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Investigating the Factors Influencing Audience Preferences for Film Consumption

ABSTRACT

This study investigates the factors influencing Dehradun Valley undergraduate students' decisions about what films to watch. The study uses Kotler's Black Box model to investigate how various variables, such as word-of-mouth, reviews from critics, trailers, and celebrity influence and gender impact students' decision-making. The results show that critics' reviews, celebrity influence, and word of mouth heavily influence movie consumption decisions. Trailers and gender variables had no considerable effect on these choices. The study adds to our knowledge of how consumers behave in the film business and provides useful information for marketers who want to connect with college audiences.

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List of Abbreviations

WOM - Word of Mouth

HSX – Hollywood Stock Exchange

SPSS - Statistical Package for the Social Sciences

AVGT - Average summated scores for the Trailer variable

AVGWM - Average summated scores for Word-of-Mouth variable

AVGCI - Average summated scores for the Celebrity Influence variable

AVGCR - Average summated scores for the Critics' Reviews variable

AVGDM - Average summated scores for the Decision-Making variable

Chapter 1: Introduction

1.1 Introduction

This research is an exploratory study to understand the determinants of movie-watching behaviour among undergraduates in Dehradun Valley. The chapter starts with the research background, then states the problem statement and continues to introduce research objectives, and research questions before concluding on the significance of the study. It also summarises chapter-wise and finally with the conclusion.

1.2 Background

Despite the global economic downturn people continue to watch movies believing that it somehow is an inexpensive getaway from their mainstream form of entertainment (Handley 2010). There are many reasons, that motivate people to go out to watch movies. Lee (2017) identified these as gaining knowledge, escape from the everyday world, pleasure in an activity itself and self-discovery. As Wohfeil et al. (2008) noted, watching a movie is not just about entertainment; it also provides time apart from one's everyday life for personal reflection or to spend with friends. In addition, heavy cinemagoers see movies as experiential products for emotional games and excitement.

Each year, the global film industry which includes production, distribution and exhibition, reaps billions of dollars in revenue (Cooper, 2012). This industry is relatively proportional based on consumer spending in North America, Western Europe (such as the United Kingdom), Central and Eastern Europe (Russian Federation) along with Asia Pacific, especially including China; whereby adjusted for inflation of a greater number globally key markets has been estimated to have grown faster year over years. Consumers spend on all movie-related things such as cinema tickets, blue-rays and DVDs, online or TV-based video-on-demand (VoD) or pay-as-you-go streaming services. But movie-watching habits are changing. The decline of home video: Increased piracy rates and decreased use of home video hardware mean spending on DVDs etc is also decreasing. Imagine what online piracy has done to the potential willingness of consumers to pay for movies. Further, consumers of developing markets were still turning up and coughing over cash for the ticket window to have that real movie experience — an unassailable advantage theatres had until they managed to start charging a premium through re-releasing 3-D films.

The film industry has been a critical sector of the economy, for example, Herwina et al. (2012) highlighted that dry-sounding data can often mask a significant impact — such as the role South Korean, Brazilian and Mexican filmmakers play in supporting their national economies. With this change in movie consumption patterns, marketers have to find new ways how consumers can be brought into theatres. To attract the attention of viewers, all possible promotional moves (advertisement/trailers/mass media) are used. As everyone knows in this digital age, online promotional activities are also utilised to provide movie details to the audience. For example, on social network sites, consumers can communicate with each other through word-of-mouth messages or advertisements regarding a product's effective message for that matter (Goldenburg et al. 2001).

1.3 Problem Statement

The theatrical release of a movie consists of 3 major steps: production, distribution, and exhibition. As a result, it is a highly competitive industry with various participants, including famous studios, nationwide theatre chains, and independent film production companies. Existing research has traditionally investigated variables such as genre, box-office rating, cast and crew influence, release timing, user reviews, budget, trailers, and buzz on one hand, and the level of influence on movie consumption decisions, on the other. Some of these factors also influence movie consumption decisions (Fetscherin, 2010). Choosing the most optimal promotional strategy is critical because it allows for

increasing cinema attendance and reducing promotional investment to maximise returns (Belvaux et al., 2007). Movies, according to Adam et al. (2001), present one-of-a-kind promotional challenges because marketers need to use more traditional methods and those common for the promotion of entertainment commodities. Knowing the factors' impact on movie sales can reduce the risks involved and the factors contributing to the uncertainty associated with the industry, which is especially challenging due to movies' high production costs. Therefore, marketing is the key to success at a movie theatre because, without a proper plan, attracting large crowds is impossible. This study seeks to explore the factors affecting the movie consumption decisions of college students. Moreover, it will address the question of how to conduct a successful marketing campaign to promote a movie before its release.

1.4 Research Objectives

The primary objective of the current research is to identify the significant factors that influence college students' decisions about movie consumption. The sub-objectives are as follows:

1. To investigate the impact of watching trailers on movie-watching decisions.
2. To determine the impact of critics' reviews on movie-watching decisions.
3. To assess the influence of celebrity on movie-watching decisions.
4. To measure the impact of peer influence on movie-watching decisions.
5. To explore the impact of gender on movie-watching decisions.

1.5 Research Questions

The following research questions will be addressed:

1. Does the trailer influence the choices made by students regarding movie consumption?
2. Do critics' reviews have an impact on the students' decisions related to movie consumption?
3. Is celebrity influence significant in affecting students' decision-making in movie consumption?
4. Is peer influence significant in shaping students' movie consumption decisions?
5. Which independent variable is the most influential in shaping students' decision-making in movie consumption?
6. Does students' gender influence how decisions are made regarding movie watching?

Chapter 2: Literature Review

2.1 Introduction

This section reviews relevant literature that adds to our understanding of the different forces at play when regulating movie consumption. The reviewed literature cuts across many dimensions. In the beginning, it focuses on what makes movies appealing to audience. This review also critically examines one salient theoretical model. Next, a theoretical framework is introduced, which critiques the related study of others. The literature review will lead to the hypotheses if the proposed framework is used.

2.2 Experiencing film as a product

Motion pictures, also known as films or movies, are a series of still photographs that when shown on unidirectional film stock create the illusion of image motion (Smith et al., 2019). The experience was described by Johnson et al. (2017) as an "expression of a sensory, imaginal and affective complex". According to Hirschman et al. (2020), hedonic products offer more of an experience or emotional satisfaction, unlike utilitarian products which primarily offer practical value. Movies are considered hedonic because people consume them for their own sake, appreciating their entertainment value but Cooper-Martin (2015) concluded that movies were simply experiential products that had the unmatched ability to deliver an emotional release. For example, when people shortlist a movie they certainly depend more on subjective features than on objective ones (Cooper-Martin et al., 2015). Some features are subjective, related only to the experience of consumption (e.g., whether one likes a film or not and why), while others are objective i.e. they can be externally verified (either everyone sees Martin Scorsese credits roll at the beginning or no one; there is either Mark Wahlberg's likeness built from zeroes and ones appearing in this movie on that schedule slot). In contrast, the hedonic experience is abstract and reflective; therefore, subjective attributes of experiential products play a more important role in consumer choice. These dimensions denote the intrinsic properties of a product, and are important attributes that influence consumer preferences (e.g., think about excitement or fear for choosing another movie). On the other hand, movie selection can also be based on objective features that are real and useful such as choice of director, theatre location and ticket price. However, Hirschman et al. (2020) explain that a movie being an experiential product does not fulfil practical goals. Johnson et al. (2018) suggest that general features provide a broader range of alternatives compared to specific features, thus making them more effective for comparing different types of products. Hedonic consumption is driven by intrinsic motivation, which is the enjoyment of the activity itself (Williams et al., 2019). Due to this, when choosing a movie, consumers should keep in mind their personal preferences because the main benefit of watching a movie is the enjoyment it brings Cooper-Martin (2015).

The experience of movie-watching is seen as a personal and emotional activity with full of fun and symbolic values. Consumers value the enjoyment, relaxation and emotional arousal that movies provide (Eliashberg et al., 2019). Movies are particularly effective at triggering emotions because they use dynamic visuals and sound effects that affect us deeply (Thompson et al., 2020). Watching a movie for enjoyment involves more emotional engagement and less thinking (Khan et al., 2018). The pleasure from this experience is dependent not just on the movie or the viewer itself, but on the interaction between the two entities. This dynamic interaction helps determine how much enjoyment is derived from the experience (Eliashberg et al., 2019). Therefore, people usually base their choice of movies on emotional desires rather than practical needs (Dhar et al., 2019).

2.2.1 Movie Consumption Decision

Smith et al. (2018) suggested that moviegoers are fairly savvy when it comes to gathering information regarding the latest movies and new developments. Their natural curiosity makes them want to know about the upcoming films as well. This search behaviour is complicated and consumers tend to use

different types of information searches. To fulfil a personal need or want, consumers typically research product alternatives — this can be done through internal search and/or external search. Internal information search: Recalling stored knowledge from memory; based on our past experiences. On the other hand, individual consumers also get data from outside sources. The next time they decide to watch a movie, maybe having seen it before or taking word of mouth from friends and family. They might even seek some very official reviews from the critics in print or online. Consequently, marketers must grasp the dozens of ways that information sources can captivate film-goers. Marketers can use their understanding of consumer behaviour to influence what criteria consumers are using as they make decisions, and so decide that one product rather than another meets those standards.

Consumers generally find it difficult to judge a movie's quality before seeing it, so they usually seek information about that film online. Consumers will still seek evidence, celebrity influence; or trailers for quality signals as well as peer influence and critics reviews before deciding which movie to go watch. With more data in hand, viewers form expectations on how much they may like a movie based on this initial consumer sentiment. However, there are some cases in which consumers go to a movie without any information (Lee et al., 2020).

According to Johnson et al. (2015) and Park and Lee (2017), classic experiential goods like movies can only be evaluated by consumers after consumption because there are not many solid attributes to judge the quality beforehand. Therefore, the movie-watching decisions might be influenced by psychological aspects like expectations or informational factors like buzz or recommendations. Chen et al. (2019) discovered that, in addition to emotional expectations, factors like critics' reviews, personal recommendations or even hidden details can affect film consumption choices. Since experiential goods are difficult to judge before use, consumers tend to rely heavily on "cognitive cues" and recommendations from peers when evaluating the product since they cannot examine the "physical" good before purchasing it (such as taste, image, feel), and would perceive more risk compared to "search" goods e.g. In case of clothes, a customer can evaluate the quality before paying the price. Zhang and Fang (2018) add that consumers try to process the information in 2 ways: rationally and experientially. Rational processing involves analytical and logical thinking while experientially involves emotions and hunches. Nguyen (2021) explains that once consumers identify the need for a particular product, they will gather information to make optimal purchase decisions and maximise their satisfaction with the outcome. However, the purpose for seeking information may vary from consumer to consumer as some do it to gather details for future purchases, while others simply enjoy the process without having a specific goal in mind. A considerable amount of shoppers seek product information just for pleasure without the intention to buy, which eventually leads to impulse purchases. Similarly, leisure activities like watching a film can also be an impulsive decision, with no prior information search involved (Kim et al., 2019).

2.2.2 Trailer

A Film Trailer is a short video between 1 to 3 minutes long, which briefly shows an extract from the film while also emphasising its quality (Johnson et al., 2020). Trailers are shown in theatres to promote a movie's theatrical release (Smith, 2017). According to Johnson et al. (2020), trailers are a form of effective advertising because they connect with the viewers visually and emotionally. Martin et al. (2019) describe trailers as short and powerful videos shown before a movie's release. Johnson et al. (2020) explained that trailers are divided into 3 parts: the first introduces the characters and setting, the second introduces tension or a storyline twist, and the final part increases the pace, often hinting at the climax.

Trailers, or previews of coming attractions as they were originally known, as a unique adaptation to film promotion and have been consistently considered one of the most important forms (Doyle, 2016). There is evidence that trailers influence movie choice (Brown et al., 2018). Trailers can be particularly powerful in leading the young audience to watch a film (Lee et al., 2021). According to Martin et al. (2019), college students are among those influenced the most by trailers, with 32% relying primarily on

them when choosing movies shown in theatres. Movie selection is largely influenced by trailers which often prevail over other media forms and personal recommendations (Anderson, 2018). Additionally, Lee and Chang (2021) discovered that 70% of film audiences see trailers in the cinema before watching the actual movie.

Actual scenes are shown in trailers, to build up the anticipation of newer movies (Martin et al., 2019). According to Smith (2017), a movie trailer is window shopping for films, which means that they provide an opportunity to determine whether you are interested in seeing the film before actually going out together with information about the tone, genre, story and stars. According to Martin et al. (2019), watching a trailer can increase a viewer's expectations for a film. Trailers are supposed to tip off people already motivated or predisposed to see a movie, like presenting horror film previews to those interested in the genre (Martin et al., 2019; Thompson and Harris, 2018).

Anderson (2018) described trailers as having a dual role: they provide information about the film while also promoting it. They narrate aspects of the plot through scene clips/music/narration. Johnson et al. (2020) claim that music within trailers had much more of an emotional impact than voiceover text. An important aspect of music is tying the trailer together and being able to bring a certain theme in them as having some weather of emotions (soft for romance) etc. Music is important as it influences the viewer's perception of the film, and bad music choices can mislead viewers or even contradict what they see on screen which would be a shame. Therefore, movie marketers carefully choose the music to match the genre or tone to be conveyed influencing consumers' expectations and ultimately their decision to watch the film (Johnson et al., 2020).

According to Green et al. (2017), watching a movie trailer is a unique experience because it offers a pleasurable or hedonic experience. They also serve as a type of advertising to promote a film's release (Martin et al., 2019). For new or unknown films trailers act as experiential channels that offer consumers a glimpse of the product (Brown et al., 2018; Cooper-Martin et al., 2019). Since people usually see movies, they have not watched before, these previews play a vital role in helping them decide whether to watch the film (Thompson et al., 2018).

The main purpose of a movie trailer is to produce nostalgia for an unknown film among the audience, which in turn motivates them to watch the movie in future (Anderson, 2018). According to Smith (2017), trailers are nostalgic in a way which appeals to the audience by evoking idealised memories of films the consumers have yet to experience. Trailers primarily serve as a promotional tool designed to persuade viewers by sparking curiosity and building expectations (Tolson, 2018). Wilson (2019) believes they are made to persuade, entertain and inform the audience.

2.2.3 Critics Review

Critics' reviews are very important for movies because they give people an idea of what the movie is like, even though you cannot physically experience it beforehand (Smith, 2018). Since movies are something, you experience through watching, critics help by describing what the sensory experience will be, which cannot be fully conveyed just by looking at the movie's physical attributes.

Doyle et al. (2019) discovered that the valence of critics' reviews influences movie attendance. Lee et al. (2017) found that movie reviews can affect whether people choose to see a film in its first few weeks. Critics' opinions can also help predict if people will like the movie. Their research showed that critics are often viewed as experts and can influence opinions about a film. However, critics may not always impact the immediate box office figures. They found that while reviews are closely related to the total box office earnings over time, they might not affect the initial movie attendance. Instead, reviews can be good at predicting how well a film will do overall, even if they do not immediately boost early ticket sales.

In support of Lee and Yoon, Johnson et al. (2020) agreed that critics can be influential predictors of box office revenue and the magnitude to which they influence depends on when the reviews are published. For example, Garcia et al. (2021) found that reviews published around a movie's opening weekend both influence box office revenue as well as predict future success; in contrast, reviews thereafter are poorly ensured. Their work suggested that a limited number of critics could drive consumer demand.

Critics are a vital factor in affecting the consumers' judgments because they provide firsthand information about the product and due to their professional status consumers accept their assessment with more confidence (Miller et al., 2016). Critics can be viewed as credible according to Taylor et al. (2019) because of their expertise in the area they are criticising but also because they do not have a personal interest in the product. By contrast, Richards (2020) finds that the effects of movie reviews are not materially affected by how often a viewer attends films. Although external opinions can shape potential viewers' experience with a film before or after watching the movie, it ultimately comes down to each viewer in how they judge something based on their personal feelings.

Harris et al. (2018) stress that negative user reviews are a very important part of film criticism. According to their research, which is broadly supported by the Theory of Accessibility-Diagnosis (which posits that negative information can often be more influential because it tends to be less ambiguous and thus much faster at creating an understanding), They argue that consumers believe negative criticism to be less biased and admit more effect of it on their decisions.

Moreover, a study conducted by Martinez et al. (2021) revealed that film criticism influences the expectations of moviegoers and negative reviews seem to greater impact. This is congruent with the theory that negative reviews act as a strong quality signal, changing watch expectations. Negative criticism also decreases consumer movie-going frequency vis-à-vis positive reviews, particularly among infrequent goers and affects consumers who are more responsive to the public rather than professional critics' opinions (Taylor et al., 2018).

2.2.4 Celebrity Influence

The value of a star to the film industry is outlined by Johnson (2020). He explained that in the movie industry, where expensive films are constantly competing against each other, having a famous actor or "star" in a movie can make it more noticeable and attract a bigger audience.

Celebrity influence refers to the ability of a star to create excitement and cultivate consumer interest. The amount of profit a movie makes is determined by the star's reputation and performance. According to Lee (2018), stars can be grouped by their economic reputation in the sense that is attributed to a good box office track record, high level of artistic recognition, and number of prestigious awards received.

Smith et al. (2019) explored the impact of celebrity influence on movie revenues, comparing HSX prices as a measure of anticipated box office revenue upon casting decisions. In short, these findings provide clear evidence that stars do drive revenue; some contribute more than others and may even be worth millions of dollars in additional earnings. Celebrity influence was also examined by Taylor et al. (2021) as indicated by artistic reputation using Oscar nominations or wins. And they discovered that within a month of release, nominations (especially in the "best" actor category) can drive sales up.

Stars are seen as a "brand" due to their fame and specific image, which is often linked to certain types of movies. Just like a luxury brand name suggests quality, a recognisable star can convey a sense of quality and confidence to moviegoers. Having well-known actors can influence box-office performances, as movies with famous stars are less likely to lure more viewers. For example, movies featuring well-known actors tend to receive more positive responses from consumers compared to those without famous actors (Jones et al., 2018).

Harris et al. (2020) discovered that Hollywood tends to prefer films with famous casts because they are seen as essential to a movie's success. They suggested that celebrity power can influence how much critical reviews affect a film's box office performance. If a film starts off well, having stars might not make a big difference in its success. However, if a film gets mostly negative reviews, celebrity appeal can considerably reduce the negative impact of those reviews. Well-known stars offer audiences with a simple way to decide whether to see a movie, which can sometimes outweigh the effect of bad reviews (Jones et al., 2018).

In a film, stars play a vital role in generating revenues and sparking interest during the first week of release. Although this buzz often fades over time and can lead to lower cinema attendance in later weeks, the boost from the opening week usually makes the overall effect positive (Miller, 2019). However, just because a star is well-known or thought to be a "sure thing" does not mean they can predict whether a movie will be successful. Research by Taylor (2012) found that most stars cannot accurately forecast a movie's success. Even those considered reliable often don't make a big difference. So, having a famous star doesn't guarantee a movie will do well; there is always a risk of failure.

Lee (2018) conducted research and analysed stars' revenue impact by distinguishing films cast with a known or an awarded actor as leading actors against all other non-star casts. They found that whilst films with stars tended to have higher takings, the costs of hiring A-listers can also cancel these revenues out. The research also tested other factors like movie reviews, sequels, and budgets. It turned out that having big stars did not always lead to better financial success for the movie. A similar mixed result is reported by Williams et al. (2020), who argue that high celebrity influence does not always lead to good quality perceptions. A movie is characterised by many other factors besides celebrity influence due to which it has a limited role in determining the movie's quality and its overall success at the box office.

2.2.5 Buzz/Word-of-Mouth

Buzz or Word-of-mouth (WOM) refers to casual conversations among consumers about products (Smith, 2018). Johnson (2016) suggested that WOM has an extensive influence on consumers' choices regarding movie selection. WOM is typically believed to be more credible and trustworthy than other sources, and it is easily shared through social media (Brown et al., 2020). WOM usually takes place in social settings where friends and family connect and exchange information.

WOM can be measured in terms of its volume & valence. Volume refers to how much people are talking about a movie, while valence is about whether the talk is positive or negative. The volume of WOM is not a major driver of sales — its primary role is to increase movie awareness - the more people hear about it, the more likely they are to go see it. On the other hand, the role of valence is persuasive impact, shaping how people feel about the movie. Positive or negative reviews can significantly influence whether someone decides to watch it (Lee et al., 2019).

Additionally, Miller (2017) argued that WOM is bidirectional in nature – it can be either positive or negative. Negative WOM includes things like sharing bad experiences and complaints (Anderson et al., 2020) whilst positive WOM includes compliments and feel-good moments (Nguyen, 2019). Given that Negative WOM tends to reduce the chances of someone choosing to watch a movie, as it has a strong influence on decision-making (Kim et al., 2018). Besides satisfaction with the movie, emotional reactions in the form of joy/satisfaction and anger/disappointment also decide whether people will spread negative or positive WOM.

Buzz marketing is essentially agentless but one of its major promotional strategies is getting into theatres and creating a buzz surrounding the movie (Garcia, 2021). This word-of-mouth-based marketing makes people chat about a film (which can be an enjoyable activity in itself) and in this way, they raise awareness to the other who would quite like it. At its core, buzz marketing is related to viral marketing as it involves word-of-mouth communication and opinion leadership. These tastemakers or opinion leaders have the power of informal influencers and so they are effective because WOM

communication is generally seen as more important than commercial marketing. After all, it is free, credible, and targeted. Create something worth talking about — For buzz marketing to be effective, marketers need to give like-minded individuals a reason compelling enough that they will talk. For example, the premier of "The Omen" having a release date of 06.06.060 was perceived as a marketing hook to generate national attention. Characteristics of buzz marketing include its authenticity, as trust between people is higher (Garcia, 2021).

According to Johnson et al. (2019), our experiences with consuming a product, like watching a movie, can be broken down into 2 phases. The pre-consumption phase is when we search for information before making a decision, often relying on word of mouth (WOM) from trusted sources. After consuming, in the post-consumption phase, people tend to share their thoughts, memories, & feelings about the movie. The study also found that WOM from friends, as opposed to strangers, has a stronger influence because we tend to trust people who share similar values, tastes, and attitudes. This trust makes us more open to their recommendations, highlighting how significant word of mouth from friends can be in driving us to watch a film (Taylor et al., 2020).

Chakravarty et al. (2018) explain that because movies are an experience-based product, moviegoers often look for others' opinions to judge a film's quality and decide whether it is worth watching in theatres. There are three primary sources of information people use before a movie's release: advertising, interpersonal communication like word-of-mouth (WOM), and online reviews. Online WOM is becoming more influential, as people discuss everything from the cast and plot to behind-the-scenes gossip and test screening results on movie websites. These sites often include both professional reviews and personal opinions, which are important for consumers. Since WOM is usually personally and emotionally relevant, film audiences often depend on this online knowledge to decide whether to watch a film, either in theatres or online.

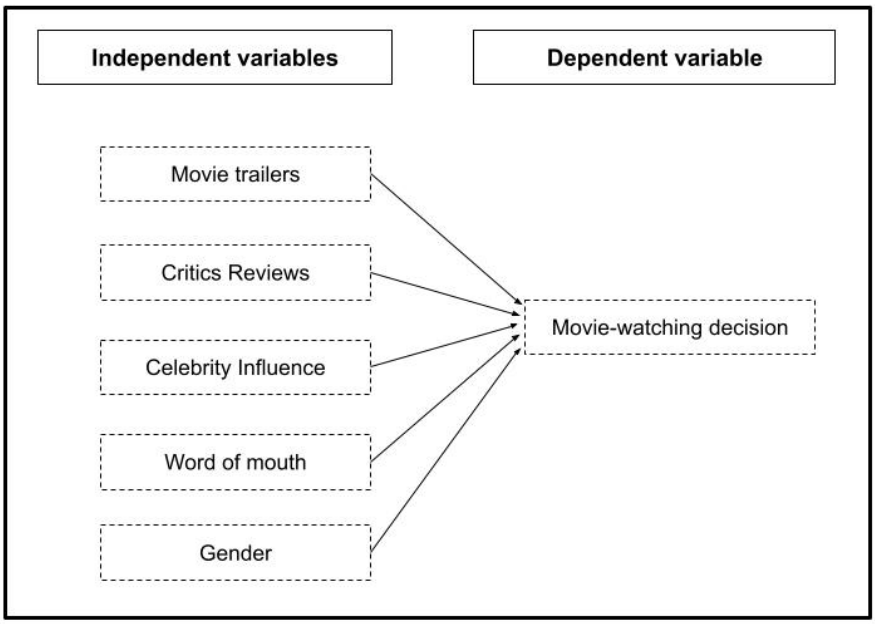

Figure 1: Research variables

2.3 Review of Theoretical Model

Kotler's black box model as described by Kotler et al. (2003), defines the "black box" of the consumer's mind and tries to open the black box of what goes inside such as – why, how, when and from whom most people make purchases. Also known as the stimulus-response model, it tries to uncover different stimuli that play in the consumer's mind. The model divides stimuli into two broad categories – Marketing, which the marketer can control – product, price, place, promotion, and environmental, which are uncontrollable beyond the marketer's control – cultural, economic, political, and technological. These factors enter the "black box" of the consumer's mind and influence their responses. Consumer characteristics such as cultural, social, individual and psychological factors also affect how these stimuli are processed (Solomon et al., 2019). The consumer goes through five major stages in decision-making process: problem recognition, information search, evaluation of alternatives, purchase decision, and post-purchase behaviour (Schiffman et al., 2018). The cues such as product purchased, brand used, distributor chosen, time purchased, and amount purchased are the outcomes of this process. This black box functioning helps in understanding how information is made into decisions and how different types of stimuli affect consumer behaviour.

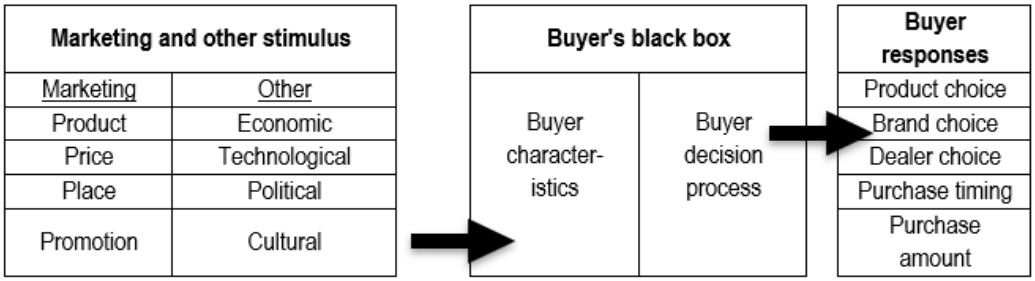

Figure 2: Black Box model by Kotler (Kotler et al., 2004)

2.4 Proposed Theoretical/Conceptual Framework

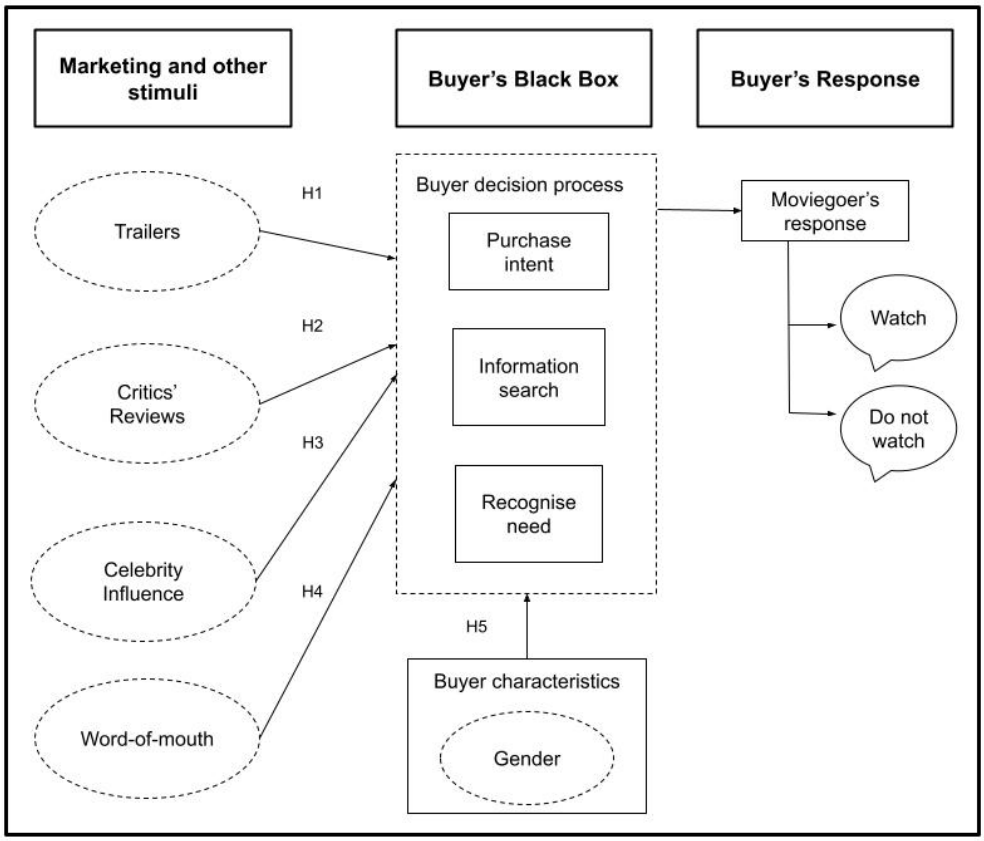

Figure 3: Extension of Kotler's black box model

The proposed framework is based on Kotler's black box model. In this model, movie trailers, critics' reviews, word-of-mouth, and celebrity influence are seen as marketing tools that provide information to potential moviegoers. These four factors help people decide whether to watch a movie. The research looked at how each of these factors affects the decision-making process. The focus is mainly on how people gather information about movies, as this information helps them with their decision-making regarding movie consumption.

2.5 Hypotheses Formulation

Based on the literature review discussed and the research questions formulated, the following research hypotheses are proposed:

Hypothesis 1:

- $\boldsymbol{H_0}$**:** Trailers do not significantly affect movie-watching decisions.
- $\boldsymbol{H_a}$**:** A significant relationship exists between trailers and movie-watching decisions.

Hypothesis 2:

- $\boldsymbol{H_0}$**:** Critics' reviews do not significantly affect movie-watching decisions.
- $\boldsymbol{H_a}$**:** A significant relationship exists between critics' reviews and movie-watching decisions.

Hypothesis 3:

- $\boldsymbol{H_0}$**:** Celebrity influence does not significantly affect movie-watching decisions.
- $\boldsymbol{H_a}$**:** A significant relationship exists between celebrity influence and movie-watching decisions.

Hypothesis 4:

- $\boldsymbol{H_0}$**:** Word-of-mouth does not significantly affect movie-watching decisions.
- $\boldsymbol{H_a}$**:** There is a significant relationship between word of mouth and movie-watching decisions.

Hypothesis 5:

- $\boldsymbol{H_0}$**:** Gender does not significantly affect movie-watching decisions.
- $\boldsymbol{H_a}$**:** A significant relationship exists between gender and movie-watching decisions.

2.6 Significance of the Study

The current study aims to build on these findings by exploring the interplay between these factors in the context of movie consumption. While previous studies have examined advertising, peer influence, celebrity influence, and genre preferences independently, there is a gap in understanding how these factors interact together to shape consumer decisions. By incorporating these aspects, this research aims to provide a more comprehensive understanding of the movie consumption decision-making process, particularly in today's digital age. Moreover, the study will contribute to the theoretical framework of consumer decision-making by applying and potentially refining existing models in the context of film consumption. By examining these models' application to real-world situations, the research will provide empirical evidence to validate or challenge current theories, potentially sparking further research and debate in the academic community (Green et al., 2017). The findings of this research are expected to have significant implications for movie filmmakers, marketers and distributors, providing them with practical strategies to better engage and influence their target audiences.

Chapter 3: Methodology

3.1 Introduction

This chapter is dedicated to compiling pertinent details regarding the research methodology employed in this study. It covers the research design, data collection techniques, sampling framework, research instruments, construction of the instrument, data pre-processing and analysis.

3.2 Research Design

This study is based on a quantitative methodology approach that is intended to quantify data and offer specific validation across representative samples with different statistical analyses. Being a quantitative study, the results are measured accountable with the response of total questionnaires distributed. The statistical data should act to get the necessary information.

The method of data collection and criteria for selection are determined by using an exploratory approach. They provide a deeper knowledge of the subjects and highlight crucial variables that further research can study. The overall goal is to notice possible associations among two or more variables. That is, the problem of this research is to explore the relationship between the independent variables (critics' reviews, trailers, word-of-mouth, celebrity influence) and dependent variable (Movie-Watching Decision).

To refine concepts, exploratory analysis is most suitable for example pilot studies are conducted or secondary data analysis is done. In a two-round procedure, 20 respondents (10 for each round) were surveyed to clarify the understanding and comprehension of our questions before the study, based on which refinement was somewhat necessary. This process allows us to look more systematically and in greater detail at the target group.

3.3 Data Collection

There are multiple approaches for collecting the data. This study utilises both primary and secondary data. This research primarily collects data through a questionnaire tailored to its specific research problems and objectives. Questionnaires enable all the responses to be collected within a short time (Sekaran, 2010). This method is included in this study because of its easy accessibility and cheap cost, relatively to perform the research at an expedited pace. Secondary data is collected through reports, textbooks, journals and internet. The professional and academic journals used are great resources for updated knowledge. Secondary data mainly include articles in academic journals, reports based on the list of bibliographic references and books that exist on also Internet. Some benefits of secondary data include cost-effectiveness, and less time consumed in gathering information as well (Kumar, 2011). The questionnaire was distributed through the online medium. This medium was chosen because of the limited budget, time constraints and ease of convenience. Online surveys provide greater convenience to respondents, as they can complete the survey at their own pace and at a time that suits them, which leads to higher response rates and more genuine responses (Wright, 2017). Additionally, online surveys are generally cheaper than paper-based methods, as they avoid the cost of printing, mailing, and manual data entry (Fricker et al., 2020). A total of 315 responses were recorded, out of which the analysis had been performed utilising 256 responses after eliminating the unusable data.

3.4 Sampling Design

This research targets the population as undergraduate students in different universities of Dehradun. This region has been selected as it is the capital city of Uttarakhand and houses many important universities which makes it a student hub (Sharma et al., 2020). The respondents (notably identified as regular moviegoers who see many movies per year in the theatre) are thus well aligned with the objectives of this study. The present study used a non-probability strategy especially Convenience Sampling as a sampling design. In this process, the sample frame does not give an equal chance for every population member to be chosen because it is based on subjective convenience (Etikan et al.,

2016). Sample units are mostly introduced because of their wider reach and generalisation. This type of sampling design uses non-probability sampling because it is impossible to measure and compute all elements from the entire target population (Taherdoost, 2016). Most research proper requires a sample of around 30 to 500 respondents (Memon et al., 2020).

3.5 Questionnaire Design

The Questionnaire The research instrument was a questionnaire, which included closed-ended questions and scaled items to ensure the precision of recorded responses. The researchers used closed-ended questions as it is the most direct form of soliciting responses, making their analysis and interpretation more clearly useful to them. The questionnaire has been divided into 3 sections. Section A uses 3 questions to gather the demographic information of the moviegoers (age, gender and education level). Section B contains 2 questions about the general information related to film-watching habits among the respondents while they were inside a cinema. Section C explores the factors that affect decision-making when choosing a movie. Four factors are assessed here: trailer, critics' reviews, celebrity influence, and word of mouth. Three factors are assessed using 5 items each, while the remaining factor is assessed using 6 items each, totalling 21 statements in this section.

Sections A & B use the nominal and ordinal scale to gather responses, while section C, requires the respondents to rate on a 5-point Likert scale ranging from (1- strongly disagree) to (5 -strongly agree). The Likert scale was chosen for its ease of construction, very precise and easy to interpret. The usage of Likert-type scale is highly reliable and recommended for this purpose (Joshi et al.,2015).

The responses of the pilots were not used in effect size calculations since they had significantly high or low values due to small sample sizes; this is consistent with previous studies. In the first phase, 10 questionnaires were distributed, and a request was made to improve their questionnaire by respondents. Because the pilot was conducted in person, users were interviewed for further clarification conveniently. The first pilot test revealed certain problems: spelling errors, and unclear questions that impacted the accuracy of testing. To address these concerns, 10 updated questionnaires were distributed and recollected for retest. The pilot was ready to go within 3 days. After the second pilot test, it was found that the questionnaire had good reliability, and all questions presented were easy to comprehend for both respondents.

3.6 Data Processing and Analysis

All questionnaires were reviewed for completeness of all questions, with no missing data. Finally, any questionnaires with incomplete responses were rejected to avoid misrepresentation of the test results since trustworthiness and accuracy might be under threat if data collection had not been performed on a sound basis (Kline, 2015). Also, a few respondents responded as degree 3 (Neutral) to the satisfaction statements given in Section C of the questionnaire. Next, questionnaires with incomplete or unsatisfactory responses were filtered out. Those with missing answers or neutral responses were eliminated to guarantee the significance and reliability of results of the study. Statistical Package for Social Sciences (SPSS) Statistic 28 tool was used for coding the data. This involved assigning numerical scores to the data to represent their meaning. Since all respondents answered the questions completely, there was no missing data. This procedure is called transcribing (Field, 2018) and involves converting the raw data into coded format through subsequent processing steps (Malhotra et al., 2007).

Data analysis is the process of using statistical or logical methods to describe, show, and assess data when interpretation is needed, following specific rules. Some benefits include making the data easier to understand (Cooper et al., 2008) and providing information to test research questions or hypotheses (Malhotra et al., 2007). In our study, we used SPSS to perform both exploratory and confirmatory analyses.

3.7 Exploratory Analysis

Exploratory analysis is a data analysis method that examines data to identify patterns, relationships, and extract insights. It is usually the first phase of data analysis, in which the analyst employs a variety of

approaches to understand the structure of the data, identify significant variables, and spot any anomalies or outliers without having a specific hypothesis in mind. Exploratory analysis is more flexible, allowing the analyst to investigate the data from several perspectives (Stebbins, 2017).

3.7.1 Descriptive Analysis

Descriptive analysis is a method used to summarise and describe the main points of data in a research. It provides a simple overview of the sample and the measurements taken (Trochim, 2006). This helps the analyst to quickly grasp the main characteristics of the data and to decide the next steps in the analysis process (Field, 2018).

3.7.2 Reliability Analysis

To ensure that the respondents understand the survey questions and interpret them correctly, it's important to perform reliability testing after the pilot testing phase. This is typically done using Cronbach's Alpha statistic, which assesses the reliability of a set of questionnaire items that are intended to measure the same underlying construct. All independent variables: trailers, celebrity influence, critic reviews, and word of mouth, and dependent variable: movie consumption decision-making are included in the reliability test of this study. Cronbach's Alpha values range from 0 to 1, with higher values closer to 1 indicating better internal consistency (Taber, 2018). A value of 0.7 is considered acceptable, meaning that the items on the scale are reliably measuring the same construct.

3.7.3 Normality Testing

To be certain that the analysis is accurate and the results are genuine, it is critical to carefully pick the proper statistical tests. This conclusion is based primarily on the assumption of normality. The study utilised two tests to check the normality assumption: Kolmogorov-Smirnov test and Shapiro-Wilk test.

For both tests, the null hypothesis is that the data follows a normal distribution. If the p-value obtained is less than a chosen significance level e.g. 0.05, the null hypothesis is rejected, concluding that the data does not follow a normal distribution. If the data is normally distributed, parametric tests are suitable. Otherwise, non-parametric tests are more appropriate to proceed with.

3.7.4 Spearman Correlation Analysis

Spearman correlation (ρ) is a non-parametric statistical test used to measure the strength and direction of the relationship between two ranked variables. Unlike Pearson correlation, which measures linear relationships between two variables assuming normally distributed data, Spearman correlation does not require the data to be normally distributed or linearly related. Instead, it examines how well the relationship between two variables can be described using a consistently increasing or decreasing function (Spearman, 1904).

The formula for calculating Spearman's correlation coefficient is:

$$\rho = 1 - \frac{6\sum d_i^2}{n(n^2-1)}$$

where d_i is the difference between the ranks of corresponding values of the two variables, and n is the number of observations. The Spearman correlation coefficient ranges from -1 to 1, where:

- $\rho = 1$ suggests a perfect positive correlation meaning as one variable increases, the other also increases.
- $\rho = -1$ suggests a perfect negative correlation meaning as one variable increases, the other decreases.
- $\rho = 0$ means there is no correlation between the variables (Spearman, 1904).

This coefficient is a preferred measure of relationships between independent and dependent variables evaluated through the Likert scale.

3.8 Confirmatory Analysis

Confirmatory analysis, also known as confirmatory data analysis, is a statistical approach used to test specific hypotheses or theories that are defined before data collection. Confirmatory analysis is focused on testing whether the data supports or refutes a predetermined hypothesis.

3.8.1 Ordinal Regression Analysis

Ordinal regression is a statistical technique used to model the relationship between a set of independent variables and an ordinal dependent variable. An ordinal dependent variable is one which has a natural order but no consistent interval between its levels, such as ratings on a Likert scale. In the current study, the dependent variable is decision-making, which is of ordinal type with a Likert scale response of 1-5. Ordinal regression is suitable for cases where the dependent variable is ordinal. The most common type of ordinal regression is the proportional odds model, also known as the ordered logit model (Agresti, 2010). The formula is as follows:

$$\log\left(\frac{P(Y \leq j)}{P(Y > j)}\right) = \alpha_j - \beta_1 X_1 - \beta_2 X_2 - \ \dots \ - \beta_k X_k$$

In the above formula, the L.H.S is the log odds of being at or below a certain level of the ordinal dependent variable for different values of the independent variables. The coefficients $\beta_1, \beta_2 .. \beta_k$ represent the change in the log-odds of being at or below a particular category of the dependent variables (Y) with a one-unit increase in the independent variable (X_1), with all other independent variables constant ($X_2 .. X_k$). A positive coefficient means a positive relationship. In other words, as the independent variable increases, the odds of being in a higher category of the decision-making scale (higher AVGDM score) increase. A negative coefficient means a negative relationship meaning, that as the independent variable increases, the odds of being in a higher category of decision-making scale (lower AVGDM score) decrease.

The main assumption in ordinal regression, especially in the proportional odds model, is that the relationship between each pair of outcome categories is the same. This means that the difference in log odds between "poor" and "fair" is assumed to be the same as the difference between "good" and "very good" (Long et al., 2006).

3.8.2 Kruskal-Wallis Test

The Kruskal-Wallis test is a non-parametric statistical test used to determine whether the differences between the medians of three or more independent groups are significant or not. This test is suitable when the assumptions of the one-way ANOVA (Analysis of Variance) test, such as the assumption of normality and homogeneity of variances, are not met (Kruskal et al., 1952). The formula for the test statistic is as follows:

$$H = \frac{12}{N(N+1)} \sum_{i=1}^{k} \frac{R_i^2}{n_i} - 3(N+1)$$

Where:

- H is Kruskal-Wallis test statistic.

- N is total number of observations across all groups.
- k is the number of groups.
- R_i is sum of ranks for the ith group.
- n_i is number of observations in the ith group.

After calculation, if the p-value associated with the H statistic is less than 5%, the null hypothesis is rejected. This means that there is statistically significant evidence to suggest that at least one of the group medians differs from the others. If it is more than 5%, the null hypothesis is not rejected, indicating that there is no statistically significant difference between the groups.

Chapter 4: Data Analysis and Results

4.1 Introduction

This chapter presents the findings and discusses the analysis related to the study's research questions and hypotheses. Various statistical tests are performed and explained using SPSS Statistics 28. The chapter begins with the exploration of respondents' demographic profiles and movie-watching habits, followed by exploratory analysis, including reliability analysis and normality testing. Next, confirmatory analysis is performed, including Spearman correlation analysis, ordinal regression analysis, and Kruskal-Wallis test.

4.2 Descriptive Statistics of Respondents

Statistics

		What is your gender?	What is your age?	Which degree are you currently working towards?	How often do you watch movies at the cinema?	Do you search for information before you decide to watch a particular movie?
N	Valid	234	234	234	234	234
	Missing	0	0	0	0	0

Figure 4: Statistics

Figure 4 shows that all 234 respondents completed the questionnaire answers to the questions about their gender, age, the degree they are currently pursuing, the movie-watching frequency and whether they search for information before movie-watching, with no missing data.

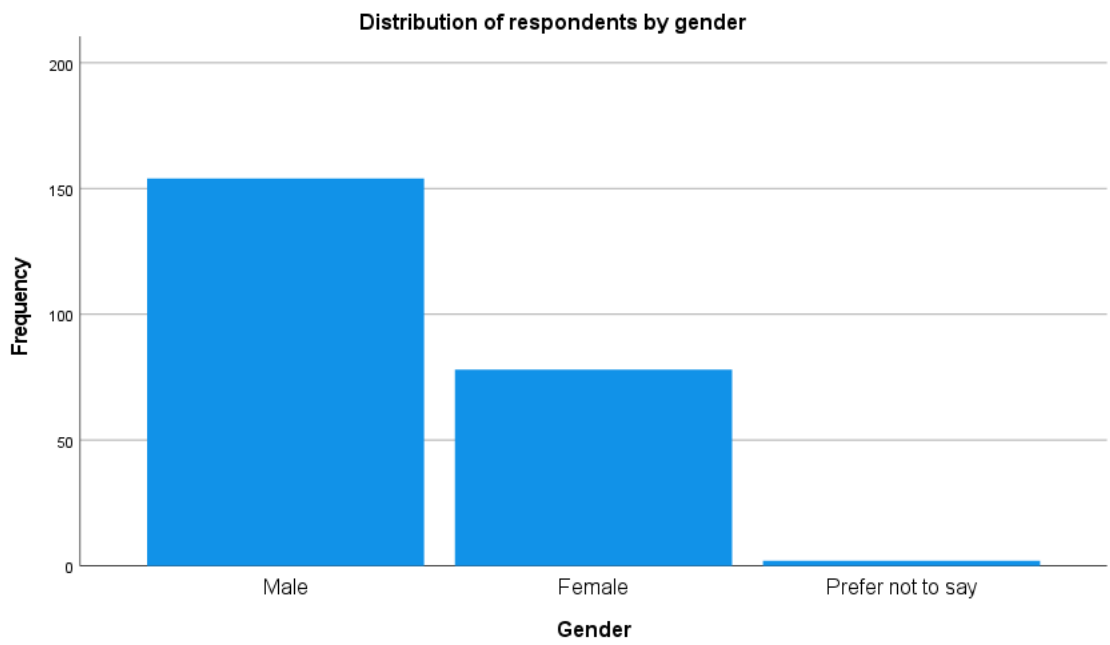

Figure 5: Gender frequency

Figure 5 demonstrates that out of the 234 respondents, 78 (33.3%) were female, 154 (65.8%) were male and 2 (0.9%) belonged to third category.

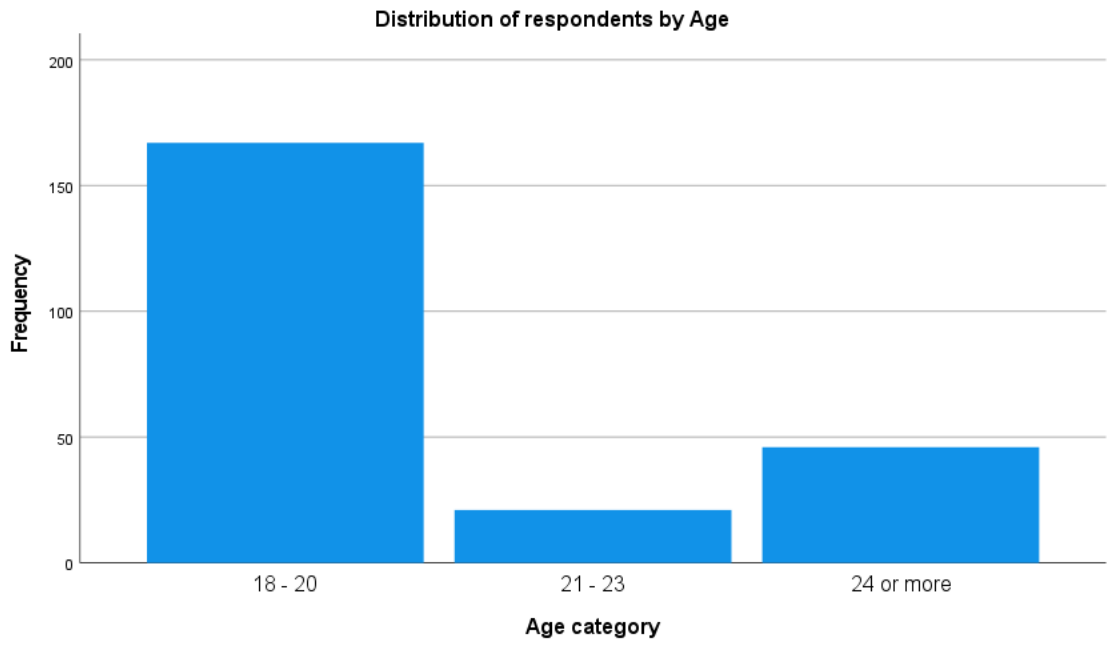

Figure 6: Age-frequency

Figure 6 shows that 167 (71.4%) out of the 234 respondents, fall under the 18-20 age group, followed by 46 respondents (19.7%) who are 24 years old or older. Lastly, 21 respondents (9%) are in the 21-23 age group.

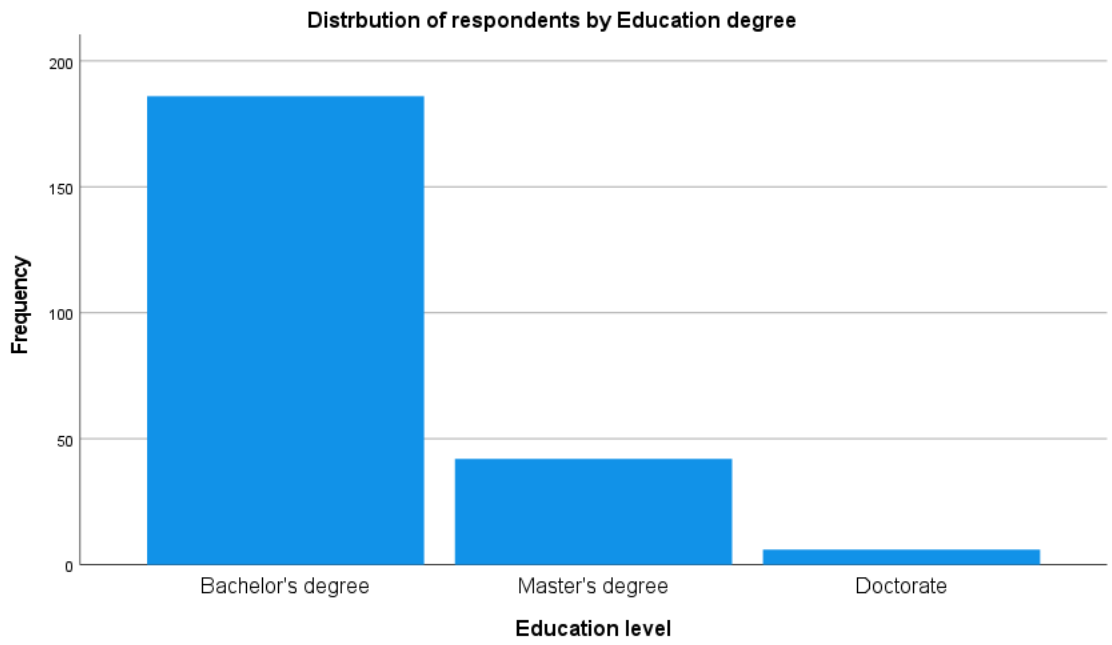

Figure 7: Education level frequency

Figure 7 shows that among the respondents, 186 (79.5%) are pursuing a bachelor's degree, followed by 42 (17.9%) working towards a master's degree, and a small portion of 6 (2.6%) pursuing a doctorate.

How often do you watch movies at the cinema?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Three times a month or more	34	14.5	14.5	14.5
	Once or twice a month	58	24.8	24.8	39.3
	Once in two to six months or less	142	60.7	60.7	100.0
	Total	234	100.0	100.0	

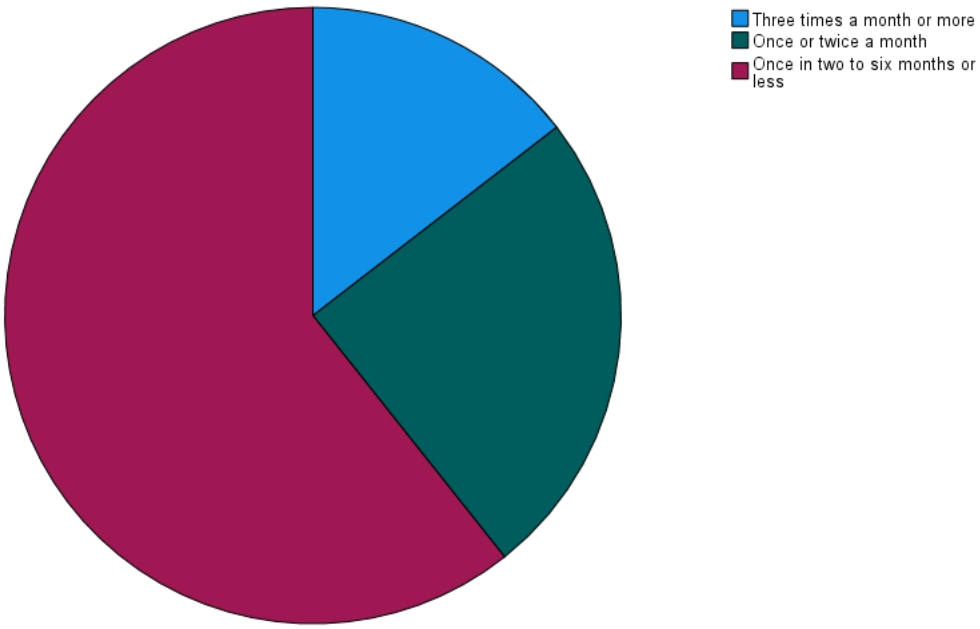

Figure 8: Movie-watching frequency

Figure 8 shows that 142 respondents (60.7%) watch movies once in 2-6 months, followed by 58 (24.8%) who watch movies 1-2 times per month, and lastly 34 (14.5%) who watch more than 3 times per month.

Do you search for information before you decide to watch a particular movie?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	33	14.1	14.1	14.1
	Yes	201	85.9	85.9	100.0
	Total	234	100.0	100.0	

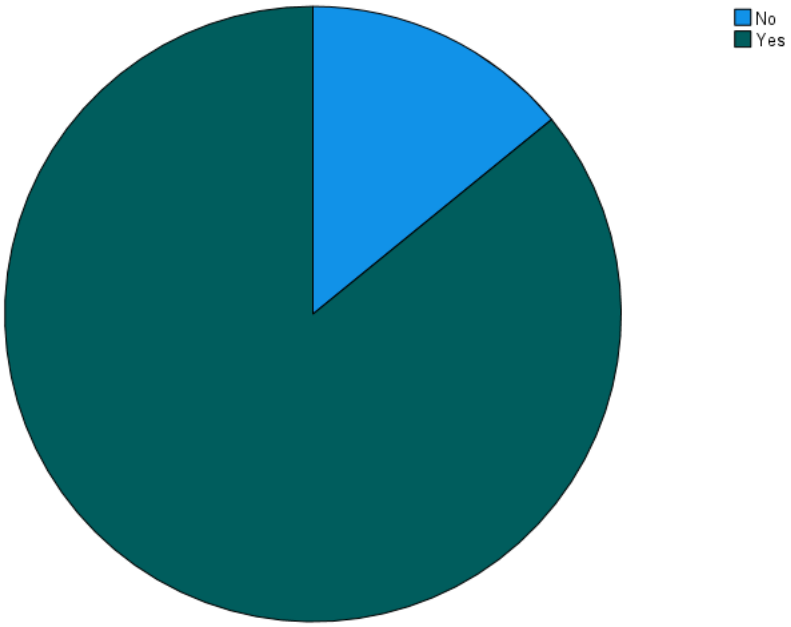

Figure 9: Info search frequency

Figure 9 shows that 201 respondents (85.9%) search for information before deciding to watch a movie, while 33 (14.1%) do not engage in the process.

4.3 Reliability Analysis of Questionnaire Scale

The reliability of the variables is assessed to ensure the accuracy of hypotheses testing. A reliability analysis is conducted to evaluate the internal consistency of the independent and dependent variables.

Reliability Statistics (TRAILER)

Cronbach's Alpha	N of Items
.832	5

Reliability Statistics (CRITICS REVIEWS)

Cronbach's Alpha	N of Items
.874	6

Reliability Statistics (CELEBRITY INFLUENCE)

Cronbach's Alpha	N of Items
.860	5

Reliability Statistics (WORD OF MOUTH)

Cronbach's Alpha	N of Items
.883	5

Reliability Statistics (DECISION MAKING)

Cronbach's Alpha	N of Items
.817	4

Figure 10: Result of Reliability Analysis

Reliability analysis was conducted for a total of 21 items for the four independent variables and 4 items for the dependent variable. For the "trailer" variable, Cronbach's alpha statistic was 0.832, calculated using 5 items. For "critics' reviews" variable it was 0.874, calculated using 6 items. "Celebrity influence" was calculated using 5 items, resulting in a Cronbach's alpha of 0.86. Finally, the "word of mouth" variable was tested with 5 items, resulting in 0.883. For the dependent variable, "decision making" Cronbach's alpha was 0.817. Sekaran et al. (2010), suggested that a Cronbach's alpha value between 0.7-0.79 is considered tolerable, between 0.8-.89 is considered good, and >= 0.9 is considered excellent. Anything below 0.6 is regarded as poor. Therefore, the reliability of all items is strong enough to produce significant results.

4.4 Normality Test

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
AVGT	234	100.0%	0	0.0%	234	100.0%
AVGCR	234	100.0%	0	0.0%	234	100.0%
AVGCI	234	100.0%	0	0.0%	234	100.0%
AVGWM	234	100.0%	0	0.0%	234	100.0%
AVGDM	234	100.0%	0	0.0%	234	100.0%

Figure 11: Summary of Normality Testing

The variables Word-of-Mouth (AVGWM), Celebrity Influence (AVGCI), Critics' Review (AVGCR), and Trailer (AVGT), Decision-making (AVGDM) are the average summated scores for the independent and dependent variables.

Figure 11 shows that for all variables, the p-values are less than 0.001 in both the Kolmogorov-Smirnov and Shapiro-Wilk tests. This indicates that all of them are non-normally distributed, as the test results are statistically significant, meaning the null hypothesis of normality is rejected.

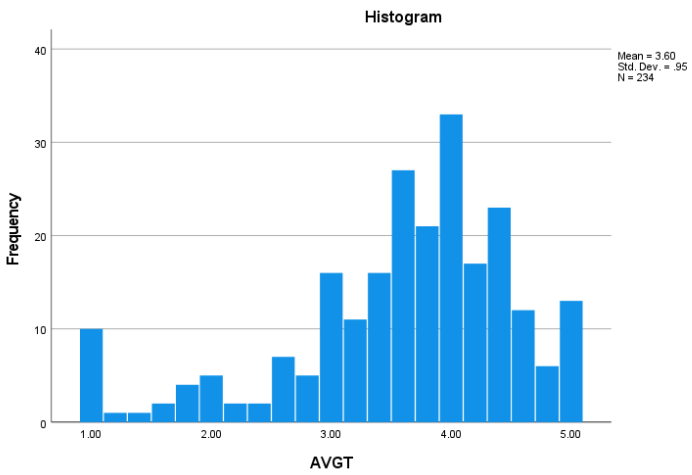

Figure 12: Frequency distribution of the AVGT variable

Figure 12 shows that the histogram is right skewed with some outliers indicating non-normality of the AVGT variable.

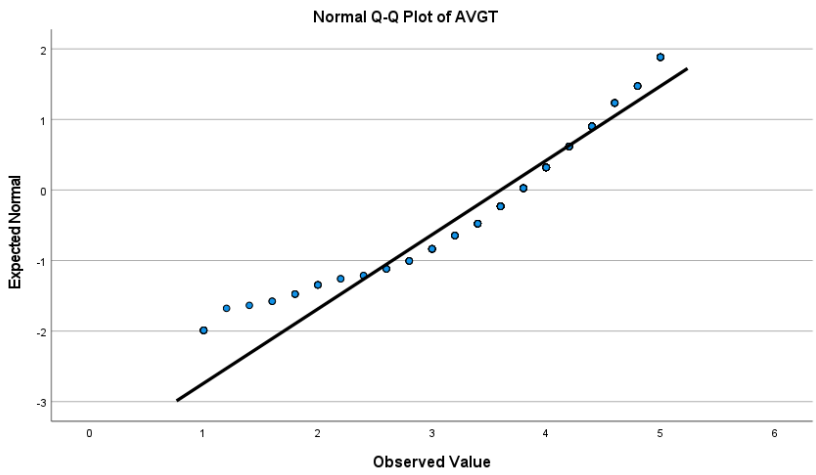

Figure 13: Normal Q-Q plot of the AVGT variable

The QQ (Quantile-Quantile) plot in Figure 13 further confirms that the AVGT variable does not follow a normal distribution as the points in the middle and the tail side deviate from the straight line. The same case applies to the rest of the variables in the study. Hence the study utilises non-parametric tests for further analysis.

4.5 Confirmatory Analysis

This section explains the relationship of research variables with each other and gives the conclusion of hypothesis testing.

4.5.1 Correlation Analysis

Correlation analysis is conducted to explore the strength and direction of the relationship between the independent variables and the dependent variable. It includes calculating the Spearman correlation coefficient and determining the p-value, then testing it at a 99% confidence level.

			AVGT	AVGCR	AVGCI	AVGWM	AVGDM
Spearman's rho	AVGT	Correlation Coefficient	1.000	.477**	.527**	.549**	.413**
		Sig. (2-tailed)	.	<.001	<.001	<.001	<.001
	AVGCR	Correlation Coefficient	.477**	1.000	.516**	.504**	.565**
		Sig. (2-tailed)	<.001	.	<.001	<.001	<.001
	AVGCI	Correlation Coefficient	.527**	.516**	1.000	.597**	.670**
		Sig. (2-tailed)	<.001	<.001	.	<.001	<.001
	AVGWM	Correlation Coefficient	.549**	.504**	.597**	1.000	.564**
		Sig. (2-tailed)	<.001	<.001	<.001	.	<.001
	AVGDM	Correlation Coefficient	.413**	.565**	.670**	.564**	1.000
		Sig. (2-tailed)	<.001	<.001	<.001	<.001	.

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

Figure 14: Summary of Spearman Correlation Analysis

Figure 14 presents a summary of the relationship between each independent variable and the dependent variable. The findings show a significant p-value lower than the alpha level (α) at a 99% confidence interval for a $2 - tailed\ test$, indicating a highly significant relationship. This means that the data is reliable with minimal error. Additionally, the figure shows positive correlations between the independent and dependent variables. Out of all the independent variables, "Celebrity Influence" has the strongest correlation with "Decision-making", at 0.67, followed by "Critics' reviews" with a

correlation of 0.565, and “Word-of-mouth” with a value of 0.564. “Trailer” has the weakest positive correlation with “Decision-making”, at 0.413. Therefore, it can be concluded that as the score for the independent variable increases, the dependent variable score also increases with varying relationship strength.

4.5.2 Regression Analysis

This section utilises the ordinal regression method to explore the impact of independent variables on dependent variable.

Model Fitting Information

Model	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	1192.457			
Final	990.856	201.601	4	<.001

Link function: Logit.

Figure 15: Model Summary

Figure 15 shows the model fitting information for regression analysis. In other words, includes key statistics used to evaluate how well the model fits the data. The significant p-value (< 5%) indicates strong evidence that the independent variables contribute meaningfully to the model. Moreover, the reduction in the $-2\ Log\ Likelihood$ from 1192.457 to 990.856 supports this improvement in model fit.

Pseudo R-Square

Cox and Snell	.577
Nagelkerke	.581
McFadden	.168

Link function: Logit.

Figure 16: Pseudo R-Square Values for Regression Model Fit

Figure 16 gives the "Pseudo R-Square" values for the regression analysis. These are used in logistic and ordinal regression as an analogy to the R-Square in linear regression, which indicates the model’s explanatory power. For ordinal regression, $Nagelkerke$ R-Square is usually recommended because it is more comparable to the R-Square in linear regression. In this case, the value of 0.581 suggests that the model explains about 58.1% of the variance in the decision-making variable. In other words, there is around 42% unexplained variance which may be due to other factors influencing the dependent variable that are not captured in the study.

Parameter Estimates

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
Threshold	[AVGDM = 1.00]	2.574	1.357	3.601	1	.058	-.085	5.233
	[AVGDM = 1.25]	2.931	1.356	4.672	1	.031	.273	5.588
	[AVGDM = 1.50]	3.620	1.358	7.110	1	.008	.959	6.281
	[AVGDM = 1.75]	4.019	1.359	8.740	1	.003	1.354	6.683
	[AVGDM = 2.00]	4.601	1.362	11.402	1	<.001	1.930	7.271
	[AVGDM = 2.25]	5.167	1.366	14.314	1	<.001	2.490	7.844
	[AVGDM = 2.50]	5.585	1.369	16.654	1	<.001	2.903	8.267
	[AVGDM = 2.75]	6.143	1.373	20.010	1	<.001	3.452	8.835
	[AVGDM = 3.00]	7.132	1.385	26.503	1	<.001	4.417	9.847
	[AVGDM = 3.25]	7.663	1.393	30.245	1	<.001	4.932	10.394
	[AVGDM = 3.50]	8.559	1.410	36.871	1	<.001	5.796	11.321
	[AVGDM = 3.75]	9.061	1.419	40.764	1	<.001	6.279	11.842
	[AVGDM = 4.00]	10.387	1.448	51.433	1	<.001	7.548	13.225
	[AVGDM = 4.25]	11.060	1.464	57.047	1	<.001	8.190	13.930
	[AVGDM = 4.50]	11.507	1.476	60.787	1	<.001	8.614	14.399
	[AVGDM = 4.75]	12.084	1.492	65.580	1	<.001	9.160	15.009
Location	AVGT	-.144	.178	.657	1	.418	-.493	.205
	AVGCR	.793	.180	19.292	1	<.001	.439	1.146
	AVGCI	1.199	.184	42.576	1	<.001	.839	1.559
	AVGWM	.867	.202	18.483	1	<.001	.472	1.262
	[Gender = Male]	-1.259	1.261	.997	1	.318	-3.732	1.213
	[Gender = Female]	-1.665	1.276	1.704	1	.192	-4.165	.835
	[Gender = Prefer not to say]	0[a]	.	.	0	.	.	.

Link function: Logit.

a. This parameter is set to zero because it is redundant.

Figure 17: Ordinal Regression analysis output

Figure 17 shows that for:

- Trailer
  As the average trailer score increases by one unit, the likelihood of being in a higher category of decision-making decreases by a factor of 0.201. The relationship is not statistically significant ($p = 0.256$), so it may not be meaningful.

- Critics' reviews
  As the average critic reviews score increases by one unit, the likelihood of being in a higher category of decision-making increases by a factor of 0.758. The relationship is statistically significant ($p < 0.05$).

- Celebrity Influence
  As the average celebrity influence score increases by one unit, the likelihood of being in a higher category of decision-making increases greatly by a factor of 1.255. The relationship is statistically significant ($p < 0.05$).

- Word-of-mouth
  As the average word-of-mouth score increases by one unit, the likelihood of being in a higher category of decision-making increases by a factor of 0.840. The relationship is statistically significant ($p < 0.05$).

- Gender
  None of the gender categories is statistically significant, with p-values greater than 0.05, suggesting that the student's gender does not significantly influence decision-making.

4.5.3 Independent-Samples Test

This section compares the median across gender categories for the dependent variable i.e. decision-making score (AVGDM) by utilising the Kruksal-Wallis test.

Hypothesis Test Summary

	Null Hypothesis	Test	Sig.[a,b]	Decision
1	The distribution of average decision-making scores (AVGDM) is the same across categories of the gender.	Independent-Samples Kruskal-Wallis Test	.951	Retain the null hypothesis.

a. The significance level is .050.

b. Asymptotic significance is displayed.

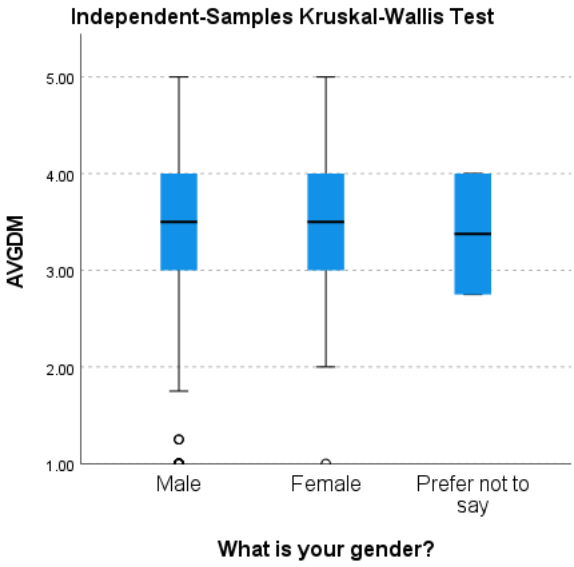

Figure 18: Result of Kruskal-Wallis test

From Figure 18, it can be concluded that since the p-value (0.951) is much greater than the significance level of 0.05, the null hypothesis cannot be rejected due to insufficient evidence. This means that the test did not find a significant difference in the distribution of decision-making scores across the different gender categories. Also, the box plot visually confirms the result of the Kruksal-Wallis test. The medians of the average decision-making scores for the three gender categories (Male, Female, and Prefer not to say) are very close to each other, indicating that there is no significant difference in decision-making scores between these groups. A few outliers in the "Male" and "Female" categories suggest that some respondents in these groups have decision-making scores significantly lower than the rest.

Chapter 5: Conclusion, Limitations and Recommendation

5.1 Discussion

This study utilised Kotler's Black Box model, to explore how different factors—like trailers, critics' reviews, celebrity influence, and word-of-mouth and demographic characteristics like gender—influence the movie-watching decisions of college students of Dehradun. The Black Box model suggests that these factors, or stimuli, enter the consumer's mind and combined with individual attributes and external influences, shape their decision-making process. The study was carefully designed to capture these influences in a detailed and meaningful way. Each factor's relationship with decision-making was systematically assessed using structured questionnaires. Due to the nature of the primary data, non-parametric tests were applied to understand the strength and direction of these relationships, ensuring that the conclusions were both statistically accurate and relevant to real-world marketing strategies. The results strongly support the proposed framework.

It was discovered that celebrity influence plays a significant role in influencing movie choices, which strongly aligns with existing literature that suggests celebrities are particularly influential in consumer decision outcomes. It shows that famous actors act as a reliable determinant of movie quality and attract audiences (Elberse, 2007). The influence of star power, as found in this study, reinforces the idea that well-known actors can significantly boost a movie's appeal, particularly in markets where consumers may be less familiar with other aspects of the film.

Critics' reviews were found to have a considerable impact on movie choices, which is consistent with other research showing that expert evaluations are valuable sources of independent validation that consumers rely on to make decisions about which films to see (Basuroy et al., 2003). The findings align with the idea that favourable reviews can increase viewing and consumer confidence while unfavourable reviews can turn away potential customers. The study also discovered a strong correlation between the influence of reviewers' opinions and the source's perceived reliability. This aligns with a recent study by Martin et al. (2018) that shows customers are very selective of their review sources and select those that match their preferences or goals.

The study supports previous studies and confirms that word-of-mouth (WOM) plays a major role in influencing movie consumption. The notion that consumers appreciate personal recommendations greatly is supported by the significant relationship found between WOM and decision-making (Lovett et al., 2016). The popularity of social media platforms has expanded WOM's influence and reach, making it an essential part of modern advertising strategies.

Although trailers are usually considered a core marketing tool for movies, interestingly, their impact was not as strong as expected. The weaker influence of trailers may be due to the increasing prevalence of alternative information sources, such as online reviews and social media, which can provide more detailed and peer-influenced insights. This finding aligns with recent research suggesting that consumers may depend more heavily on peer-generated content and reviews rather than traditional advertising when making entertainment decisions (Kaplan et al., 2019).

In the case of gender, the findings indicate that it did not have a considerable impact on decision-making in the study. This indicates that the males, females as well students not willing to disclose their gender had similar criteria when making movie choices, rather than having gender-specific preferences.

HYPOTHESIS	SIGNIFICANCE LEVEL	CONCLUSION
$\boldsymbol{H_{1a}}$: Trailers significantly affects the movie consumption decisions	0.418	Rejected

$\boldsymbol{H_{2a}}$: Critics' Reviews significantly affect the movie consumption decisions	<0.001	Supported
$\boldsymbol{H_{3a}}$: Celebrity Influence significantly affects the movie consumption decisions	<0.001	Supported
$\boldsymbol{H_{4a}}$: Word-of-mouth significantly affects the movie consumption decisions	<0.001	Supported
$\boldsymbol{H_{5a}}$: Gender significantly affects the movie consumption decisions	0.318, 0.192	Rejected

Figure 19: Result of Hypothesis testing

5.2 Limitations and Recommendations for Future

Although the study provides valuable insights, it has its limitations. First, the study only included undergraduate students from Dehradun Valley, which means the results might not apply to other regions. Future studies should consider including a wider variety of participants, such as people from different age groups, locations, and backgrounds since their preferences and behaviours might differ from those of older adults or students in other places. This will increase the generalisability of the results and provide a more detailed understanding of movie consumption behaviours.

Another important limitation is that it did not consider the hedonic factors that might influence consumers to watch movies in cinemas. Given that movies are experiential products, this study did not consider emotional attributes such as happiness, excitement, and fear, which can significantly impact a viewer's emotional condition. Future research should aim to include these factors to better understand the emotional determinants of movie consumption. Moreover, besides the four key factors discussed in this study that influence movie consumption decisions, various technological and economic variables could also be considered in future research, such as the influence of social media, how tech-savvy are consumers, prices of tickets, accessibility of theatres, disposable income of family and employment rate among consumers. Incorporating these factors could provide a more comprehensive understanding of movie consumption behaviours.

The research data was collected through administering online questionnaires, due to which it may be possible that respondents may have provided socially favourable answers instead of answering genuinely under the influence of social desirability bias or inaccurate recall bias or maybe due to the hurry of finishing the questionnaire. Due to time constraints, the study utilised a cross-sectional design, meaning that the data was collected at a single moment in time. This does not allow the examination of the changes in movie consumption behaviour which take place over time. These could be included if future researchers use a longitudinal study such as a panel or a cohort study design. This will provide insights into how behaviours and preferences change in response to external factors, such as changes in marketing strategies, consumer trends or the launch of a new platform or a movie.

Film marketers should focus on making celebrity power more visible and appealing, and they should also work towards encouraging positive word-of-mouth through targeted campaigns for students. Since trailers didn't have the expected impact, it may be useful to research more about when and how they work best. Moreover, combining trailers with other promotional efforts that highlight celebrity influence and positive critics' reviews could also provide better results. In the current digital age, where consumers are inundated with marketing messages, they may be looking out for more credible or peer-validated sources of information before deciding. This highlights the importance for marketers to integrate trailers with other promotional efforts that focus on these more influential factors.

In conclusion, this study highlights the significant factors that influence movie consumption decisions among a specific demographic of college students. While it provides a base framework for future research, the limitations suggest that further research is required to enhance the understanding and improve film marketing strategies for a wider range of audiences.

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Appendix

Ethical Approval Form

Internal research ethics application form for taught student modules (where University ethical approval is in place for the module)

For module LUBS5579 covered by University of Leeds ethical approval reference AREA 17-055.

Student ID	201800755
Your name	ADITYA TOMAR
Degree Programme	MSc. BUSINESS ANALYTICS AND DECISION SCIENCES
Provisional title/ topic area	Investigating the Factors Influencing Audience Preferences for Film Consumption
Name of dissertation supervisor	Wessam Abouarghoub

Are you planning to conduct fieldwork with (data on) human participants for your dissertation?	Please tick the relevant box
Yes (This includes online research methods and secondary data analysis).	ü
No, I am conducting library based research or content/ media analysis only.	

If you ticked 'no' you do not need to take further action in respect of ethical approval. Please proceed to the declarations on page 8 and 9.

If you ticked 'yes' you need to complete the rest of this form.

You MUST submit discuss your research design and the ethical issues it raises with your dissertation supervisor and receive their signed approval **before you approach any participants or collect any data**.

You MUST attach a copy of your research proposal to this form.

You MUST include a copy of your ethics form (signed by your supervisor), together with your research proposal, as an appendix to your final dissertation submission.

INTERNAL RESEARCH ETHICS APPLICATION

Part A: Compliance with the module's block ethical approval

Ethical review is required for all research involving human participants, including research undertaken by students within a taught student module. Further details of the University of Leeds ethical review requirements are provided in the *Research Ethics Policy* available at:

http://ris.leeds.ac.uk/ResearchEthicsPolicies and at www.leeds.ac.uk/ethics.

1. **Will your dissertation involve any of the following?**	Yes	No
New data collected by administering questionnaires/interviews for quantitative analysis	ü	
New data collected by qualitative methods		ü
New data collected from observing individuals or populations		ü
Working with aggregated or population data		ü
Using already published data or data in the public domain		ü
Any other research methodology, please specify:		

2. **Will any of the participants be from any of the following groups?** (Tick as appropriate)	Yes	No
Children under 16		ü
Adults with learning disabilities		ü
Adults with other forms of mental incapacity or mental illness		ü
Adults in emergency situations		ü
Prisoners or young offenders		ü
Prisoners or young offenders		ü
Those who could be considered to have a particularly dependent relationship with the investigator, e.g. members of staff, students		ü
Other vulnerable groups, please specify:		

3. **Will the project/dissertation/fieldwork involve any of the following:** (You may select more than one)	Yes	No
Patients and users of the NHS (including NHS patients treated under contracts with private sector)		ü
Individuals identified as potential participants because of their status as relatives or carers of patients and users of the NHS		ü
The use of, or potential access to, NHS premises or facilities		ü
NHS staff - recruited as potential research participants by virtue of their professional role		ü
A prison or a young offender institution in England and Wales (and is health related)		ü

If you have answered 'yes' to ANY of the above questions in 2 or 3 then you will need to apply for full ethical review, a faculty committee level process. This can take up to 6-8 weeks, so it is important that you consult further with your supervisor for guidance with this application as soon as possible. Please now complete and sign the final page of this document. The application form for full ethical review and further information about the process are available at http://ris.leeds.ac.uk/uolethicsapplication.

If you answered 'no' to ALL of the questions in sections 2 and 3 please continue to part B.

INTERNAL RESEARCH ETHICS APPLICATION

Part B: Ethical considerations within block ethical approval

4. **Will the research touch on sensitive topics or raise other challenges?**	Yes	No
Will the study require the cooperation of a gatekeeper for initial access to groups or individuals who are taking part in the study (eg students at school, members of self-help groups, residents of a nursing home)?		ü
Will participants be taking part in the research without their knowledge and consent (eg covert observation of people in non-public places)?		ü
Will the study involve discussion of sensitive topics (eg sexual activity, drug use)?		ü
Could the study induce psychological stress or anxiety or cause harm or have negative consequences beyond the risks encountered in normal life?		ü
Are there any potential conflicts of interest?		ü
Does any relationship exist between the researcher(s) and the participant(s), other than that required by the activities associated with the project (e.g., fellow students, staff, etc)?		ü
Does the research involve any risks to the researchers themselves, or individuals not directly involved in the research?		ü

If you have answered 'yes' to any of the questions in (5), please describe the ethical issues raised and your plans to resolve them on a separate page. Agree this with your supervisor and submit it with this form. Again, you MAY be referred for light touch or full ethical review.

5. **International Research** Does your research involve participants outside of the UK?	Yes	No
Are any of your research participants located outside of the UK, e.g., will you be gathering data through Skype interviews with participants located overseas?		ü
Will any of the fieldwork or research require you to travel outside of the UK to collect data?		ü

If you have answered 'yes' to either part of question (5), please describe the ethical issues raised with: gaining consent and gathering data from participants located overseas, securely storing and transferring data from the field back to the UK, any cultural issues that may be relevant. Please outline your plans to resolve this on a separate page and ensure that you have completed a risk assessment form. Agree this with your supervisor and submit it with this form.

You MAY be referred for light touch or full ethical review if you are unable to demonstrate that you have resolved the ethical issues relating to international research.

6. **Personal safety** Where will any fieldwork/ interviews/ focus groups take place?	Yes	No
At the university or other public place (please specify below).		ü
At my home address		ü
At the research subject's home address		ü
Some other location (please specify below).		ü

Research Subject's Office Online or on call		

If you conduct fieldwork anywhere except at the university or other public place you need to review security issues with your supervisor and have them confirmed by the Module Leader who may refer you for light touch or full ethical review. Write a brief statement indicating any security/personal safety issues arising for you and/or for your participants, explaining how these will be managed. Agree this with your supervisor and submit it with this form.

Please note that conducting fieldwork at the research subject's home address will require strong justification and is generally not encouraged.

A risk assessment is required before any data is gathered for any dissertation project, please view the Health and Safety advice on the module's Minerva pages.

7. **Anonymity**	Yes	No
Is there any potential for data to be traced back to individuals or organisations, for instance because it has been unanonymised or anonymised in such a way that there remains risk (eg highlighting people's positions within an organisation, which may reveal them).		ü

If you have answered 'yes' to question 7, please discuss this further with your supervisor. You need to provide a strong justification for this decision on a separate sheet. **This application will need to be reviewed by the dissertation Module Leader and may require a full ethical review.**

8. **Data management issues**

Will the research involve any of the following activities at any stage (including identification of potential research participants)?		Yes	No
Examination of personal records by those who would not normally have access			ü
Sharing data with other organisations			ü
Use of personal addresses, postcodes, faxes, e-mails or telephone numbers			ü
Publication of direct quotations from respondents			ü
Publication of data that might allow identification of individuals to be identified			ü
Use of audio/visual recording devices			ü
Storage of personal data on any of the following:			
	FLASH memory or other portable storage devices		ü
	Home or other personal computers		ü
	Private company computers		ü
	Laptop computers	ü	

If you have answered 'yes' to any of the questions under 8, you must ensure that you follow the University of Leeds Information Protection Policy: http://www.leeds.ac.uk/informationsecurity and the Research Data Management Policy:

http://library.leeds.ac.uk/research-data-policies#activate-tab1_university_research_data_policy.

You are obliged to provide a copy of your anonymised data to your supervisor for their records and to destroy other copies of your data when your degree has been confirmed.

Dissertation Research Ethical Approval: Declaration

For students	Please tick as appropriate
Option 1: I **will NOT** conduct fieldwork with (data on) human participants for my dissertation.	
Option 2: I **will** conduct fieldwork with (data on) human participants for my dissertation.	ü

For **options 1 and 2** - I confirm that:

The research ethics form is accurate to the best of my knowledge.

I have consulted the University of Leeds Research Ethics Policy available at http://ris.leeds.ac.uk/ResearchEthicsPolicies.

I understand that ethical approval will only apply to the project I have outlined in this application and that I will need to re-apply, should my plans change substantially.

For **option 2** only:

I am aware of the University of Leeds protocols for ethical research, in particular in respect to protocols on **informed consent**, **verbal consent**, **reimbursement for participants and low risk observation**. If any are applicable to me, signing this form confirms that I will carry out my work in accordance with them. http://ris.leeds.ac.uk/PlanningResearch

Student's signature: Aditya Tomar

Date: 25/07/2024

For supervisors	Yes	No
No further action required		
I confirm that the dissertation is in line with the module's block ethical approval (Part A & question 8).	x	
I have discussed the ethical issues arising from the research with the student and agree that these have been accurately and fully addressed.	x	
I have reviewed the student's research proposal.	x	
I have reviewed the student's Risk Assessment Form.		
Further actions required		
Refer to dissertation Module Leader for further review / discussion.		
The dissertation falls outside the module's block ethical approval and the student was advised to apply for full ethical review.		

Supervisor's signature: ……W Abouarghoub…….....…….……..

Date: ……27/08/2024…….…….....……..

Research Proposal

Introduction

More than 80% of the film offered in the UK is controlled by Hollywood producers (McKenzie, et al., 2019). The given statistics reflect consumers' choice which can be used to identify the factors that motivate these choices. Hollywood movies reflect audience preferences which affect the distribution and exhibition of movies screening in the UK. The film production organisations in the UK have not made products that satisfy the needs of national viewers and, therefore, they have no choice but to buy tickets to see films made in the USA (Elnahla, 2020).

Although socio-economic class and age are two variables that influence whether tastes are local, national or global, whilst the sex of the viewers is more associated with the genre of the film, there is no doubt that the trends of the audience preferences are toward films that hold attention; as well as being closer to their lifestyle, which is defined as cultural proximity (Liao and Huang, 2021). However, it cannot be neglected that British movies have potential competitive advantage within the local community as the audience can relate to the cultural norms. Therefore, this study aims to assess the variables which affect the choice of audiences. On the other hand, others have managed to capitalise on this advantage, in addition to including within films, recently produced, and exhibited, factors that have satisfied the expectations of viewers (McKenzie, et al., 2019).

Certain indicators reflect the use of cultural proximity within the films, as well as causal factors of commercial success in the productions of some local production houses. For example, six of the ten British films with the highest attendance in movie theatres were released after 2012 (Bradbury and Guadagno, 2020). Although some elements such as technology, international-class actors, visual, sound, and special effects influence the decision to purchase a ticket at the box office. Narrative factors such as the physical and psychological characteristics of the main characters, the desires opposed to those of the main character by the management of dramatics play a significant role in the purchase of box office tickets (Weingartner, 2021).

Research Question

- Which factors drive audience preferences in choice modelling film consumption?
- Does variables such as consumer expectations and product interest drive choice preferences amongst consumers?

Aim and Objectives

This study aims to assess the factors which impact audiences' choices and preferences in movie consumption. The following objectives are expected to be achieved:

- To determine if film modelling has any effect on the choices of consumers.
- To assess regularities and differences of cinema markets which drive audiences' preferences.
- To understand the variables which affect audiences' choices in film consumption.

Research Rationale

It has been established that cinema plays two aspects, both as an economic and cultural generator. Major responsibility that production houses have, in addition to generating wealth for the owners, includes appreciation of the cinematographic arts and aesthetics, reflection, learning and entertainment (Elnahla, 2020). Films projected in commercial theatres stimulate the spectators to appreciate the cinematographic arts and aesthetics. These appreciations are reflection of the contents of the film, learning and entertainment with the money a viewer spends to watch films that put entertainment, their educational and cultural nature, art, or stimulation over reflection (Bradbury and Guadagno, 2020).

It is convenient for decision-making by production houses, producers and directors, and researchers who address similar issues (Toubia, et al., 2019). In this way, the knowledge that production houses may have of the consumption patterns of film viewers is expanded, both for what they want to be shown in commercial theatres and how much it impacts on their consumption decisions beyond the self-satisfaction they expect from a film. Now when some

specific films are documented that have high levels of entertainment but do not stimulate reflection amongst the public, will the same intentions and spending levels for said films still stand (Toubia, et al., 2019).

The cinematographic offer in the UK is the result of the different groups of producers, distributors, and exhibitors, trying to maximise profits and minimise risks, which according to Frey, (2021), results in production houses not being committed to national cinematographic production. Rather, it might be convenient to visualise the nature of cinema as a part of a system that seeks to be sustainable and forces it to face market forces. Films are a product that must satisfy the needs of entertainment, reflection, appreciation of art and education that viewers have as consumers of a good, which in this case, is a movie, regardless of whether they consider that these characteristics of cinema should also impact other viewers beyond their satisfaction (Elnahla, 2020). Therefore, this study aims to assess the factors which influence the choice of audience affecting film modelling.

Literature Review

The objective of production houses is to increase the wealth of shareholders and society. However, the success of a movie is solely dependent upon how it is perceived amongst its intended audience. Therefore, it is important to assess existing literature which is relevant to the theme of this study. For instance, Dunn, et al., (2020) found that in the 90s, the UK public tended to generally prefer American television programming since soap operas and soccer games, highly commercial programs that reflect British cultural proximity (Frey, 2021). They barely surpassed the Hollywood films shown on television. These findings show that entertainment is a very important variable when selecting a movie, television series or television program, whilst cultural proximity could be a decisive variable for the viewer when selecting which movie to watch when viewing the cinematographic billboard.

Given these assumptions presented by Frey, (2021), it is advisable that the country's production houses carry out benchmarking of Hollywood films, which allows them to identify elements that influence the commercial success of American films in the UK including stories, performances or art that capture cultural proximity as well as the narrative itself entertaining or provoking reflection amongst viewers will potentially increase box office revenue and make production houses commercially sustainable.

There was a gap identified in the literature when it comes to assessing the degree of association between the public's interests in having films shown in commercial theatres that stimulate amongst viewers the appreciation of cinematographic arts and aesthetics, reflection on the contents of the films, learning and entertainment with the expense that is allocated to see films that put entertainment before anything else in the cinema (Toubia, et al., 2019). Beyond the fact that cinema has served as a vehicle for ideological reproduction of the social and family patterns that govern capitalist society (Elnahla, 2020), since ancient times particular importance has been given to the work of cinema, human being and his capacity to generate economic wealth. Production houses are managed by entrepreneurial producers who have accepted the risk of failure by organising a series of resources to produce films efficiently (Nijhawan and Dahiya, 2020), and who therefore must obtain remuneration for the carried out work, jobs generation, the payment of taxes and the increase in the profits they generate for the owners.

From this perspective, the meeting of the majority public occurs through the masses reflecting themselves in the film due to their desires or their experiences (Weinberg, et al., 2021). Viewers seek to consume stories with which they identify or generate empathy with the main character or with those characters with whom they wish to spend some time (Kim and Kim, 2021). Likewise, viewers will want to purchase tickets at the box office for films that affect their behaviour, that nourish and strengthen their ideas, or that contradict them to such a degree that it makes them change the way they see the world (Hynes, et al., 2021). This notion can be further explored in this study to better understand the preferences of audiences in movie consumption. The UK, as a considerate film producer in the world, faces a conservative market, loving musicals, full length films, and with production houses that mostly include elements attractive

exclusively for the domestic market. The proposed study will fill this significant gap in research by focusing on the preferences and choices of audience in the UK.

Methodology

Research Design

A qualitative methodological choice will be employed to conduct this study. The specific guidelines by Hennink, et al., (2020) were used to carry out the qualitative analysis. Haven and Van Grootel, (2019) also highlight that qualitative research does not deal with evident data, as the phenomena that excel in quality in the social context are admittedly very subjective and their capture requires more than data measurement since the interest of qualitative research is in perceiving the intensity and not just the extent of the phenomenon. Therefore, it is observed that qualitative research, through the understanding of the elements that make up the object studied, can be characterised by the interpretation of meanings that cannot be transformed into numerical data, as they describe behaviours, perceptions, actions, confidence, and characteristics of the studied reality (Busetto, et al., 2020).

Research Approach

There are two types of research approaches divided into inductive and deductive. An inductive approach will be used whilst conducting this research. The inductive approach has specificities such as identification of theme within a study that differentiate it from other research approaches. According to Aspers and Corte, (2019), inductive approach allows a researcher to consider the specific themes which are categorised to form final results. The researchers realised that much information about people's lives cannot be quantified and needed to be interpreted in a broader and more in-depth way. For Busetto, et al., (2020), the greatest relevance of the inductive approach is studying the social relationships that occur due to the pluralisation of spheres of life.

Research Strategy

Grounded theory will be used for carrying out this research. Grounded theory considers individuals' conceptions about the world that surrounds them, and qualitative methods seek to understand the meanings that individuals themselves put into practice to build their social world. What can be seen then is that qualitative research considers the interactive activities of individuals, as it is through such activities that social meanings are produced (Byrd, 2020). Grounded theory captures the subjective side of phenomena, seeking statements that become relevant data for understanding them.

Data Collection

Primary data will be collected from an open-ended questionnaire comprised of 10 questions. These questions will be designed to assess which factors affect consumers' choices when they select a movie to watch. A sample size of 15 UK based participants will be selected randomly, who are frequent movie-watchers. The questionnaire will be disseminated using google-docs as it is cost-efficient and easier to navigate through. The results from primary sources will be compared with the findings from secondary sources (literature). To collect data from secondary sources, online databases of Google Scholar and PsychInfo will be used. A five-year filter from 2019 to 2024 will be used to collect up-to-date data.

Data Analysis

According to Haven and Van Grootel, (2019), the flexibility of statistical analysis does not have a rigid sequence of steps indicated for the development of the research. The methods start from the perspective or actions of the phenomenon studied, thus presenting better conditions to respond to the problem. Therefore, as the information collected is interpreted, during the development of the research, the need for new data searches may arise. In this regard, content analysis will be used in this research to analyse the collected data from secondary sources. Complementing the above, Busetto, et al., (2020) state that when considering content analysis as a non-rigidly structured proposal, it allows researchers, through an identified need or their creativity, to use new instruments to explore the phenomenon or propose work that explores new approaches.

Ethical Considerations

Ethical considerations refer to safeguarding the rights of participants within the study. To protect participants' privacy, a consent form will be given to them before starting the study. This form will explain them about their rights and what to expect from this research. All the data from the authors will be referenced and cited as per ethical guidelines.

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