

Assessment of factors that affect consumers' behavior towards exposure and acceptance of 2024 Netflix epic movies

Bashirat Damilola Subair

Department of Mass Communication, Kwara State University, Malele. Email: subairbashirat@gmail.com

ABSTRACT

Over the Top /Online Streaming Service has unveiled the magnificence of technology and evolution of entertainment, it has defined a new means of viewing movies which popularly used to be demanded via visit to cinemas and video cassettes. Netflix sprung as a famous kind of online streaming service and has lately captivated numerous consumers, however, Epic movies are an attraction in the entertainment industry and have been retained continuously in Netflix platform. This study undertook a survey approach to examine Netflix subscribers' rationale for exposure and acceptance of Netflix movies, using an online data gathering method, Netflix consumers in North Central and South West were discern via examining their testimony on online handles of Netflix, a purposive sampling technique was used to determine the respondents of this study. This study deduced from Netflix consumer that storyline is a factor that fosters their interest towards Epic movies, hence, this depicts the motivation towards accumulating movies that whet appetite by Netflix. This study suggests that Netflix ought to further supply profound information about tribe relevance, historic lens, subject of it movies to refine it delivery style, amass it consumer trust and patronage.

Keywords:

Epic, Netflix, Consumer Behavior, Exposure, Acceptance

Article History:

Received: 21 Dec 2024

Accepted: 20 Feb 2025

Available Online: 05 Mar 2025



© 2025 The authors. This is an open access article under the Creative Commons Attribution 4.0 International (CC BY 4.0) License.

1. INTRODUCTION

The world is modernized with a system that engulfs dwellers into a community, this effect defines an information society. Apparently, the information society conduit is of varying nature; the cinema, broadcast, print media and a humongous umbrella that encapsulate multimedia; the internet, the exposure to these medium or their content depends on the need or interest at the period it was sought, however, to a large extent, the society can boost of cinema as an engaging medium they rely on for relaxation and entertainment. The visuals of cinema are thrilling and appealing, this captures interest across classes and groups. Cinema is a powerful entertainment medium which has no end, because it passes from generation to generation. The evolvement of cinema and film making has glamorized the film making industry and has further invoke the embracement of the 21st century movies by people across the globe. Film making has surge into one of the most grossing businesses in the world. The cinema industry, because of its ability to continuously improve itself, together with advancements in technology and human behaviour has been incredibly successful for the past 500 years (Shruthi & Arun, 2023). Cinema has received accolades in all times for it propagation of values and being a trajectory of civilization. The brim of movies across the world encompasses the prominent producers of Hollywood, Bollywood, Nollywood, K-Drama, Chinese Cinema and host of others, these industries have adopted the technological means of enhancing movies.

Movies reception system has also been enhanced via the proliferation of smart phones, laptop, tablet, smart TV and computer increase in affordable internet, better networks and technological advancement, hence, resulting in arise of Over the Top (OTT) media that offers quality services to movie viewers directly via the internet (Singh, 2019). In the past, a customer could only purchase a cable subscription, and the availability and supply of shows were the responsibility of their cable television provider. Customers can now register for various services and access their offerings (Sujata et al., 2015). Over the Top (OTT) media comprises of varying kinds; Netflix, HBO, Showmax and Disney among others. Lately, movies on Netflix has accustomed attentions across the globe, the exquisite and enticing mode of delivery of Netflix movie was the talk of entertainment, the genres of it movies was however demanded in light of consumer interest and need. It is fundamental to shift attention to Netflix intrinsic genre which is Epic. The survival rate and market demand for it epic movies knows no bound, it has extended the reach and fascination of Netflix overtimes, this is owing to it archaic setting, legendary story telling manner, costume and effortlessly delivery of it

actors. Netflix sees surging opportunity in the participation of epic cinema transmission, leading to it collaboration with cinematographers, this development portray arrays of cinematic choices for consumers and at the same time contribute in accumulating huge audiences for Netflix. Netflix box rating of epic movies demonstrates a spectacle in the market of cinema, the likes of Damsel, A child of fire, Frozen Empire, House of Gaa, Lisabi: the uprising and many others explicate this submission. However, epic movies are explored based on nuance factors, these factors are encoded in consumer behavior research and investigation. In the quest of determining the implicit value of Netflix movie, more insight is launched into consumers' interest driving force and evaluation pattern of Epic movies, this buttress the underlying qualities of Epic movies. Netflix epic movies projection for wide reception has generated different reactions from it consumer. To this end, this study will illuminate on the factors that serve as an impetus to the exposure and acceptance of Netflix epic movies, this is a drive to also evaluating the aesthetic and value of epic movies purveyed on Netflix.

1.1 Problem statement

The entertainment industry has been a purveyor of exquisite image of the society, a source regarded as companion and a boredom antidote. The dependence and excitement spur by individuals as a result of motion pictures connotes the rare influence of movie on lifestyle, choice, perception, practice and ideologies not to mention a few. The advent of technology elevates the former movie production style and reception pattern of the society. The array of movies on websites are clear distinct of storyline, setting, characters, suspense, arrangement of epilogue and climax; these facilitates different reactions from movie audience. The appeal of a movie to a viewer is determined by the viewer's choice; however, choices are clear cut of responses to stimuli or need arising. In the contemporary brisk of movie industry, the symbol of values, legend, myth, folklore and oral tradition are replicated into motion pictures to demonstrate ancient events. Interestingly, epic movies are fast captivating movie audience and receiving top-tier reviews upon their release, this has prompt numerous movies in similar pattern. This study provides insight to driving force in accessing epic movies on Netflix movies to contribution to impetus directing consumer attitude towards movies acceptance. In 2024, epic movies are rated as fast selling in the entertainment industry, most especially in Nigeria, the driving force towards the acceptance and exposure of epic movies therefore needs to be studied to portray the significance of epic movies to the society and it appraisal in the light of value transmission. This is expected to buttress the cogency to the exposure

of epic movies, reckon the factors that reinforce the acceptance of epic movies and driving motivation behind movie making industry.

1.2 Research objectives

- Examine the position of 2024 Epic movies in consumers' rating
- Evince the factors that fosters consumers' exposure and acceptance of 2024 Epic Movies on Netflix
- Investigate the influence of Epic Movies on perception on an utopian world
- Recount the Role of Epic movie in Didacticism and purveyance of adaptation from historic event

1.3 Research Questions

- What position does 2024 Epic movie uphold in consumers' rating?
- What are the factors that foster consumers' exposure and acceptance of 2024 Epic movies on Netflix?
- Does Epic movies shape acceptance on the existence of an utopian world?
- What are the roles of Epic movie in Didacticism and purveyance of adaptation from historic event?

2. LITERATURE REVIEW

2.1 Evolution of cinema delivery system (OTT and Netflix)

The emergence of technology has enabled the download of apps and rent films straight from the TV, eliminating the need for a DVD or Blu-Ray device. It appears that a growing number of people are switching from traditional TV to a combination of traditional TV and play-services, also known as over-the-top (OTT) services. Netflix, HBO, Showmax, and Disney+ are a few examples of this play-services. Since 2017, just 12% of people watch conventional TV exclusively. However, in 2020, Covid-19 caused a surge in both traditional TV and internet OTT services (bredbandsval, 2020; MMS Årsrapport, 2020). The shift to digital media has been ongoing for some time, and there is a noticeable rise in the number of people watching motion films. However, TV viewing has declined since the last ten years, from around 170 minutes to 130 minutes in average TV-watching (MMS Årsrapport, 2020). These findings may indicate that most people are transferring from traditional TV to over-the-top (OTT) services for their movie viewing. Our everyday lives are increasingly reliant on video streaming, and people amuse themselves by reading books on their smartphones anytime they want (Soni & Puthawala, 2020). Netflix, a famous kind of over-the-top (OTT) service, has had a big impact on the global entertainment industry. It helped make video streaming and video-on-demand services more widely available. Netflix is a well-known streaming service that offers a vast array of TV shows, films, and original content to its users. It began as a mail-order DVD in 1997 and has now grown to become one of the largest and most successful streaming services in the world.

The business immediately became well-known because it offered a more practical and cost-effective substitute for conventional physical video rental shops. Netflix saw an opportunity to enter the online video streaming market as internet speeds grew and more families were connected. The company's streaming service, which enables users to watch films and TV series instantaneously online, was introduced in 2007. As more people were aware of its offerings, more and more people began using them and it quickly rose to prominence as one of the biggest streaming services globally.

Netflix collection offers viewers a wide selection of films and television programmes, including its own original, award-winning programming like "Stranger Things," "The Crown," and "Orange is the New Black" Netflix's original programming has garnered multiple accolades, and its content has been commended for its excellent production qualities and gripping narrative. Netflix has a subscription-based business model, requiring viewers to pay a monthly fee in order to access its selection of original material. Users may access new and relevant content more easily due to the company's advanced algorithms that propose content based on their viewing history, patterns, and preferences.

By releasing whole seasons of its original programs at once, Netflix has contributed to the popularization of the idea of "binge watching." Since 2013, the phrase "binge-watching pattern" has gained popularity among youth, and it is regarded as one of the most popular hobbies. By using autoplay capabilities, Netflix has made it simple for users to binge-watch its series. Viewers can easily continue viewing without having to manually start each episode because the next one begins playing automatically as the previous one concludes. This feature has been crucial in retaining viewers' interest and motivating them to watch several episodes at once. These factors have contributed to the popularity of binge-watching and made Netflix one of the most popular streaming services globally.

2.2 Epic movies

Epic movies are associated with humongous budget, alluring characters, heroic intervention on liberation from a disparaging society. An epic movie stand out from other genres and portrays the settings will lavish aesthetic accompanied with archaic and notable past events. Often, epic movies theme encompasses biography of a liberator, mythical heroic figure, royalty, ancient culture, discrepant society, animals and spirits. The story in an epic narrative may or may not be true. The subject matter is most drawn from heroic tales, folktales, folklores, and myths of a people or culture. According to Ayakoroma (2014), in terms of both the events portrayed and the film's duration, an epic film typically spans a longer time period, sometimes spanning entire generations coming and going, and is frequently set during a period of war or other social catastrophe. While fantasy or science fiction settings have become more popular in recent decades, historical settings are still the norm for these kinds of films. Most people believe that the film's main battle has far-reaching consequences and frequently alters the path of history. The acts of the major characters frequently play a key role in how the societal problem is resolved. A few Hollywood epics have had varying effects on American popular culture. For instance, the 1999 film *Fight Club* narrated the tale of a man who joins an underground fight club as a way to express his annoyance at his dull, mainstream existence. Real fight clubs have sprung up all across the United States since the 1999 premiere of the film. According to Enyindah (2022), there have been a number of epic films set in Nigeria, beginning with *Things Fall Apart* (1971), which tells the tale of Okonkwo, an Ibo warrior from the Nigerian town of Umuofia. It depicts the Ibo people's customs and culture and how they conflicted with those of the White people. Another is the 1986 movie *Pot of Life*, which tells the story of Amiwu, a virgin girl who is selected to journey to the country of the dead and recovers the pot of life in order to preserve the life of the Oba of Bini. The *Evil Princess* and the *Possessed Price* (2021), *Voice of Hope* (2018), *Bride to the gods* (2018), *Goddess of the Moon* (2021), and numerous other contemporary epics are also considered as incredible narrations that mirrors past events in the society and depicts appealing aesthetics.

2.3 Shaping Utopian view through motion pictures

Ideological vision, desire, wishful thinking, blueprint, authoritarian doctrine, philosophical attitude, daydreaming, fiction, method, and good place are all associated with utopia. According to Sargent (1994: 9), utopia is "a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably better than the society in which the audience lived." It usually depicts a better society and a better place than those of its audiences or readers. "Multiple narrative frames, whose major role is to prepare the uninitiated audience for an encounter with a relatively perfect or just better world, precede the core narrative," as Artur and Ludmila (2015) note, are used in creative utopias. Utopia implies a place of good, a place of no discrepancy; such stories typically entail a journey or voyage that, frequently by chance or following a number of challenges, introduces a character from the modern world to a distant and completely different social structure. This is the case with classical utopias. He or she is given a kind of "guided tour" after they arrive, which enables them to learn about different facets of the utopian environment and progressively come to terms with its tenets. Therefore, in addition to portraying a better world, the full presentation of utopian societies, including the practical aspects of their daily operations and ideological underpinnings, serves both artistic and persuasive purposes by trying to persuade the viewer to embrace their stated worldview.

The idea of utopia is ingrained in the plots of many well-known films, where the protagonists, in whom we are encouraged to feel empathy and optimism, attempt to change their own lives by escaping the constraints and restrictions of their surroundings. Though this is frequently also connected to a weaker sense of change for a larger group, the desire for change invariably engages popular film in a critique of the status quo and typically focuses on individual desire and transformation. However, the changes that popular films envision and the aspirations for change that they evoke in their viewers are typically compatible with the current capitalist production model (Wayne, 2002). As Artur and Ludmila (2015) point out, utopian worlds "embody such desirable general values as happiness, good life, wealth, beauty, equality, freedom, etc., which form the underlying axiological system of the best possible state of the commonwealth." These ideals are reflected in the spatial organization of utopian works as harmony, symmetry, beauty, and order. According to the authors, utopian worlds both literary and artistic "reveal a high degree of semioticity" (Blaim and Gruszewska 2015); their carefully planned order subtly contrasts with the frequently chaotic reality. Contemporary cinema notably lacks utopias of this nature; the classical utopian narrative structure is still evident in pre-World War II films, such as Frank Capra's *Lost Horizon* (1937), Cameron Menzies' *Things to Come* (1936), and

Grigori Aleksandrov's Vesolye rebyata 'Moscow Laughs (1934)', but has nearly vanished in recent decades.

2.4 Notable 2024 Epic movies review

2.4.1 *House of Ga'a*

Setting: Oyo Empire

Released period: July, 2024

Plot:

The story is a holistic narration of a selfish powerful warlord that meets his terrible end. The warlord, Ga'a is a renowned warrior whose battle victories earn him the love of the people and eventually his position as the Bashorun. Upon his ascending to the position, he became power hungry and ensures his sons occupy all notable positions. He does not stop there, he pokes interest into the throne of the ruler. The last straw that broke the camel back was his covetousness over the same lady his son had eyes for before she was betrothed to Ga'a's brother, after Ga'a's brother death, the lady returned to Ga'a household but Ga'a preferred her for himself, his son rose against him, killed his power fortifier and backbone, this hastened Ga'a's downfall and vulnerability to defeat. *House of Ga'a* is a historical Yoruba language film that is defined by great acting, electric atmosphere and ultimately overcooked characters. Judging from the numerous plot line, the artistic performances and the bold exploration of Yoruba royalty and culture were depicted.

2.4.2 *Lisabi: the uprising*

Setting: Ancient Oyo Empire and its environs, Nigeria;

Release Period: September, 2024

Plot:

Lisabi is a story of a redeemer who liberated his community from extortion and subjection to inhumanity by revolting against oppressing tribute collectors. *Lisabi*, a devoted farmer became enraged when his bosom friend was gruesomely murdered by Oyo Empire tax collectors on his wedding day, clearly, the tribute collectors are fast ridiculous over their villain act in Egba kingdom and other Yoruba town under its kingdom. *Lisabi* succeeded in recruiting acquaintance to neutralize the callous act of Oyo Empire tribute collectors with the assistance of mystical beings that bestow excruciating supernatural power to him and his associates. *Lisabi* contributes to Nollywood's growing emphasis on telling authentic Nigerian stories, exploring the nation's history, identity and origins. From the opening scene, it is clear the film's design was carefully thought out and meticulously executed. The depiction of the Oyo Empire architecture, alongside the placement of traditional sculptures, created a definitive and captivating atmosphere. The attention to cultural detail added a rich ambience to the film making it stand out highlight

2.4.3 *Damsel*

Setting: Sortelha, Portugal

Release period: March, 2024

Plot:

Elodie's father and stepmother are struggling and so are her people, in need of a miracle to save them, she has to accept an offer of marriage from a handsome prince in a faraway kingdom, steered by a strong-willed queen. But her happy ending is an unhappy beginning, the wedding part of an ancient ritual that sees her hurled into a cave and sacrificed to a dragon. Romance curdles into horror as Elodie must scramble to safety. In her effort to narrow escape, tragedy struck as she lost her father who defies hazards to rescue his precious daughter. Elodie's display of wittiness and conspicuous shine of luck on her are instrumental to her narrow escape from the cave, her exploration of the cave reveals the numerous victims that fell as sacrificial lamb under the same circumstance that made her wandering in the dangerous cave. She succeeded in striking a compact with the dragon while recounting the retrospection of the manipulative and cruel state the host kingdom had put the dragon into. *Damsel* is an involving adventure of low-level pleasures, in subsequent transitions. The movie is gently feminist spin with the queen also leading the kingdom, Elodie's stepmother taking control of her family and even a female dragon ruling the cave. The dragon moves with more flair, darkness of the cave setting can get a little monotonous, along with some of the story beats near the end, it's mercifully well-lit.

2.5 Technology acceptance model

The adoption and utilization of information technologies can yield both immediate and enduring advantages for organizations and individuals, including enhanced performance, financial and temporal efficiency, and increased convenience (Foley Curley, 1984; Sharda, Barr & McDonnell, 1988). Management research has traditionally been driven by the potential benefits of technology to investigate people's propensity to adopt new technologies (Davis, 1989). The underlying reasoning of the concept was that, in the case of technology use, particular ideas about technology use, rather than a general attitude towards behavioral intention, influenced behavioral intention. TAM was intended to serve as a

framework for analyzing a variety of technology user behaviors while keeping costs low (Davis, 1989). In order to forecast behavior and offer a theoretical justification for the effective deployment of technology, TAM's main goal was to illuminate the mechanisms behind technology adoption. In relation to this study, technology acceptance model portends the acceptance of online streaming services by viewers. This unveils the potentials of online viewing platforms to offer array of sumptuous services to viewer and bridge the gap of offline challenges they may encounter. Thus, the spur of exposure and acceptance of online streaming service is owing to its efficiency in ticking substantive demands from viewers.

2.6 Empirical review

In the study of Anand P, Srudin J and Rashmi J Menon (2019), which seeks to know 'branding in movies and its influence on buying behaviour' it was found that brand placements have an impact on consumers' purchasing decisions. Respondents in the sample dataset were given four options when asked if a product had an impact on their purchasing decisions. Additionally, the study requires that the relationship between respondents' interest in purchasing and a specific product placement (the Royal Enfield Bullet) from a film be tested using the Chi-Square test of Independence. The obtained p-value was .544, and the null hypothesis was not rejected because the p-value was higher than the chosen level ($\alpha=0.05$). "The acquisition of the brands portrayed in films is largely dependent on financial stability." Along with a question on whether financial stability matters, the respondents in the sample dataset were questioned about their employment status. Additionally, the study requires that the Chi-Square test of independence be used to examine the relationship between respondents' work status and a question on whether or not financial stability plays a significant role in product purchases. The alternative hypothesis was proven since the p value was smaller than the chosen level ($\alpha=0.05$) and the obtained p value was .006.

In the study Ghalawat, Yadav, Kumar, Kumari, Goyal, Girdhar and Agarwal, (2021), 'factors influencing consumer's choice of streaming Over the Top (OTT) platforms', It was discovered that consumer choice was positively impacted by growth factors such as brand image, video quality, accessibility, and trust in the service provider. OTT benefits (Factor 2), which had the second-highest variance of 6.621%, were also significant because over-the-top (OTT) media services make it easier and more convenient for people to get their preferred material whenever and wherever they want. Providing high-quality services is another fantastic thing. It was discovered that the factors that had the biggest positive influence on consumers' adoption of OTT media platforms were content, perceived ease of use, and convenience. Additionally, the caliber of content offered by OTT media is quite important. Customers' choice of streaming OTT platforms is greatly influenced by the dimensions of service quality (Factor 3), which had a variance of 5.977 percent. These dimensions include customer support, compatibility of services with other devices, and more economical and affordable OTT packages.

In Juhlin and Pederson (2021) study titled, 'factors that affect consumers behavior towards streaming and TV services', adopting a thematic analysis to interpret qualitative interview, the study's findings showed that the variety of material significantly influenced consumers' decisions to purchase or sign up for a new service. In the case of obtaining services, several informants even maintained that it was the sole important issue. Furthermore, the informants frequently subscribed to many services in order to obtain a wide variety of content. Since he or she had no preferences for the content that is consumed, one informant disagreed and would not purchase a service based on the variety of content. The majority did concur, though, that they would subscribe to another platform if the needed material was available there. While it wasn't common among the informants, some employed leeching to gain access to a larger library without having to pay for it themselves.

Furthermore, informants gained more services to uncover fresh content or to satisfy a need for sought specific content. Customers can test products before purchasing them during free trial periods, or they can utilise them to see content without paying. Since some people do not consider services without trial periods to be serious or reliable, offering a free trial could also serve as a means of luring customers. Gaining knowledge is the primary goal of the trial period, regardless of whether it concerns the price, the range of content, or the degree to which these two variables are correlated. Therefore, if it turned out that the cost was commensurate with the content, a free trial period may result in a subscription. If a consumer views peer pressure and the actions of their peers or social circle as significant determining factors when selecting a service, social components may influence them to subscribe. Additionally, having a large selection of content to please friends and family may also be a factor in people's decision to subscribe.

3. METHODOLOGY

This study adopted a quantitative approach in eliciting responses from Netflix subscribers. Online questionnaire was used in achieving this. The trend of Netflix subscribers is peculiar in cities of Nigeria, however, as common as the subscribers may be, there could be challenges in identifying subscribers, the strategy for selecting the respondents of this study was through Facebook Netflix wall, the researcher carefully studied the comment section and followers of Netflix page on Facebook for three weeks before discerning the active subscribers of Netflix, afterwards the populace discovered to be residents in North-central and South-West of Nigeria, were selected. A purposive sampling technique was adopted to identify and chose Netflix subscribers and viewers in North-central and South-West of Nigeria, a total of 525 respondents were selected for this study. The questionnaire was designed with Google-form and 525 questionnaires link were distributed across to the selected subscribers of Netflix on Facebook direct message (DM) of the selected subscribers, a total of 198 responded, this implies the difficulty of achieving the indulgence of people online for research purpose. The 198 questionnaires retrieved were correctly filled, and this implies that there was no questionnaire submitted with erroneous out of all the 198 questionnaires. The data was analyzed with frequency and simple percentages, otherwise referred to as a component of descriptive statistics and results are complementarily represented with charts.

4. RESULTS AND DISCUSSIONS

Simple percentages (%) and frequency counts were generated for the analysis; demographic table was represented with a table while subsequent data were presented with the aid of a pie-chart.

Table 1. Demographics

Gender	Male	Female	Total		
	(132) 67%	65 (33%)	198/100%		
Age grade	18-25	26-33	34-41	42 and above	Total
	59 (30%)	63 (32%)	46 (23%)	30 (15%)	198/100%

The above table indicates that 67% of the respondents are male, while female respondents are 33%, in essence, it depicts that the male folks are more fantasized subscribers of Netflix movies. The age grade from 18-25 evince 30% of the population, 26-33 are 32% of the population, 34-41 are 23% of the population while 42 and above are 15% of the population. This relatively demonstrates that the youths or young adults are peculiar to subscribing to Netflix.

Table 2. Table depicting how often respondents watch Netflix Epic movies

Particulars	Frequency	Percentage
Very Often	51	26%
Often	93	47%
Rarely	46	23%
Never	8	4%
Total	198	100%

47% of respondents are often exposed to Netflix Epic movies, 26% watch Netflix Epic movies very often, 23% rarely watch Netflix Epic movies and 4% have never indulge in streaming Netflix Epic movies. This suggests that Epic movies received high attention and fascination from most of the respondents, it also implies that there is high possibility of Netflix Epic movies to be intriguing coupled with exquisite delivery.

Table 3. How would you rate 2024 Netflix Epic Movies?

Particulars	Frequency	Percentage
Very Exceptional	53	27%
Exceptional	67	34%
Average	46	23%
Fair	22	11%
Null	10	5%
Total	198	100%

34% of the respondents rated Netflix Epic movies are exceptional, 27% ranked Netflix Epic movie to be very exceptional, 23% rated Netflix Epic movie to be average, 11% opined that Netflix epic movie are fair and 5% rated Netflix Epic movies as zero. 2024 Epic movies are described as exceptional with 34% of the respondents attestation, representing the highest choose option in rating of 2024 epic movie. This connotes the intense excellent style in the creation of 2024 epic movies and it ability to meet the expectation of it audience. This also implies the spectacle of 2024 Netflix Epic movies in all ramifications; plot, style and delivery.

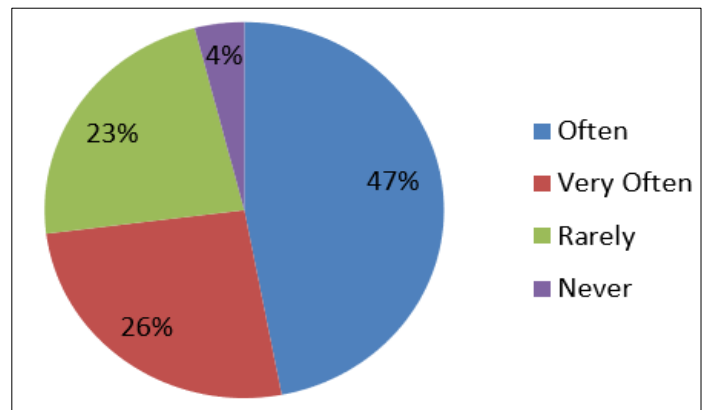


Figure 1. Chart showing frequency of respondents exposure to Netflix Epic movies

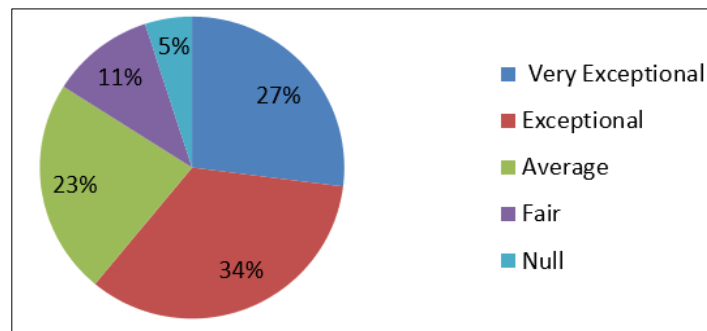


Figure 2. Chart representing rating of 2024 Epic Netflix Movies by Netflix Consumers

Table 4. What are the factors that foster exposure and acceptance of 2024 Epic Movies on Netflix?

Particulars	Frequency	Percentage
Actor	36	18%
Tribal Relevance	25	13%
Storyline	51	26%
Aesthetic/Costume	32	16%
Trailer/Promotional Effort	28	14%
Availability	10	5%
Others	16	8%
Total	198	100%

26% of respondents agree that their exposure and acceptance of 2024 Netflix Epic movies is spurred by movies' storyline. 18% respondents agreed that their exposure and acceptance of 2024 Netflix Epic is influenced by the featuring of their favorite actors in the movie. 16% of the respondents represented those that use aesthetics and costumes utilized to determine their exposure and acceptance of 2024 Netflix Epic movies. 14% represents the population of respondents that agreed to Trailer/Promotional effort as a driving force for their exposure and acceptance of 2024 Netflix Epic movies. 13% agreed that tribal relevance is what they consider before exposure and acceptance of 2024 Netflix Epic movies. 5% of the respondents chose movie availability as an impetus for exposure and acceptance of 2024 Netflix Epic movies, while 8% of the respondents chose other factors to be the rationale for their exposure and acceptance of 2024 Netflix Epic movies. It is evinced that most of the respondents expose and accept 2024 Netflix Epic movies due to their compelling storyline. 25% of the respondents attest to storyline as an impetus that spark their interest in exposing themselves to Netflix epic movies as well as accepting it. Exposure in this wise implies the streaming of the movie and acceptance connotes the substantive remark awarded to the movie by the viewer. This suggests that the plot of a movie is a cogent rationale for streamlining and according the movie excellence. This also depicts that audience interest in Netflix epic movies are more embedded in flowery style of contriving a narration, the suspense, powerful delivery of role and meaningful portrayal derived from the climax.

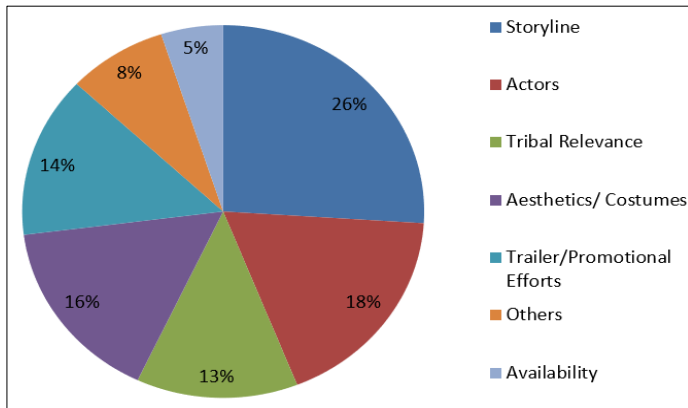


Figure 3. Chart representing factors that fosters exposure and acceptance of 2024 Epic Movies on Netflix

Table 5. Epic movies shape acceptance on the existence of an utopian world

Particulars	Frequency	Percentage
Strongly Agree	47	24%
Agree	75	38%
Neither Agree Nor Disagree	18	9%
Disagree	36	18%
Strongly Disagree	22	11%
Total	198	100%

37% of the respondents agree that 2024 Netflix Epic movies influence view on utopia world, 24% strongly agree that 2024 Netflix Epic movies influence view on utopia world, 18% Disagree that 2024 Netflix Epic movies influence view on utopia world, 11% of the respondents strongly disagree that 2024 Netflix Epic movies influence view on utopia world while 9% of the respondents neither agree nor disagree to the claim that 2024 Netflix Epic movies influence view on utopia world. The option with the highest percentage which was 37% of the respondents, agree that 2024 Netflix Epic movies influence view on utopia world, that is the thought of the world as a perfect and supernatural world. This depicts that movie when stored in the brain reservoir could be an impetus of wallowing in delusion, the unflawed human and positive possibilities manifesting in all occasions. This also suggests that Epic movies have the potential of speculating a perfect and flawless world laced with supernatural forces and demi-gods that intervene in a disputing society and restore the society from cracks to an impeccable image.

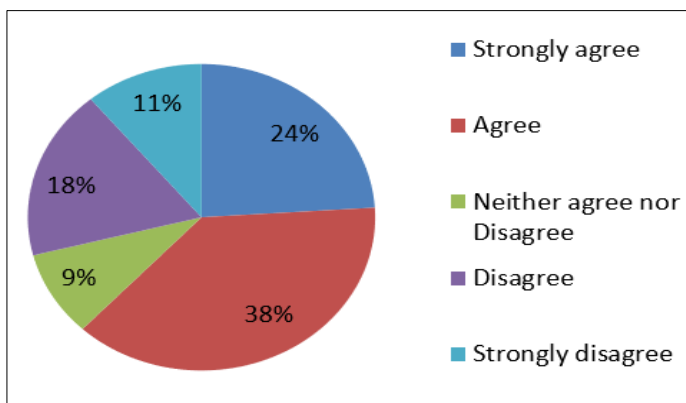


Figure 3. Chart evincing influence of Epic Movies on perception of utopian world

Table 6. Epic movies portray didacticism and adaptation from historic event

Particulars	Frequency	Percentage
Strongly Agree	53	27%
Agree	103	52%
Neither Agree Nor Disagree	14	7%
Disagree	18	9%
Strongly Disagree	10	5%
Total	198	100%

52% of the respondents agree that 2024 Netflix Epic movies are significant to the society, 27% strongly agree that 2024 Netflix Epic movies are significant to the society, 9% of the respondents neither agree nor

disagree to the claim that 2024 Netflix Epic movies are significant to the society, 7% Disagree that 2024 Netflix Epic movies are significant to the society 5% of the respondents strongly disagree that 2024 Netflix Epic are significant to the society. 52% of the respondents suggest that Epic movies are tied to cultural heritage transmission, history and instill moral values. This connotes the significance of Netflix in propagating cultural conventions and conduit that promotes exemplary practices. This finding reels out the mirror of sage emission from Epic movies which illuminates the society and preserves the uniqueness of its value; in essence, it propagates the righting of wrongs and reverberate the adoption of good deeds. Epic movies depicts retrospect of past event, legend and myth, this is to impact the knowledge of past happenings, to retrace one's origin, identity and learn from the past. It also transmit cultural heritage adapted from varying tribes and ethnics, this rekindle respect for cultures and values engrossed in it.

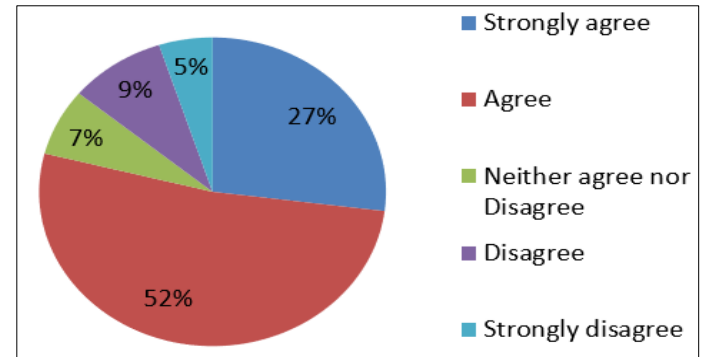


Figure 5. Chart showing role of Epic movie in Didacticism and purveyance of adaptation from historic event

5. CONCLUSION

The study made inquiries into the factors that drive the interest of Netflix epic movies consumers towards accessing Netflix epic movies and affirming incredible delivery of Netflix epic movies. It employs a survey method and results were represented with simple percentages and charts. The findings of this study suggest that; the transformation of epic movies creation and delivery overtimes has sprung consumers' interest in epic movies, Netflix epic movies has achieved these feet with tactical incorporation of patterns and style for its production and delivery. In essence, the intrinsic value of Netflix epic ranges from the characters, costumes, settings, plot and a host of others, these factors are responsible for the positive feedback from Netflix consumers. The finding of this study depicts epic movies to be capable of impacting the view of a congruity and perfect world. Also, epic movies contributes to the society in magnificent ways, such as; propagation of cultures and traditions, recount of historical events and moral values.

5.1 Recommendation

Netflix and other online streaming service should demonstrate integrated marketing communication in promoting it epic movies and exercise enhanced effort in making available viewers guide that will provide a brief narration of epic movie to further upsurge viewers interest in exploring epic movies. Epic movies should be labeled in order of their idea derivation, tribal relevance, subject and. This study suggests that Netflix ought to supply profound information about tribe relevance, historic lens, subject of it movies to refine it delivery style, amass it consumer trust and patronage.

REFERENCES

- Ayakoroma, B. F. (2014). Trends in Nollywood: A study of selected genres. Ibadan: Kraft Books Limited.
- Blaim, Artur. Gazing in Useless Wonder: English Utopian Fictions, 1516–1800. Oxford: Peter Lang, 2013.
- David, F. (1989). Perceived usefulness, perceived ease of use, and user acceptance of information technology. *MIS Quarterly*, 13, 319–340. <https://doi.org/10.2307/249008>.
- Davis, F.D. (1989). Perceived Usefulness, Perceived Ease of Use, and User Acceptance of Information Technology. *MIS Quarterly*, 13 (3), 319.
- Enyindah, S.C. (2022). Aesthetic appraisal of select Nollywood epic and the reality of popular culture. *Advanced journal of linguistics and mass communication*. Vol. 6-2 pp. 5314-6414. <https://aspjournals.org/Journals/index.php/Ajlmcc/index>.
- Foley Curley, K. (1984). Are there any real benefits from office automation? *Business Horizons*, 27 (4), 37-42.
- Ghalawat, S, Yadav, E, Kumar, M, Kumari, N, Goyal, M, Girdhar, A, and Agarwal, S. (2021). Factors that affect consumer's choice of streaming

- over the top (OTT) platforms. Indian journal of extension education. Vol.57,No.3, ISSN 0537-1996 (Print) ISSN 2454-552X (Online).
- Juhlin, J. and Pederson, W. (2021). Factors that affect consumers behavior towards streaming and TV services. School of Business, Society & Engineering Course: Master Thesis in Business Administration.
- MMS., Årsrapport. (2020). Retrieved from <https://mms.se/rapporter-lista.php/?t=ty>.
- Sargent, Lyman Tower. 'The Three Faces of Utopianism Revisited'. *Utopian Studies* 5.1 (1994): 1-37.
- Shruthi, P.R & Arun, M.K (2023). Consumer influence over modern movie making strategy. *International journal of research publication and reviews*. Vol. 4, No.5, PP.3196-3208.
- Sharda, R., Barr, S.H. & McDonnell, J.C. (1988). Decision Support System Effectiveness: A Review and an Empirical Test. *Management Science*, 34 (2), 139-159.
- Sigh, P. (2019). New media as a change agent of Indian television and cinema: A study of over-the-top platforms. *Journal of content, community and communication*, 9(1), 131-137.
- Soni, A. & Puthawala, H. (2020). Factors affecting millennial preference for online video streaming apps in Ahmedabad. *The IJP Journal of marketing management*. Vol. XIX, No. 1, pp. 23-54.
- Sujata, J., Sohag, S., Tanu, D., Chintan, D., Shubham, P. & Sumit, G. (2015). Impact of Over-the-top (OTT) services on telecom. *Indian journal of science and technology*, 8(S4), 145-160
- Wayne, M. (2002). Utopianism and film. *Historical Materialism* Vol. 10: 4 (135-154).
- Bredbandsval. (2020, September 9). TV-tittande och dess utveckling i Sverige - PTS individundersökning. <https://www.bredbandsval.se/blogg/TV-tittande-och-dess-utveckling-i-sverige-pts-indi-vidunders%C3%B6kning>.