
Trailer Attributes (AT)	0,744					
Movie Official Microblog Activity (AR)	0,065	0,908				
Third-Party Mention (TP)	0,241	0,345	0,820			
Caution (ATT)	0,490	0,347	0,699	0,850		
Attitude/Elaboration (AE)	0,526	0,194	0,612	0,574	0,822	
Purchase Intent (PI)	0,473	0,032	0,499	0,531	0,794	0,830

Source: Key data analysis results (2025)

An examination in Table 8 shows that the diagonal value for each construct is consistently higher than the correlation value of its respective columns and rows. This indicates that the validity of the discriminator based on the Fornell-Larcker criteria has been met.

The second criterion for discriminant validity is the Heterotrait-Monotrait ratio (HTMT). This approach is considered more sensitive in detecting potential discriminant validity issues, with HTMT values below 0.85 or 0.90 indicating that the constructs are quite different (Henseler et al., 2015). The results of the HTMT ratio calculation for all construct pairs on the main data are presented in Table 10.

Table 9. Results of the Discriminant Validity Test (HTMT Ratio Matrix, N=284)

Variable	AT	AR	TP	ATT	AE	PI
Trailer Attributes (AT)						
Movie Official Microblog Activity (AR)	0,482					
Third-Party Mention (TP)	0,578	0,422				
Caution (ATT)	0,413	0,247	0,431			
Attitude/Elaboration (AE)	0,544	0,505	0,496	0,550		
Purchase Intent (PI)	0,578	0,485	0,461	0,435	0,618	

Source: Key data analysis results (2025)

As seen in Table 9, all HTMT ratio values between constructs are below the threshold of 0.85. This includes the HTMT value between Attitude/Elaboration and Purchase Intent (0.618), which indicates that the potential problems identified at the time of the pilot test were not confirmed in the main data. Thus, based on the HTMT criteria, the discriminant validity between all constructs has also been well met.

Based on the results of this evaluation of convergent and discriminant validity, it can be concluded that the measurement model in this study is valid and ready to be used in the analysis of the next structural model.

Structural Model Test Results (Hypothesis Testing)

Table 10. Hypothesis Testing Results (N=284)

Hypothesis	Influence Path	Line Coefficient (β)	T Statistics	P Values	Hypothetical Decision
H1a	Third Party Designation (TP) -> Attention (ATT)	0,230	3,658	0,000	Accepted
H1b	Third Party Designation (TP) -> Attitude/Elaboration (AE)	0,298	4,851	0,000	Accepted
H2	Official Social Media Activity (AR) -> Attitude/Elaboration (AE)	-0,023	0,228	0,820	Rejected
H3	Attention (ATT) -> Attitude/Elaboration (AE)	0,189	3,069	0,002	Accepted
H4	Trailer Attribute (AT) -> Attitude/Elaboration (AE)	0,206	4,109	0,000	Accepted
H5	Attitude/Elaboration (AE) -> Purchase Intention (PI)	0,521	8,978	0,000	Accepted

Source: Key data analysis results (2025)

In addition to hypothesis testing, structural model evaluation also involves assessing the predictive ability of the model through R-squared (R^2) values for endogenous latent variables. The value of R^2 indicates the percentage of variance of endogenous variables that can be explained by their predictive variables in the model. For this study, the Attention variable (ATT) had an R^2 value of 0.137, which means that 13.7% of the variance can be explained by a Third-Party Designation (TP). The Attitude/Elaboration (AE) variable had an R^2 value of 0.433, indicating that 43.3% of the variance could be explained together by Third Party Designations (TP), Official Social Media Activity (AR), Attention (ATT), and Trailer Attributes (AT). Finally, the Buying Intention (PI) variable has an R^2 value of 0.382, which means that 38.2% of the variance can be explained by Attitude/Elaboration (AE).

Next, the test results for each hypothesis will be discussed.

The first hypothesis (H1a) tested the positive influence of Third-Party Designations (TP) on audience Attention (ATT). The results of the analysis showed a positive and significant band coefficient ($\beta = 0.230$; $t = 3.658$; $p = 0.000$), so the H1a hypothesis was accepted. These findings are in line with the principle of the Elaboration Likelihood Model (ELM) which states that peripheral cues, such as information from third parties, can effectively attract an individual's initial attention (Petty & Cacioppo, 1986). In the context of film marketing, this indicates that discussions, reviews, or

recommendations from external sources play an important role in making audiences aware and paying attention to a film, as also found by Liao & Huang (2021).

The second hypothesis (H1b) tests the positive influence of Third-Party Designation (TP) on the audience's Attitude/Elaboration (AE). With a positive and significant path coefficient ($\beta = 0.298$; $t = 4.851$; $p = 0.000$), the H1b hypothesis is accepted. These results support ELM's argument that peripheral cues from third parties not only attract attention, but can also directly influence the formation of an individual's attitude or elaboration level, often through heuristic processing based on the credibility or attractiveness of the source (Petty & Cacioppo, 1986). These findings are consistent with Liao & Huang's (2021) research that shows the direct impact of third-party designations on the attitudes of film audiences.

The third hypothesis (H2) tests the positive influence of the film's Official Social Media Activity (AR) on the audience's Attitude/Elaboration (AE). The results of the analysis showed an insignificant path coefficient ($\beta = -0.023$; $t = 0.228$; $p = 0.820$), so the H2 hypothesis was rejected. The rejection of this hypothesis indicates that, in the context of this study sample, activities carried out through the film's official social media accounts were not found to have a statistically significant direct influence on the formation of attitudes or the level of audience elaboration. These findings may indicate that the ELM's central pathway, which is assumed to work through an in-depth evaluation of information from official sources, is not strongly activated by the type of content or interaction that exists on the film's official social media that is stimulus, or that its influence is less strong than that of other sources of information. This is in contrast to the findings of Liao & Huang (2021) who found significant influences, which may be due to differences in platforms, content types, or audience characteristics.

The fourth hypothesis (H3) tests the positive influence of the audience's Attention (ATT) on their Attitude/Elaboration (AE). With a positive and significant path coefficient ($\beta = 0.189$; $t = 3.069$; $p = 0.002$), the H3 hypothesis is accepted. This implies that once the audience's attention has been successfully captured, they tend to undertake further information processing that leads to the formation or change of attitudes and levels of elaboration towards the film. These findings support an information processing flow where attention serves as a gateway to deeper evaluation, in line with cognitive models and the findings of Liao & Huang (2021).

The fifth hypothesis (H4) tests the positive influence of the film's Trailer Attributes (AT) on the audience's Attitude/Elaboration (AE). The results of the analysis showed a positive and significant path coefficient ($\beta = 0.206$; $t = 4.109$; $p = 0.000$), so that the H4 hypothesis was accepted. These findings are very consistent with the theoretical framework of Stimulus-Organism-Response (SOR), in which movie trailers (Stimulus) with their various attributes (visual, narrative, auditory) directly affect the internal conditions of the audience (Organism), which in this case is their Attitude/Elaboration (Mehrabian & Russell, 1974). The quality and characteristics of trailers have been shown to contribute significantly to shaping attitudes and encouraging cognitive elaboration, as well as supported by previous research on trailer effectiveness (e.g., Thomsen & Heiselberg, 2020; Pandey et al., 2020).

The sixth hypothesis (H5) tested the positive influence of the audience's Attitude/Elaboration (AE) on the Purchase Intention (PI) of movie tickets in cinemas. With a very strong positive path coefficient ($\beta = 0.521$; $t = 8.978$; $p = 0.000$), the H5 hypothesis is accepted. This is the relationship with the strongest influence in this research model, which confirms the central role of Attitude/Elaboration as a major predictor of

Buying Intention. These findings are consistent with various theories of consumer behavior, including SOR (where the internal conditions of the 'Organism' drive 'Response') and ELM (where the attitudes formed predict behavioral intent), and are consistent with many previous studies that have shown a strong relationship between attitudes toward products/services and the intention to use or buy them (Ajzen, 1991; Liao & Huang, 2021).

Overall, the results of the hypothesis testing showed that five of the six hypotheses proposed in this study were accepted, while one hypothesis (H2) related to the direct influence of Official Social Media Activities on Attitudes/Elaboration was rejected. A more in-depth discussion of the theoretical and practical implications of these findings will be outlined in the next sub-chapter.

The Effect of Third-Party Designation (TP) on Attention (ATT) and Attitude/Elaboration (AE)

The results of the study show that Third Party Designation (TP) has a positive and significant influence both on the audience's Attention (ATT) (H1a accepted) and directly on the audience's Attitude/Elaboration (AE) (H1b accepted). These findings are very much in line with the principles in the Elaboration Likelihood Model (ELM), particularly as they relate to peripheral processing pathways (Petty & Cacioppo, 1986). In the context of information about movies that is often abundant and diverse, third-party mentions—such as critic reviews, influencer recommendations, or discussions between fellow consumers on social media—serve as heuristic cues or cognitive shortcuts for the audience.

The acceptance of H1a (TP → ATT) indicates that the presence and intensity of discussion or news from external sources is able to effectively attract the initial attention of the audience. This is consistent with the view that peripheral cues can make an object stand out amid information noise, making it a crucial first step in the consumer consideration process (Liao & Huang, 2021). In an increasingly competitive Indonesian film market, the ability to attract initial attention through buzz created by third parties is very important.

Furthermore, the acceptance of H1b (TP → AE) shows that third-party designations not only stop at attention-grabbing, but also contribute directly to attitude formation and encourage further elaboration. Audiences may form an initial assessment of a film based on the credibility, appeal, or general sentiment conveyed by the third party, without having to conduct an in-depth analysis of all the details of the film (Li et al., 2023). These findings reinforce the results of Liao & Huang's (2021) research which also found a direct influence of third-party designations on the attitude/elaboration of film audiences. The effectiveness of this third-party designation is also likely influenced by the high level of trust of Indonesian consumers in word-of-mouth recommendations and online reviews.

The Influence of Official Social Media (AR) Activities on Attitudes/Elaboration (AE)

One of the interesting findings that requires further discussion is the rejection of the H2 hypothesis, which states that the Official Social Media Activity (AR) of films has a positive effect on the Attitude/Elaboration (AE) of the audience. The results of the analysis showed that this relationship was not statistically significant ($\beta = -0.023$; $p = 0.820$). These findings differ from the initial assumptions based on the ELM's central

pathway, where information from official sources is expected to be deeply processed by motivated audiences, thus influencing their attitudes.

Several possible explanations can be put forward regarding the insignificance of this influence. First, audiences may view content coming from the film's official social media accounts as overly promotional and less objective, so that a level of deep cognitive elaboration does not occur, or even skepticism arises. Second, the type of content or interaction strategies implemented by the film's official social media accounts that were the stimulus in this study may not be strong enough to trigger significant central processing compared to the appeal of peripheral cues from third parties or the stimulus power of the trailer itself. Third, in a dense information ecosystem, the influence of sources that are considered more independent (third parties) or more sensorially rich stimuli (trailers) may be more dominant in shaping audience attitudes than direct communication from the film. These findings are in contrast to Liao & Huang (2021) who found a significant influence of official microblogging activity. These differences can be caused by a variety of factors, including differences in the dominant social media platforms, the characteristics of the content being analyzed, or cultural differences in responding to brand communications. Therefore, further research is needed to understand the specific conditions under which ELM's central channel through official social media can be effective in film marketing in Indonesia.

The Role of Attention (ATT) in Influencing Attitudes/Elaboration (AE)

Hypothesis H3, which states that the audience's Attention (ATT) has a positive effect on their Attitude/Elaboration (AE), is accepted ($\beta = 0.189$; $p = 0.002$). These findings support the crucial role of attention as an initial gateway in cognitive processes. Once the audience's attention is successfully obtained, either through third-party mentions or other stimuli, they are likely to allocate further cognitive resources to process the information. This increased attention then facilitates a more in-depth elaboration of the stimulus message or object, which in turn contributes to the formation or change of attitude (Petty & Cacioppo, 1986). These results are consistent with previous information processing models and empirical findings, including the Liao & Huang (2021) study that also showed that attention mediates an influence on attitudes in the context of film marketing.

The Effect of Trailer Attributes (AT) on Attitude/Elaboration (AE)

The acceptance of the H4 hypothesis ($\beta = 0.206$; $p = 0.000$) confirms that the Trailer Attribute (AT) of the film has a positive and significant influence on the audience's Attitude/Elaboration (AE). These findings are strongly aligned with the Stimulus-Organism-Response (SOR) theoretical framework (Mehrabian & Russell, 1974). Film trailers, as an audiovisual stimulus rich in narrative, visual, and auditory elements, effectively affect the internal conditions ('Organisms') of the audience, which in this study are represented by Attitudes/Elaborations. The quality of the storytelling, visual appeal, musical suitability, and the presence of interesting actors in the trailer are proven to be able to form a positive perception and encourage the audience to think further about the film. These results support previous studies that have highlighted the power of trailers in evoking emotional and cognitive responses that ultimately influence viewer preferences (e.g., Thomsen & Heiselberg, 2020; Pandey et al., 2020; Iida et al., 2012).

The Influence of Attitude/Elaboration (AE) on Purchase Intention (PI)

The H5 hypothesis, which tests the positive influence of Attitude/Elaboration (AE) on Purchase Intention (PI), was accepted with very strong statistical support ($\beta = 0.521$; $p = 0.000$). The coefficient of the largest path in this model shows that Attitude/Elaboration is the most dominant predictor of audience intention to watch a movie in the cinema. These findings are consistent with various fundamental theories of consumer behavior, including SOR (where the internal conditions of the 'Organism' lead to behavioral 'Response') and ELM (where attitudes that have been formed through elaboration are the primary determinants of behavioral intentions) (Petty & Cacioppo, 1986). This is also in line with the Theory of Planned Behavior (Ajzen, 1991) which emphasizes the strong relationship between attitudes towards behavior and the intention to perform such behaviors. In the context of film marketing, a positive attitude and a high level of elaboration towards a film, formed from various promotional stimuli, are the main drivers of the audience's decision to buy tickets.

Evaluation of the Predictive Power of the Model

The R^2 value for the endogenous variables in this model provides an idea of how well the research model can explain the variation in these variables. The Concern Variable (ATT) has an R^2 of 0.137, which indicates that the Third-Party Designation is able to explain 13.7% of the variance in the Attention. Although it is low to moderate, this indicates that there are other factors outside of this model that also affect the audience's attention. For the Attitude/Elaboration (AE) variable, the R^2 value of 0.433 indicates that a combination of predictor variables (TP, AR, ATT, AT) is able to explain 43.3% of the variance in Attitude/Elaboration, which can be considered as a fairly good explanatory force (moderate to substantial) in social science research. Finally, the Purchase Intent (PI) variable has an R^2 of 0.382, which means that 38.2% of the variance in Buying Intent can be explained by Attitude/Elaboration. This R^2 value is also moderate. Overall, the proposed model has adequate predictive capabilities, especially in explaining Attitudes/Elaborations and Buying Intentions.

CONCLUSION

This study comprehensively examines how film trailer attributes, official social media activities, and third-party designations influence Indonesian audiences' intentions to purchase cinema tickets, utilizing the *Stimulus-Organism-Response* (SOR) and *Elaboration Likelihood Model* (ELM) frameworks, and highlighting the mediating roles of attention and attitude/elaboration. Findings from 284 respondents reveal that third-party designations significantly impact audience attention and attitudes/elaborations, whereas official social media activities do not significantly affect attitudes. Attention is identified as a crucial antecedent to attitude/elaboration, which in turn is the strongest predictor of purchase intention. The study effectively integrates SOR and ELM, underscores the importance of peripheral channels—especially third-party endorsements—and suggests that optimizing third-party publicity, enhancing trailer quality, and re-evaluating official social media content are key strategies for increasing audience purchase intent. However, limitations such as non-probability sampling, reliance on purchase intention rather than actual behavior, a focus on pre-release phases, and limited variable scope restrict the generalizability and depth of the findings. Future research is recommended to employ probability sampling, measure actual ticket

purchases, include a broader range of film types, adopt longitudinal designs, incorporate additional moderator or mediator variables (such as genre, age, or emotional engagement), and explore official social media strategies through qualitative or experimental methods, alongside refining measurement instruments to enhance validity.

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