

# The Influence of Audience's Behavior Intention on the Box Office of China's New Mainstream Films

Qi Wu<sup>1</sup> and Eksiri Niyomsilp<sup>2</sup>

<sup>1</sup> Ph.D. Candidate in Management, School of Management, Shinawatra University

<sup>2</sup> Ph.D., Management, School of Management, Shinawatra University

*E-mail: fiveseven5757@163.com, eksiri.n@siu.ac.th*

## Abstract

The purpose of this study is to explore why Chinese's new mainstream movie audiences are willing to watch such films reflecting national ideology. This paper uses the quantitative research method and constructs a conceptual framework based on the rational behavior theory. Through descriptive analysis, reliability, validity and regression analysis of the 420 valid questionnaires, this paper found that emotional catharsis, film features, self-demand and subjective norms have a positive impact on the box office of China's new mainstream films while marketing methods will have an opposite impact. The strongest reason for audiences to choose the movie is emotional catharsis.

**Keywords:** Chinese's new mainstream films, Audience's behavior intention, Box office

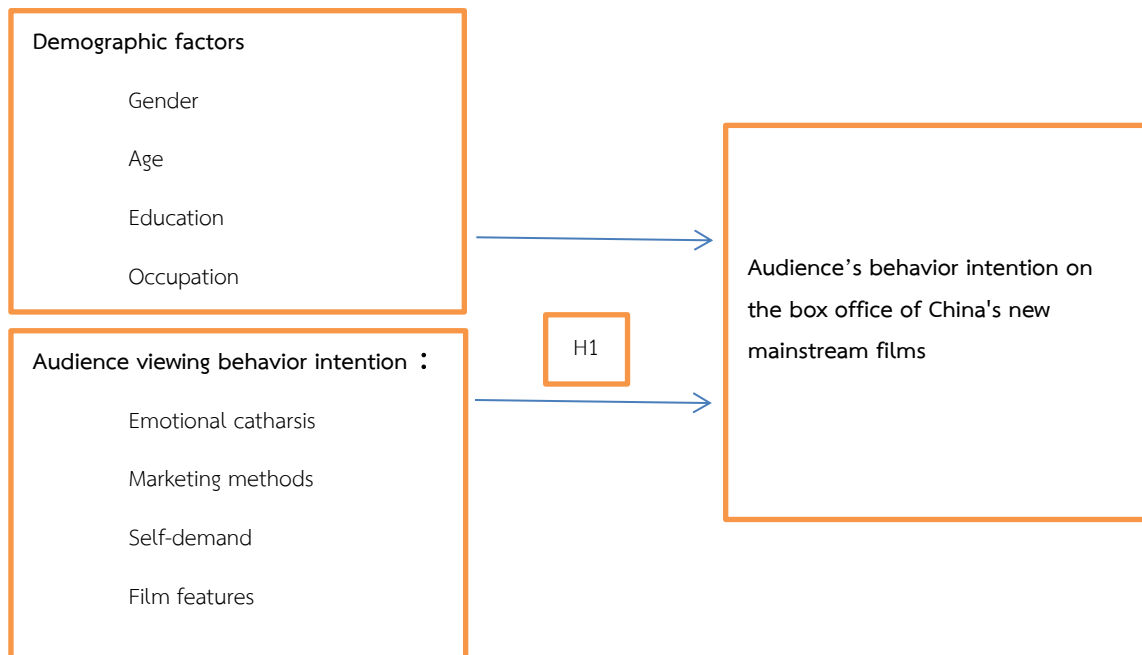
## Introduction

At the present, Chinese's new mainstream films have two remarkable characteristics: it achieved a high box office and good public praise. On the other hand, this type of film plays a positive role in shaping national image. In China, "New mainstream film" is the continuation of "The theme film". Both of them have the functions of highlighting national culture, but the theme film publicity significance is strong, which is not easy to be accepted by the audience. New mainstream film began to seriously consider the audience demand, return on investment and other factors. The authors found that almost all of the new mainstream films were profitable. In the existing research, the research on new mainstream Films in China mainly focuses on the following aspects: firstly, the definition of the new mainstream film; Secondly, it analyzes the artistic characteristics of new mainstream films from the perspective of film ontology. Thirdly, suggestions and prospects for new mainstream films (Mei Yan, 2018). The research on the influencing factors of the film box office began in the west in the 1980s. American film economist Barry Litman established a basic method for the study of film box office (Barry Litman, 1989). However, the research on influencing factors of Chinese's film box office started relatively late, and the previous literature mostly studied the film box office through qualitative analysis. There are few studies from the perspective of audience behavior intention.

To sum up, this study intends to achieve the following objectives: 1) To study the influence of audience's behavior intention on the box office of Chinese's new mainstream films. 2) To study the influence degree of these factors. 3) To suggests for the development of China's new mainstream films.

## Research Design

### Conceptual Framework



Source: Designed by the author

### Research Hypothesis

H: The audience viewing intention has a impact on Chinese's new mainstream films box office.

### Research methods

The quantitative analysis method is used in this paper. The data of 420 audience were collected by questionnaire. According to the research purpose of this paper, the audiences of Chinese new mainstream films living in Taiyuan, Shanxi Province are selected as the subjects of the questionnaire survey. In the distribution process, considering that interviewees must have the experience of watching Chinese's new mainstream films, the author relied on the Film and Television Institute of Shanxi Communicate University and Shanxi Film Association for the distribution. Then, the SPSS 23.00 was used to test the reliability and validity, and the hypothesis was verified by regression analysis.

## Analysis and Finding

After the pretest, the official questionnaire of this study was distributed on “the questionnaire star” APP, A total of 502 questionnaires were issued, 82 invalid questionnaires were removed, and a total of 420 valid questionnaires were collected, with an effective response rate of 83.67%.

### Descriptive statistical analysis

Among the respondents in the questionnaire, there are slightly more women than men. The proportion of females and males was 57.57% and 42.43% respectively. In terms of age distribution, audiences in the three age groups of 19-29, 30-39, and 40-49 are evenly distributed, accounting for 32.47%, 25.3% and 28.49% respectively. Among them, the young audiences aged 19-29 account for the highest proportion; In terms of The highest record of formal schooling, 72.31% of the respondents had bachelor's degrees and 13.35% had master's degrees or above. In terms of occupation distribution, students and public institutions are the main audience, accounting for 23.51% and 54.38% respectively. According to the research report on Chinese's film industry 2018-2019 released by the Chinese's first entertainment industry information consultancy, over the past two years, audiences aged 19-49 have accounted for 87 %of Chinese film audiences, and 80 % of those with a bachelor's degree or above. From the data, the distribution of gender, age and occupation is basically reasonable.

### Reliability and validity

The reliability analysis mainly reflects the stability of the questionnaire survey. When Cronbach's Alpha is greater than 0.8, it means that the reliability of the results is high. As can be seen from the table below, the questionnaire has high reliability.

**Table 1 The Reliability**

Variable	Cronbach's Alpha	N of Items	Total Cronbach's Alpha
Emotional catharsis	0.921	4	0.956
Marketing methods	0.830	4	
Film features	0.818	4	
Self-demand	0.832	4	
Subjective norms	0.895	4	
Buying tickets behavior	0.930	5	

Source: SPSS23.0 by author

Exploratory factor analysis is usually used to test the validity. The questionnaire should first pass KMO and Bartlett test to determine whether exploratory factor analysis can be continued. The questionnaire were between 0.7 and 0.9. The statistical significance of Bartlett test was 0.000, indicating that exploratory factor analysis could be conducted on the scale data.

Table 2 The exploration factor

Items	Exploration factor					
	1	2	3	4	5	6
Emotional catharsis1			.805			
Emotional catharsis2			.831			
Emotional catharsis3			.827			
Emotional catharsis4			.748			
Marketing methods1				.609		
Marketing methods2				.779		
Marketing methods3				.722		
Marketing methods4				.657		
Film features 1					.688	
Film features 2					.508	
Film features 3					.616	
Film features 4					.546	
Self-demand 1	.593					
Self-demand 2	.764					
Self-demand 3	.720					
Self-demand 4	.536					
Subjective norms 1						.613
Subjective norms 2						.767
Subjective norms 3						.747
Subjective norms 4						.675
Buying tickets behavior1		.698				
Buying tickets behavior2		.730				
Buying tickets behavior3		.819				
Buying tickets behavior4		.764				
Buying tickets behavior5		.771				
Cumulative %				69.917%		

Source: SPSS22.0 by author

From the above table, we can see that factor analysis produced a total of 6 factors. Consistent with the dimensions of the hypothesis. The cumulative explanatory variables reached 69.917%. Higher than the default reference standard. The factor loading of each item under its variables is above the ideal level of 0.5. It indicates that the scale has good validity and can effectively measure the problems.

### Regression analysis

In order to further verify the research hypothesis, the multiple regression analysis method was used to explain the relationship between variables.

**Table 3 The regression analysis**

Model		B	Standard Error	Beta	t	Sig.	Tolerance	VIF
1	(constant)	.481	.145		3.308	.001		
	Emotional catharsis	.365	.039	.366	9.241	.000	.611	1.635
	Marketing methods	-.135	.042	-.150	-3.240	.001	.448	2.233
	Film feature	.280	.055	.277	5.089	.000	.325	3.073
	Self demand	.127	.050	.137	2.549	.011	.331	3.019
	Subjective norms	.227	.044	.259	5.139	.000	.380	2.633

a. Dependent variable: The behavior of buying tickets

**ANOVAa**

Model		Sum of squares	df	Mean square	F value
1	Regression	117.377	5	23.475	125.224
	Residual	77.611	414	.187	
	Total	194.988	419		
	<b>R</b>	<b>R<sup>2</sup></b>	<b>AjustR<sup>2</sup></b>	<b>Standard estimated error</b>	
	.776 <sup>a</sup>	.602	.597	.43297	

Source: SPSS22.0 by author

The multiple regression analysis shows that the significance of each variable is lower than 0.05, indicating that emotional catharsis, marketing methods, film features, self-demand and subjective norms all have an impact on the box office of Chinese's new mainstream films. It is worth noting that the Bate value of the marketing is negative, which indicates that the marketing method of new mainstream films doesn't have a positive impact on the box office. According to the film marketing theory, marketing has a positive impact on box office. The author reviews that the marketing methods of new mainstream films are weak, there are few opportunities to see movie stars and premieres before the release in Taiyuan, Shanxi Province. In addition, the adjustment coefficient of movie-watching behavior was 0.597, that is, the regression equation explained 59.7% of the total variation.

## Conclusions

### Summary of finding

According to the analysis of demographic variables of interviewees, it is found that: 1) There is no significant gender difference among audiences of new mainstream films; 2) The age distribution of new mainstream movie audiences in China is even. Although 18-29 years old are the main moviegoers in general, new mainstream films are also popular among 30-50 years old;3)The number of new mainstream film audiences who work in the government and public institutions is relatively large.

According to the research on the behavior intention of Chinese's new mainstream film audiences, the author finds that:

1) The strongest reason for audiences to choose the movie is emotional catharsis". The B value is 0.365, which is the maximum. It indicated that Chinese's new mainstream films fit the strong desire of the Chinese people to enhance their international status and influence. This is the most important reason for the high box office of this genre.

2) The film marketing strategy has an impact on the box office of Chinese's new mainstream films, but the impact is in a negative direction. According to the film marketing theory, marketing has a positive impact on box office revenue. The author reviews that the marketing methods of new mainstream films in China are relatively weak, there are few opportunities to see movie stars, ticket discounts and premieres before the release in Taiyuan, Shanxi Province.

3) Film features were the second most important factor affecting ticket purchases. Among the factors of film features, the mean of the choice "movie story" is the highest, indicating that the narrative success of Chinese's new mainstream films is one of the important reasons affecting the box office.

4) Self demand and subjective norm all have a positive impact on the audience's choice of new mainstream Chinese films. The B values are .227 and .127 respectively. In the questionnaire, we can know that when everyone is talking about the heroes in the Chinese new mainstream films, those who has not watched the movie will lose the topic of establishing connections with others. The need to socialize with a sense of alienation drives more people enter the cinema. Therefore, the satisfaction of social needs is also an important reason for the audience to buy ticket.

## Suggestions

By studying the movie-watching behavior intention, this paper puts forward the following Suggestions for the development of new mainstream movies in the future:

### **1) Arouse the patriotism of the audience**

The new mainstream Chinese films provide an accurate reflection of the social operation in the present. Therefore, movies must adapt to the desires of the audience, Chinese's new mainstream films fit the strong desire of the Chinese people to enhance their international status and influence.

### **2) Pay attention to film narrative**

In the face of global cultural vision, the new mainstream filmmakers need to master the narrative strategy favored by the audience, that is, to make the audience obtain some illusory sense of heroism and achievement through the film narration.

### **3) Meet audience's social needs**

The new mainstream films should give the audience more things to talk about in life, which helps them to have a good social contact.

### **4) Use marketing strategies**

The new mainstream films in China can establish a new concept of integrated marketing and improve the marketing ability and efficiency. It can be realized through a variety of ways, such as mixed packaging, premiere activities, promotion of film derivatives and new media advertising.

## References

Hongdi Nie. (2015). *An empirical study on the factors affecting the movie box office revenue in China*.

Beijing Jiaotong University.

Jialing Song. (2003). The crisis and the way of survival in theme films. *The Chinese films*, 2006(4), 53-56.

John c. Owen. Michael S.M inor. (2003). *Consumer Behavior*. Beijing: Tsinghua university.

Kunpeng Jia. (2018). The impact of movie release on the box office in China-- based on the investigation of domestic films in 2015-2016[D]. *Nanjing university of finance and economics*, 2018.

Mei Yan. (2018). *The research of New mainstream film in China*. Hebei University.

Michael R. Solomon. (2018). *Consumer Behavior*. Beijing: Renmin university of China.

Nannan Cao. (2017). *Research on Arts consumer behavior of domestic big-budget movies*.

Wuhan university of technology.

Ning Ma. (2000). The real beginning of the new mainstream. *Contemporary Cinema*, 1999(2), 16-19.

Shan Sang. (2019). *Study on influence of overseas imported movies on Chinese film audience consumption preference based on TRA Model*. Zhejiang university of communication.

Stephen P. Robbins. (2003). *Management*. Beijing: Renmin university.

William J. Byrnes. (2004). *Management and the arts*. Five Senses.

Xiaoping Fan. (2014). *Research on the Motivation and behavior intention of superhero movie audience—take marvel movies as an example*. Jinan University.

Yanru Ma. (2014). *Research on the influence of Internet word-of-mouth on film box office*.

Capital university of economics and business.



**RCIM**  
วิทยาลัยนวัตกรรมการจัดการ  
มหาวิทยาลัยเทคโนโลยีราชมงคลรัตนโกสินทร์

เปิดรับสมัคร  
ปริญญาโท  
M.B.A. / M.P.A. | **สาขา  
หัวหิน**

☎ 092-442-8000 |  @rcim.rmutr |  @rcim\_rmutr\_rcim