

An Empirical Study of Purchase Intention a Ticket Watching Movies at a Cinema in Chengdu, China during COVID-19

Zhang Jin^{1*} and Chompu Nuangjamnong²

¹ Candidate Ph.D. Technology, Education and Management, Graduate school of Business and Advanced Technology Management, Assumption University of Thailand, Bangkok, 10240, Thailand

² Department of Technology, Education and Management, Graduate School of Business and Advanced Technology Management, Assumption University of Thailand.

* Corresponding author

E-mail: 20014151@qq.com, chompunng@au.edu

Abstract

The purpose of this study is to determine the critical aspects that influence the purchase intention of a ticket to see a movie in a theater in Chengdu, China, during COVID-19. The research focuses on the intention to purchase movie tickets and the attitude toward seeing movies. The conceptual framework for this study was taken from the planned behavior theory of (TPB) and earlier research, which included four variables: consumer satisfaction, perceived behavioral control, attitude toward watching the movie, and intention to purchase cinema tickets. The samples (n = 350) were drawn using the snowball and convenience sampling methods from online questionnaires. Confirmatory Factor Analysis (CFA) and Structural Equation Model (SEM) were used to validate the model's goodness-of-fit and evaluate the hypotheses. The findings indicated that perceived behavioral control, customer pleasure, and attitude toward watching movies are all significant factors influencing the intention to purchase movie tickets at the theaters in Chengdu, China. Additionally, there are no significant changes in the regression paths for each item, but customer satisfaction with their attitude toward watching movies is the biggest predictor of intention to purchase movie tickets. As a result, this paper recommends that film distributors at the cinema and the media collaborate to improve their messages on social media and digital platforms in order to increase consumers' positive perceptions and attitudes toward cinemas, including the use of new technologies to enhance the audience experience.

Keywords: Movie Ticket Purchase Intention, Perceived Behavioral Control, Consumer satisfaction, Attitude towards watching the movie

Introduction

Current Situation

Movies are an excellent source of entertainment. Global box office receipts reached a record \$42 billion last year, accounting for about a third of the estimated \$136 billion worldwide spent on film production and distribution. In the United States, Hollywood supports around 2 million employment and 400,000 enterprises; in the United Kingdom, movies and television provide approximately £60 million to the economy each day. Countries such as China are also actively pursuing ways to boost their creative output. The coronavirus pandemic has stymied material distribution, slowed film creation, and forced cinemas to close. Normalcy will return; manufacturing has restarted in several nations, and industry has adapted to remote

working wherever practicable. However, the virus generates uncertainty, and the most immediate consequence appears to be a decline in customer confidence in physical venues. However, the film business was undergoing enormous transformations long prior to COVID-19. The current disruption is merely speeding the shift that has occurred and is occurring in the development, distribution, and consumption of films (Hall & Pasquini, 2021). The shrinking theater window or the number of times studios show films exclusively in cinemas prior to selling, downloading, or streaming them, is also a challenge for theater operators. This trend reflects changing consumer preferences for content consumption, which increasingly favor on-demand multimedia streaming (SVoD). Numerous SVoD vendors are now owned or backed by film studios, diminishing the incentive to open long-running cinemas and enhancing the competitiveness of the streaming environment. As a result, studios have prioritized the launching of their products, resulting in a decrease in the number of films playing in theaters. While some are hopeful about the future of cinemas, the perceived lack of choice at theaters in comparison to a large amount of content available via SVoD services is expected to exert downward pressure on admissions. Additionally, the SVoD model standardizes direct-to-consumer film releases, eating away at the theatrical sector. Prior to the epidemic, studios frequently awarded exclusive rights to larger channels or compelled smaller cinemas to block screens despite low demand. While consolidation may result in cost savings for theater operators, it also strengthens larger studios. Independent studios may have a more difficult time raising finance, which may unintentionally result in a reduction in the diversity of cinematic output. Consolidation of distribution between films Theater operators may increase their reliance on smaller studios for film finance and advertising (Hall & Pasquini, 2021).

Cinema in China

Although the city of Shanghai has not played a large part in the recent comeback of Chinese cinema, China's urbane giant is where it all started. Already a huge cosmopolitan metropolis, welcoming large numbers of immigrants worldwide, Shanghai was China's cultural and financial capital when the 20th century came. With the city's affluence fueling its entertainment sector and intellectual culture, a distinctive urban cinema arose in Shanghai, making it the Hollywood of the East. In the 1920s and 30s, China was similarly involved in a profound identity crisis, and Shanghai was at the vanguard. Shanghai was the metropolis where Western influences were most vividly felt even as anti-Western (anti-imperialist) nationalism also thrived and where China's richest and poorest citizens lived side by side. One of the most affluent cities internationally, Shanghai sported the highest cost of living in China. The commencement of the second Sino-Japanese war in 1937 brought film production to a halt, ending Chinese cinema's first golden era. Wartime films in the unoccupied territories treated nationalism and Chinese resistance, whereas films in the conquered parts returned to politically neutral subjects. Soon after the creation of the People's Republic of China at the end of the civil war, the mainland Chinese film industry was centralized and nationalized in the early 1950s under the Communist Party's directions. The end of the Maoist era brought a stunning comeback of Chinese cinema from the late 1970s to the mid-1980s, signifying a third golden age yet. Therefore, Shanghai had lost its cultural fire during the Maoist era as the political and cultural center migrated to Beijing. Still, if Chinese New Wave cinema did not initially come from Beijing in the immediate post-Mao period, by now, Beijing is the new cultural center. In a bid to ensure political stability in China's top industrial and financial center, the post-Mao Chinese state

has endeavored to exercise strict ideological control over Shanghai. Most significantly, local Chinese film receipts outpaced international films for the first time since 1994, despite tripling the number of foreign movies allowed into China each year. The box office success of the 2004-05 New Year season's handmade hits over imports was said by some as an indication that the troubled Chinese film industry is set for a return. Others say that the uniform State policy allowing Zhang Yimou's film monopoly aided in the film's astronomical box office receipts during its initial run. Foreign and private investment and know-how should undoubtedly help improve the impoverished situation of China's transitional film industry (Zhu, 2016).

To address issues and better understand the motivations of customers who enjoy going to the movies, this study examined consumers' attitudes toward watching movies, consumer pleasure, perceived behavioral control, and intention to purchase movie tickets. Cinema entrepreneurs may benefit from the findings, as the entertainment business is a critical component of China's economy; it serves to reflect and preserve the country's traditional culture dating all the way back to ancient times, as well as entertain the populace.

For research objectives, the study aims:

- (1) To determine the consumer satisfaction towards watching movies at the cinema has a significant influence on attitude to buying a ticket.
- (2) To determine the consumer satisfaction towards watching movies at the cinema has a significantly influence on purchase intention to buying a ticket.
- (3) To determine attitude towards watching movies at the cinema has a significant influence on purchase intention to buy a ticket.
- (4) To determine the perceived behavioral control in watching movies at the cinema significantly influences purchase intention to buy a ticket.

Literature Review and Hypotheses Development

Attitude and Purchase Intention, Satisfaction

The concept of mindful use is complex, and a wide range of practices represents it. Fisk (1973) defined reliable usage as the global human population's regular and productive use of resources. Feasible utilization, which is at the center of monetary, social, natural, and moral debates, is being checked against usage trends. The prospect of sustainable usage has received a lot of attention. The need and wishes of audiences who engage in active mass media consumption have focused on studies based on the user (Celebi, 2015) and gratifications viewpoint of mass media communications (Katz et al., 1973). Mass media consumption is primarily a planned activity driven by audiences with a wide range of wants and interests. As a result, it is suggested that diverse audience demands result in an incentive to consume mass media (Austin, 1986). Iso-Ahola, (1980) defined motive as "an internal component that arouses, guides, and integrates a person's behavior and activities," according to fundamental motivation theory. Motive also starts a decision-making process and regulates an individual's behavior, which generally has two components: energization and persistence (Robinson et al., 2011). As a result, intentions are the driving force behind all human behavior. Rubin (1981) listed the most prevalent motives that drive viewers' demands as pass-time, companionship, arousal, content, relaxation, escape, entertainment, knowledge, and social connection in research that focused on respondents' television

viewing reasons. There was also an important link between these viewing incentives and the audience's age, viewing levels, television attitudes, and program genres. The focus of empirical data on audience study on users and pleasure has rarely been on movies as a medium. The majority of the research, however, focus on cinema as a superior medium for eliciting the “desire to escape” (Haley, 1952; Austin, 1986), “entertainment” (Möller & Karppinen, 1983), and “interest and knowledge” (Austin, 1986; Möller & Karppinen, 1983; Russell, 1998). Austin (1986) found three types of reasons that enhance the frequency of movie viewing among three different categories of people. The study came to a few key conclusions, including enjoyment or pleasurable activity, relaxation, learning and knowledge, and escape. These factors have been identified as motivators for moviegoers to attend screenings. Given the scarcity of information on moviegoers' motivations, the current study focuses on examining moviegoers' causes for going to the movies and determining whether these motivations have an impact on the antecedents of perceived brand placement value, as well as improving consumers' attitudes toward the practice.

Purchase intention is defined by Whitlark et al. (1993) as a possibility for acquire-related with an intention area among those who will purchase items or services. In their study on online apparel product buy intention, Kim (2007) and Kim (2012) defined purchase intention as the tendency of customers with a certain fixed aim measured in terms of actual purchasing. Purchase intention was defined by Crosno et al. (2009) as the likelihood of purchasing a certain brand from a variety of items throughout the purchasing process. Acquire intention may be thought of as a pledge to purchase specified items or services when going shopping. In general, customers' chance to acquire any service or product is easily regarded as the intention. Customers' sentiments can be predicted using purchase intent. This intention has an impact on customers' future purchase decisions. Purchasing intent is useful in anticipating customer purchase behavior and aids in understanding the market and its requirements. As a result, purchase intention has been recognized as a critical tool for forecasting marketing studies (Sheth, 1967). The execution of purchase intentions, on the other hand, is influenced by a variety of external factors and may be described using the theory of reasoned action (TRA) and the product assessment model (PEM). Fishbein and Ajzen (2005) established the theory of reasoned action (TRA) to research and better understand the links between attitudes, intentions, and behaviors. According to the theory of reasoned action, a personal and a social factor drive the intention to carry out a specific behavior, with the individual factor being attitude toward the behavior within a particular situation and the social aspect being subjective norms that govern the behavior in that situation and motivation to carry out the behavior. When an individual can accept responsibility for their buying intents, the principle of reasoned action is judged fruitful and useful (Nejad, 2015). Chung and Pysarchik (2000) demonstrated an important link between customers' actual conduct and their intentions, suggesting that the notion of reasoned action may not be entirely correct. This statement is also corroborated by Collen and Hoekstra, (2001) study, which stated the need for additional external elements to explain purchasing intent. One of these aspects is customers' perceived value, which is explained by Dodds et al., (1991) in product assessment model. According to recent studies, customers' perceived value has been identified as one of the most powerful and consistent elements in predicting purchase intent (Chi et al., 2011).

In theory, increased satisfaction should translate into increased product purchasing intention and/or loyalty (Mittal & Kamakura, 2001); unfortunately, ratings obtained through typical market test studies or surveys

are not always associated with measures of purchase intention or behavior. According to a recent assessment of the literature (Chandrashekar et al., 2007), the strength or weakness with which individuals retain their pleasure or discontent may explain the association between satisfaction and intentions. This method is based on the attitude strength paradigm found in the psychology literature (Krosnick & Smith, 1994). For two critical reasons, theories developed in this area of research can be used to customer happiness. To begin, when no explicit reference is made to expectations or perfection requirements, satisfaction is an attitude-like construct (Oliver, 2010). Consumers evaluate a new product's performance and assign it a rating based solely on functional factors (Oliver, 2010). This is distinct from satisfaction as a synthesis of all possible post-purchase emotions, such as disconfirmation processes, remorse, attribution, or even subjective states such as joy. As a result, in this study, we refer to pleasure as product performance processing, which is an implicit comparison standard, also referred to as an attitude (Oliver, 2010). The second justification is that the attitude strength theory's high-mental processes (importance/involvement, dissonance) were formerly (conceptually) associated with the concept of contentment. Oliver (2010) underlines the critical role of these understudied psychological systems in gaining a deeper knowledge of the satisfaction process.

In psychology, attitudes refer to an individual's cognitions and feelings toward a product, a brand, a person, or a situation. In a psychology study, Petty et al. (2007) emphasize the distinction between primary and secondary cognitions. Primary cognitions are concerned with attitude valence, which is used to categorize people favorable versus unfavorable or positive versus negative sentiments about items. Primary cognitions include statements such as "I appreciate this product" or "This product contains healthy nutrients.", "I'm not sure how much enjoyment I get from this product" and "Is this substance actually beneficial to my health?" are instances of secondary cognitions that evaluate the validity of primary cognitions. These metacognitive secondary cognitions serve as a cognitive appraisal of fundamental cognitions such as extreme (level), certainty, ambiguity, and relevance (Petty et al., 2007). Secondary cognitions define the strength of an attitude and control the degree to which primary cognitions impact behaviors or intentions to behave (Petty et al., 2007; Tormala & Rucker, 2007). Historically, the majority of satisfaction techniques have been based on explicit or implicit response extremity (level), oblivious to other more pertinent strength-related cognitions. Indeed, marketing researchers quantify satisfaction using one or more good–unsatisfactory five- or seven-point scales or Likert scales (Evanschitzky & Wunderlich, 2006; Lam et al., 2004). On the other hand, individual responses to satisfaction-related questions may conceal discrepancies in other aspects of their judgments. Consider two individuals who write favorable reviews about the same product (e.g., 3 on a -3 to 3 satisfaction scale). While these individuals appear to have the same level of satisfaction, their assessments may vary in terms of certainty, ambiguity, and significance. For instance, one person may adore the product in every way and be adamant about his or her opinions, while another may adore the flavor but despise the product's appearance. Recognizing that taste is frequently the most critical characteristic that can compensate for the influence of other elements, the second person may maintain a "general" high level of happiness while expressing some ambivalence. According to a previous study, ambivalence and other strength-related cognitions may obstruct the satisfaction–intention relationship in the absence of changes in satisfaction extremity (Rucker et al., 2008). Therefore, the following hypotheses are proposed:

Hypothesis 1 (H1): Consumer satisfaction (SAT) towards watching movies at the cinema has a significant influence on attitude (ATT) to buy a ticket.

Hypothesis 2 (H2): Consumer satisfaction (SAT) towards watching movies at the cinema has a significant influence on purchase intention (PI) to buy a ticket.

Hypothesis 3 (H3): Attitude towards watching movies (ATT) at the cinema has a significant influence on purchase intention (PI) to buy a ticket.

Perceived Behavioral Control and Purchase Intention

As for perceived behavioral control, the authors of Prakash and Pathak (2017) characterize it as people's assessment of the ease or difficulty of doing the behavior of interest and the resources and opportunities available for behavioral achievement. Likewise, perceived behavioral control relates to the consumer's power over their buying selections, in other words, whether the individual has the capacity or sufficient resources— money, time, and skills—to undertake a given activity. According to Ajzen (1991), the perceived behavioral control variable can be introduced to the customer touchpoints model to boost the power to forecast whether an individual would conduct a given behavior or not, especially in complicated behaviors. For their part, the authors of Villar et al. (2019) stated that perceived behavioral control is produced by control beliefs, i.e., the many elements that support an action/behavior, and control power, i.e., one's strength related to the factors that support the behavior. Concerning cinema, perceived buy control represents the viewer's propensity to watch a specific movie if they possess the purchasing power, time, and money to spend on movie attendance (Paul et al., 2016; Dorce et al., 2021). Based on the above, the following hypothesis is proposed:

Hypothesis 4 (H4): Perceived behavioral control (PBC) in watching movies at the cinema has a significant influence on purchase intention (PI) to buy a ticket.

Conceptual Framework

Three theoretical frameworks were used to construct the conceptual framework in this study. The first theoretical framework, namely "Extension of technology continuance theory (TCT) with task technology fit (TTF) in the context of Internet banking user continuance intention" by Rahi et al. (2020). The second theoretical framework, namely "Assessing the role of product category involvement and relationship proneness in the satisfaction–loyalty link in retailing" by Menidjel et al. (2020). Lastly, the third theoretical framework, namely "Indonesian Millennials' Halal food purchasing: merely a habit?" by Amalia et al. (2020). Therefore, the conceptual framework of this study has been proposed detailed can be viewed in Figure 1.

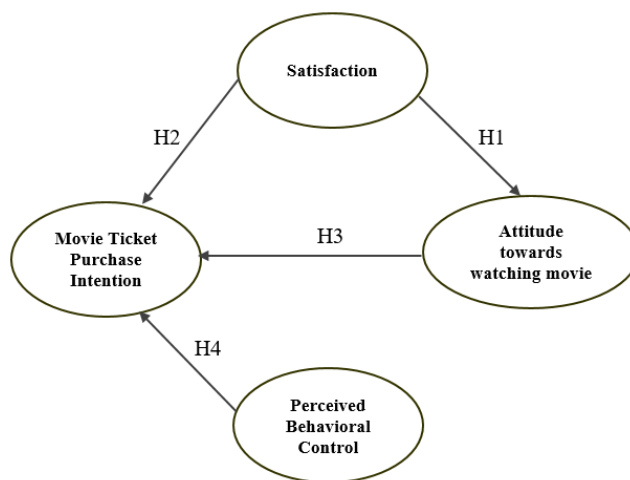


Figure 1. The Conceptual Framework of an empirical study of purchase intention a ticket watching movies at a cinema in Cheng, China during COVID-19

Methods and Materials

Research Design

This study utilized quantitative analysis of associated components to examine the intention to purchase a movie ticket at a cinema in Chengdu, China during COVID-19. To acquire the necessary information, a survey was performed with university students acting as consumers. Due to the time constraints associated with COVID-19, the survey was conducted via an online Google form. The questionnaire was divided into three sections: screening questions, a five-point Likert scale comprising four latent variables and eighteen observed items, and demographic information about responders. A five-point Likert scale was used to evaluate hypotheses that ranged from strongly agree (5) to strongly disagree (1). To begin, confirmatory factor analysis (CFA) was utilized to determine the components' validity and convergence. Then, using the structural equation model (SEM), the effect and relationship of constructs were defined.

Population and Sample Size

According to Cooper et al. (2006), the sampling unit was a selection of specific elements of a population that represent the entire population. Therefore, this study's target population was those watching movies at the cinema around Chengdu province and had the good experience of buying a movie ticket via counter services, agencies, mobile applications, etc., in Chengdu, China. The researcher aims to study purchase intention a ticket to watch movies at a cinema in Chengdu, China, during COVID-19. The actual population was unknown as of November 2021. In the case of complex data in the research analysis, higher sample size was needed to improve the goodness of fit. To define the minimum sample size, a generally accepted rule of thumb was 10 samples per indicator (Nunnally, 1967; Blunch, 2017; Ainur et al., 2017). In this study, there were four latent variables with eighteen hands. Thus, the minimum required sample size would be 342 according to the rule of thumb. Hence, the researcher used 350 samples to improve the goodness of fit index. Because population size was unknown, non-probability sampling was employed as a sampling method to find the

relevant sampling units. Two approaches in the non-probability sampling were used to reach the targeted respondents. Firstly, the snowball sampling technique was helpful in situations where the target population is hidden or unknown, or very limited (Frey, 2018). Secondly, a convenience sampling technique was used to distribute the online questionnaires to an online community within LinkedIn, Facebook, WeChat, and other social media platforms. This convenience sampling was endorsed to be the most widespread sampling technique (Lewis-Beck et al., 2004).

The questionnaire was performed by content validity with the Item-Objective Congruence (IOC) to check the research tools' quality in this study. For IOC, three experts were used, and then using the score was obtained to find the consistency between each question data with the objectives. The IOC results from three experts revealed that the consistency index of all questions has been obtained values between 0.67-1.0, which are not less than 0.50 and are considered a reasonable accuracy that can be used. After that, the pilot testing with a group of former consumers 48 people who bought movie tickets and watch the movies at the cinema analyzed confidence value using Cronbach's Alpha coefficient, which the results of the analysis found; the total confidence value was 0.798, and consumer satisfaction; attitude towards watching a movie, perceived behavioral control and movie ticket purchase intention was 0.863, 0.922, 0.749, and 0.769 respectively, which were considered reliable because the value is not less than 0.70 according to the criteria (Cronbach, 1951).

Results and Discussion

Demographic Factors

The demographic profile of the target respondents of 350 respondents is summarized on table 1. Most of the respondents were male, representing 70.6%, whereas female respondents represented 29.4%. In terms of age, the largest segment in this study (50.3%) were 21-25 years old respondents; 48.3% of respondents were 15-20 years old; 1.4% were 26-30 years old. For the respondents' education, the majority was Grade 4, representing 31.7% whereas Grade 3 represented 22.3%, followed by Grade 1 (16.6%), Grade 2 (16.0%) in bachelor degree and postgraduate (13.4%). Most of the respondents were Liberal arts (45.4%), followed by other (39.1%) and Science and engineering (15.4%). Then, when asking about spending the money for entertainments, the respondents spend above 100 yuan, below 500 yuan, representing 41.1%, followed by above 500 yuan, below 1,000 yuan (22.6%), above 1,000 yuan, below 2,000 yuan (16.9%), Above 2,000 yuan, below 3,000 yuan (7.1%), more than 3000 yuan (6.9%) and below 100 yuan (5.4%). Lastly, asking about how often watch the movies, the respondents answered once or twice (68.0%), followed by three to five times (20.9%), almost none (9.1%), six to ten times (1.1%) and more than ten times (0.9%).

Table 1. Demographic Profile

Respondents (n = 350)		Frequency	Percentage
Gender			
	Male	247	70.6 %
	Female	103	29.4 %
	Total	350	100.0 %

Table 1. Demographic Profile (continue)

Respondents (n = 350)		Frequency	Percentage
Age group			
	15 years old-20 years old	169	48.3 %
	21 years old-25 years old	176	50.3 %
	26 years old-30 years old	5	1.4 %
	Total	350	100.0 %
Education			
	Grade 1	58	16.6 %
	Grade 2	56	16.0 %
	Grade 3	78	22.3 %
	Grade 4	111	31.7 %
	Postgraduate	47	13.4 %
	Total	350	100.0 %
Faculty/Major			
	Liberal arts	159	45.4 %
	Science and Engineering	54	15.4 %
	Other	137	39.2 %
	Total	350	100.0 %
Spending the money for entertainments			
	Below 100 yuan	19	5.4 %
	Above 100 yuan, below 500 yuan	144	41.1 %
	Above 500 yuan, below 1,000 yuan	79	22.6 %
	Above 1,000 yuan, below 2,000 yuan	59	16.9 %
	Above 2,000 yuan, below 3,000 yuan	25	7.1 %
	More than 3000 yuan	24	6.9 %
	Total	350	100.0 %
Often to watch the movies			
	Almost none	32	9.1 %
	Once or twice	238	68.0 %
	Three to five times	73	20.9 %
	Six to ten times	4	1.1 %
	More than ten times	3	0.9 %
	Total	350	100.0 %

Confirmatory Factor Analysis (CFA)

This study employed confirmatory factor analysis (CFA). CFA revealed that all items within each variable are significant and exhibit factor loading, demonstrating discriminant validity. The relevance of each item's factor loading and the permissible values for establishing goodness of fit (Hair et al., 2006). Each item should have a factor loading of at least 0.6 (Awang, 2014). Any item whose factor loading is less than 0.6 and whose R² is less than 0.4 should be removed from the measurement model. Factor loadings exceed 0.30 and the p-value is less than 0.05. According to Fornell and Larcker (1981), construct reliability exceeds the 0.6 cut-off point, and the average variance extracted exceeds the 0.5 cut-off point in table 2. All of the estimates are statistically significant.

Table 2. Scale's measurement, reliability and validity

Construct/Indicators	Factor loadings (t-values) >0.60	Mean	Standard deviation	Cronbach's α 0.60-0.90	CR	AVE
Attitude towards watching movie (ATT)				.841	.928	.720
ATT1: Watching movies at the cinemas is a good idea.	.841	4.077	0.724			
ATT2: Watching movies at the cinemas is wise.	.834	3.900	0.782			
ATT3: Watching movies at the cinemas is beneficial.	.802	3.826	0.791			
ATT4: I feel positive about watch movies at the cinemas.	.882	3.766	0.813			
ATT5: Generally speaking, I am favorable towards watching movies at the cinemas.	.882	3.929	0.821			
Consumer satisfaction (SAT)				.846	.908	.664
SAT1: I really enjoy watching movies at the cinema.	.801	4.080	0.689			
SAT2: I am pleased that I have visited the cinema.	.733	3.851	0.750			
SAT3: My choice to watch movies at the cinemas is a wise one.	.904	3.860	0.794			
SAT4: The cinema features and services of this cinema fulfill my expectation.	.766	3.780	0.790			
SAT5: Generally speaking, I am satisfied with the cinemas.	.859	4.003	0.692			
Perceived Behavioral Control (PBC)				.897	.833	.558
PBC1: The kind of entertainment activities mainly depends upon myself.	.607	4.103	0.750			
PBC2: I have the resources (i.e., time and money) to buy a ticket for watching movies at the cinemas.	.801	3.826	0.877			
PBC3: Purchasing a ticket for watching movies at the cinemas is easy.	.781	3.997	0.766			
PBC4: I can watch movies at the cinemas at any time.	.782	3.646	1.002			
Movie Ticket Purchase Intention (PI)				.856	.849	.584
PI1: I definitely intend to buy a ticket for watching a movie at the cinema.	.749	3.637	0.935			
PI2: Whenever I want to watch a movie at the cinemas, it is very likely that I will buy a ticket.	.726	3.471	1.023			
PI3: I intend to try to purchase a ticket at the cinemas in the coming months.	.758	3.900	0.856			
PI4: I definitely recommend that others buy the ticket for watching the movie at cinemas.	.821	3.660	0.952			

According to table 3, the square root of the average variance indicates that all correlations are bigger than the corresponding correlation values for that variable. Additionally, in CFA testing, GFI, AGFI, NFI, CFI, RMR, and RMSEA are utilized as indices of model fit. The convergent and discriminant validity of this study is established by the fact that the values in table 5 are more than acceptable levels. As a result, convergent and discriminant validity is guaranteed. Additionally, these model measurement results established discriminant validity and validation, which enabled subsequent structural model estimation to be valid.

The discriminant validity of the constructs was determined using the criteria by Fornell and Larcker (1981); the Heterotrait–Monotrait ratio (HTMT) displayed in table 3 indicates that extracted variance exceeded the squared correlations of the constructs. Finally, table 3 demonstrates that the HTMT values between constructs are all less than 0.85, indicating discriminant validity (Henseler et al., 2015). That is, the constructs examined in this study exhibit a high degree of convergent and discriminant validity.

Table 3. Discriminant validity of measures

Factors	PI	PBC	SAT	ATT	HTMT < .85
Movie Ticket Purchase Intention (PI)	.764	.761	.619	.423	Yes
Perceived Behavioral Control (PBC)	.761	.747	.678	.644	Yes
Consumer satisfaction (SAT)	.619	.678	.815	.811	Yes
Attitude towards watching the movie (ATT)	.423	.644	.811	.849	Yes

Note: Diagonals (in bold and italic) denote the square root of AVE, the lower triangular denotes the shared variance (the squared correlations), and the upper triangle denotes the HTMT correlation values.

Structural Equation Model (SEM)

Structural Equation Modeling (SEM) confirmed the relationship between constructs in a model and covers measurement falsity in the structure coefficient (Hair et al., 2010). The quality of fit index is estimated (see table 5) for demonstration. The measurement for model fit should not be over 3 for Chi-square/degrees-of-freedom (CMIN/DF) ratio and GFI and CFI should be higher than 0.9 as proposed by Hair et al. (2006). (2006). Subsequent of the process in SEMs and adjusting the model by using SPSS AMOS version 24, the results of fit index were presented good fit which are CMIN/DF = 2.032, GFI = 0.933, AGFI = 0.900, NFI = 0.953, CFI = 0.975, RMR = 0.022 and RMSEA = 0.054, according to the measurable criteria that mentioned in table 4.

Table 4. Goodness of Fit

Index	Acceptable Values	Statistical values obtained from analysis	
		Before adjustment	After adjustment
χ^2/df (CMIN/df)	< 3.00 (Hair et al., 2006)	3.524	2.032
GFI	≥ 0.90 (Hair et al., 2006)	0.875	0.933
AGFI	≥ 0.80 (Segars & Grover, 1993)	0.835	0.900
NFI	≥ 0.90 (Bentler & Bonnet, 1980)	0.908	0.953
CFI	≥ 0.90 (Hair et al., 2006)	0.932	0.975
RMR	< 0.05 (Hair et al., 2006)	0.027	0.022

Table 4. Goodness of Fit (continue)

		Statistical values obtained from analysis	
Index	Acceptable Values	Before adjustment	After adjustment
RMSEA	≤ 0.06 (Hu & Bentler, 1999)	0.085	0.054
Model summary		Not Fit	Fit

Note: CMIN/DF = The ratio of the chi-square value to degree of freedom, GFI = goodness-of-fit index, AGFI = adjusted goodness-of-fit index, NFI = normalized fit index, IFI = Incremental Fit Indices, CFI = comparative fit index, RMR = root mean square residual, and RMSEA = root mean square error of approximation.

Research Hypothesis Testing Result

The regression weights and R² variances of each variable in the research model are used to determine its relevance. According to table 5, all hypotheses were supported with a significance level of $p < 0.05$. Consumer satisfaction with movie-going has the largest effect on purchasing intention to purchase a ticket, at 0.448, followed by perceived behavioral control ($\beta=0.208$) and attitude toward movie-going ($\beta=0.102$).

Table 5. Hypothesis Result of the Structural Model

Hypotheses	Paths	Standardized Path Coefficients (β)	S.E.	t-value	Tests Result
H1	SAT \rightarrow ATT	0.581	0.064	8.839*	Supported
H2	SAT \rightarrow PI	0.448	0.072	7.543*	Supported
H3	ATT \rightarrow PI	0.102	0.066	2.170*	Supported
H4	PBC \rightarrow PI	0.208	0.063	4.325*	Supported

Note: * $p < 0.05$

Direct, Indirect, and Total Effects of Relationships

The link between variables is determined by the sum of direct and indirect effects. Without the need for intermediary variables, a direct effect indicates that an independent variable has an effect on or affects a dependent variable directly. On the other hand, an indirect effect occurs when independent variables influence or affect a dependent variable indirectly through mediating variables, and the overall effect is the sum of direct and indirect effects (Asher, 1983). As noted in table 6, the researcher examined the direct, indirect, and total effects using the AMOS tool. The structural equation model utilized in this investigation is presented in Figure 2.

Table 6. Direct, Indirect, and Total Effects of Relationships

Variables	Attitude towards watching movie (ATT)			R ²
	Direct Effect	Indirect Effect	Total Effect	
Consumer satisfaction (SAT)	.581*	-	.581*	.853
Perceived Behavioral Control (PBC)	.208*	-	.208*	.785
Consumer satisfaction (SAT)	.448*	.035*	.483*	
Attitude towards watching movie (ATT)	.102*	-	.102*	

Note: * $p < 0.05$

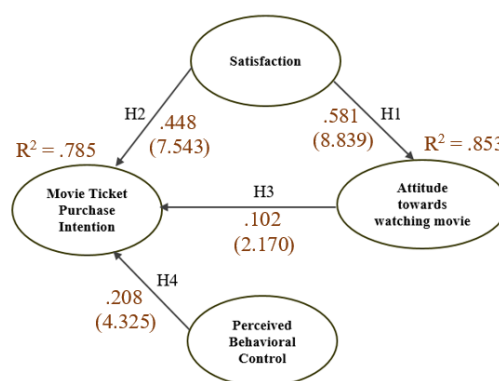


Figure 2. The Results of Structural Model

The result from table 6 may be stated that the significant direct influence of consumer satisfaction on attitude towards seeing a movie was 0.581. Therefore, the researcher could not detect an indirect influence and as a result, the direct effects were identical to the overall effects. For movie ticket purchase intention in table 6, the highest influences of direct effects on watching movies at the cinema towards movie ticket purchase intention come from consumer satisfaction were 0.448, followed by perceived behavioral control was 0.208, and attitude towards watching the movie was 0.102. The influences of indirect effects on seeing movies at the cinema through movie ticket buying intention derive from consumer satisfaction was 0.035. Therefore, attitude towards watching movies perceived behavioral control, and consumer happiness is all significant to generate direct and indirect effects in movie ticket purchase intention.

Discussion

The current study built and evaluated an integrated model to examine the influence of consumer pleasure, attitude toward seeing movies, and perceived behavioral control via purchasing intention to purchase a ticket on movie-going in Chengdu, China. The data were evaluated to determine the characteristics that influence employee innovation behavior. Confirmatory Factor Analysis (CFA) was performed to assess the acquired data for the research model's validity and reliability. Thus, the persuasive elements impacting the intention to purchase a ticket to see a movie at a theater in Chengdu, China during COVID-19 were examined using the Structural Equation Model (SEM). The study discussed the following research aims and conclusions. To ascertain whether customer pleasure with cinema viewing has a substantial effect on the attitude toward purchasing a ticket, which is also related to hypothesis 1 (H1) in table 5. H1's structural pathway is substantial, as indicated by its factor coefficient value of 0.581 in table 5. Thus, customer happiness has a considerable impact on one's attitude toward purchasing a movie ticket at the cinema. Additionally, the biggest standard deviation in consumer satisfaction (SAT) was seen in "I truly love going to the movies." (SD=4.080). Then, when questioned about their attitude toward watching movies (ATT), the statement "Watching movies at the cinema is a nice idea" had the highest standard deviation. (SD=4.077). Even Nevertheless, the coronavirus (COVID-19) pandemic has had a substantial influence on the global film business, according to Statista.com (2021). According to a July 2020 survey on Chinese film consumer behavior, approximately 74% of respondents said that they would prefer to frequent cinemas once the epidemic is ended. Additionally, they discovered in the

same poll that visual and sound effects were the primary reason people choose to view movies in theaters rather than on other platforms (Statista.com, 2021).

To establish the consumer pleasure towards watching movies at the theater has a substantial influence on purchase intention to buy a ticket, this is also related to hypothesis 2 (H2) in table 5. The structural route of H2 is significant from its factor coefficient value of 0.488 in table 5. Additionally, from table 3 the highest value of standard deviation in consumer satisfaction (SAT) was presented in “I really enjoy watching movies at the cinema” (SD=4.080), while the highest value of standard deviation in movie ticket purchase intention (PI) was illustrated in “I intend to try to purchase a ticket at the cinemas in the coming months.” (SD=3.900). It can be interpreted that these Chinese consumers in Chengdu feel that going to the movie theater is a pleasant experience, as since they consider themselves a part of it and end enjoy the screen size, audio, seating arrangement, availability of food and beverages, and air conditioning, among other aspects.

To ascertain whether one's attitude about going to the movies has a major effect on one's intention to purchase a ticket, which is also related to hypothesis 3 (H3) in table 5. H3's structural pathway is significant, as indicated by its factor coefficient value of 0.102 in table 5. Similarly, in “Watching movies at the cinema is a good idea,” the biggest standard deviation in attitude toward watching movies (ATT) was displayed in table 3. (SD=4.077), despite the fact that the biggest standard deviation in movie ticket purchase intention (PI) was found in “I intend to attempt to purchase a ticket at a movie theater in the next months.” (SD=3.900). Additionally, the results indicate that these Chinese customers in Chengdu have an attitude about going to the movies, which has a major effect on their purchasing intention to go to the movies. In comparison to other variables, it has the least significant effect on the intention to go to the movies. Additionally, if the film is released in cinemas, viewers will not be able to view it on digital platforms (PwC Consulting, 2018). According to one of China's most widely distributed periodicals. Despite COVID-19, Chinese consumers in Chengdu are more eager to return to movie theaters, suggesting that price discounts can boost profitability and loyalty.

To ascertain whether perceived behavioral control while viewing movies at the theater has a substantial impact on the intention to purchase a ticket, which is also related to hypothesis 4 (H4) in table 5. H4's structural pathway is significant, as indicated by its factor coefficient value of 0.208 in table 5. Additionally, the biggest standard deviation in perceived behavioral control (PBC) was reported in “The type of entertainment activities I engage in is largely determined by myself” from Table 3. (SD=4.103), despite the fact that the biggest standard deviation in movie ticket purchase intention (PI) was found in “I intend to attempt to purchase a ticket at a movie theater in the next months.” (SD=3.900). Perceived behavioral control (PBC) has been shown in prior research to be a predictor of behavioral intention for ethical consumption (Joergens, 2006). PBC fared differently on purchase intention for Chinese consumers in Chengdu in this study. Ajzen (1991) asserts that the impacts of subjective norm, attitude, and perceived behavioral control (PBC) on purchase intention may vary among consumer groups and contexts. Purchasing a movie ticket at a theater is frequently seen as more common amusement than other forms of entertainment such as concerts. It is self-evident that the price of an entertainment ticket plays a significant role in the decision-making process, even more so for unconcerned consumers who are unwilling to pay a premium for a cinema service or for consumers with limited resources. Thus, for purchase intention to purchase a ticket to see a movie at a theater, the positive effect of perceived

behavioral control (PBC) on purchase intention indicates that people will develop a good attitude toward film consumption when they have the resources accessible.

Conclusion

The researchers built and tested an integrated model to assess the effect of customer pleasure, attitude toward watching movies and perceived behavioral control on purchasing intention to purchase a ticket in Chengdu, China. The objectives of this study are to determine whether consumer satisfaction with watching movies at the cinema has a significant effect on one's attitude toward purchasing a ticket and whether consumer satisfaction, attitude, and perceived behavioral control regarding watching movies at the cinema have a significant effect on one's purchase intention to purchase a ticket. The questionnaires were delivered to Chinese customers aged 18 years and older who live in Chengdu, China. Confirmatory Factor Analysis (CFA) was used to assess the acquired data in order to determine the research framework's reliability and validity. Following that, the factors influencing the intention to purchase a ticket to see a movie at a theater were studied using a Structural Equation Model (SEM). This investigation revealed four significant findings.

To begin, consumer happiness with movie theater viewing has a significant impact on attitudes toward ticket purchase. The finding corroborates a Statista study conducted by Statista.com (2021). Despite the fact that the coronavirus (COVID-19) epidemic has had a serious impact on the global film industry. Once the outbreak has passed, Chinese moviegoers have claimed that they prefer to attend movies. Additionally, the findings indicate that consumers prefer to see movies in theaters over other options due to the visual and audio effects.

Second, consumer happiness with cinema going has a major impact on the purchasing intention to acquire a ticket. The finding corroborates a Statista study conducted by Statista.com (2021). The data indicate that Chinese consumers in Chengdu value movie-going as a delightful experience. They, too, believe themselves to be a part of it and like the screen size, acoustics, seating arrangement, food and beverage options, and air conditioning, to name a few.

Thirdly, one's attitude toward going to the movies has a substantial impact on one's desire to acquire a ticket. The findings corroborate a study conducted by PwC Consulting (2018). According to the research, if a film is available in theaters, Chinese customers in Chengdu will not watch it on digital platforms. Despite COVID-19, Chinese moviegoers in Chengdu are more receptive to discounts, which can enhance profitability and loyalty.

Fourthly, perceived behavioral control when watching movies in a theater has a considerable effect on the intention to acquire a ticket. The findings corroborate prior research on perceived behavioral control conducted by Joergens (2006) and Ajzen (1991). (PBC). Perceived behavioral control (PBC) had a variable effect on purchase intent depending on the client group and their circumstances. Purchasing a movie ticket at the theater is usually viewed as a more prevalent form of entertainment than other forms. The price of an entertainment ticket plays a key role in the decision-making process, especially for thoughtless customers who are unwilling to pay higher prices for a service at the theater or for consumers with limited financial resources.

As a result, the positive effect of perceived behavioral control (PBC) on purchase intention shows that individuals will adopt a favorable attitude about film consumption when they have the means.

Thus, the aforementioned explanations and justifications for the study findings demonstrate that the findings satisfied the research objectives about the factors influencing buy intention for a ticket to view movies at a theater in Chengdu, China during COVID-19.

Recommendations

The findings of this investigation have significant ramifications. The purpose of this study is to determine the elements that influence the buy intention of movie tickets at a cinema in Chengdu, China, during COVID-19. Perceived behavioral control (PBC), consumer satisfaction (SAT), attitude toward watching the movie (ATT), and intention to purchase a movie ticket (PI) are used in this study to determine consumer behavior in cinemas in Chengdu, China. This field of study is relatively new, and there are few publications on it. This study indicates that film distributors at the cinema and the media must collaborate to improve their messages on social media and digital platforms in order to increase cinema attendance. For example, they should encourage their audience to leave a comment on Chinese social media platforms such as WeChat, Weibo, and Douyin, as well as to spread the message on their personal networks. Additionally, cinemas should offer a compelling value proposition to ensure that Chengdu consumers retain a significant role as the primary outlet for watching at least some forms of filmed entertainment—it is critical to note that Chengdu consumers enjoy going to the movies with their friends, family, and children as a way to spend time together outside the home and to share the experience of watching a movie on a big screen with other people in the screening room. Also, augmented reality (AR) and virtual reality (VR) technologies have been generated in films in an interactive experience of a real-world environment. Virtual reality replaces the actual world with a simulated one, which relies on the use of multi-sensory modalities such as sight, sound, touch, smell, and touch, all of which work together to modify the viewer's perspective. Most AR and VR technologies today are the major film industries and entertainment e.g. 4D theatres have started springing up over the world, giving film extraordinary experiences for movies fans. Attention-grabbing headlines and posters should be presented to pique the audience's interest. Similarly, producers and distributors should consider negotiating arrangements for Chengdu locals to view films in many theatres, as movie session hours and ticket prices may be difficult to adjust in terms of audience. Additionally, the movie theater industry could leverage digital screening technologies and big data analytics to gain a better understanding of and communication with its patrons.

Further Study

There are convinced limitations of this study, which should be useful for further studies. The research is only focusing on Chengdu consumers living in China and scoped the experience in purchasing intention a ticket to watch the movie at the cinemas. Exploring Chengdu consumers in other geographical regions in China and other entertainment such as live performances, concerts may result in different insights and findings. The research is also based on Chengdu consumers only. The findings and recommendations can be widened if the researcher studies other region consumers' points of view in order to gain an understanding of how to influence

them in becoming movie lovers. In addition, further study can also include moderator variables such as subjective norms and e-WOM towards purchase intention a ticket watching movies at cinemas.

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M.B.A. M.P.A. M.Ed. D.B.A D.P.A. Ph.D. (Educational Administration Innovation)