

THE INFLUENCES OF MARKETING MIX ATTRACATING AUDIENCES TO
VIEW CHINESE FICTON FILMS: A CASE STUDY OF THE SINO FILM
“DYING TO SURVIVE” (2018)



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TO SURVIVE” (2018)

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The Influences of Marketing Mix in Attracting Audiences to View Chinese Fiction

Films: A Case Study of the Sino Film “Dying to Survive” (2018) (141 pp.)

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ABSTRACT

This survey research was chiefly aimed at examining the relationships between the influences of marketing mix factors on the surveyed Chinese viewers' overall satisfactions with the film “Dying to Survive” and these audiences' gratifications obtained from the movie. The study also examined the four main marketing factors, including product (film), price, place, and promotion of the film. In addition, the study examined the gratifications obtained in respect to general information seeking, decision utility, entertainment, interpersonal utility, and para-social interaction. Two hundred and eight Chinese young and middle-aged grown Chinese movie viewers who had watched the film in cinema at least once in the year of 2018 and resided in the three largest Chinese metropolis including Beijing, Shanghai, and Guangzhou at ordinary times have participated in the survey after watching the motion picture “Dying to Survive”. The means and standard deviations were being tabulated and analyzed by One-Way ANOVA and Multiple Regression with the significance level of 0.05.

The findings uncovered the below results:

1) The finding showed that the influences of marketing mix (4Ps) of the film can explain their gratifications obtained at the rate of 67.3 ($R^2=.673$, $p<.05$). The

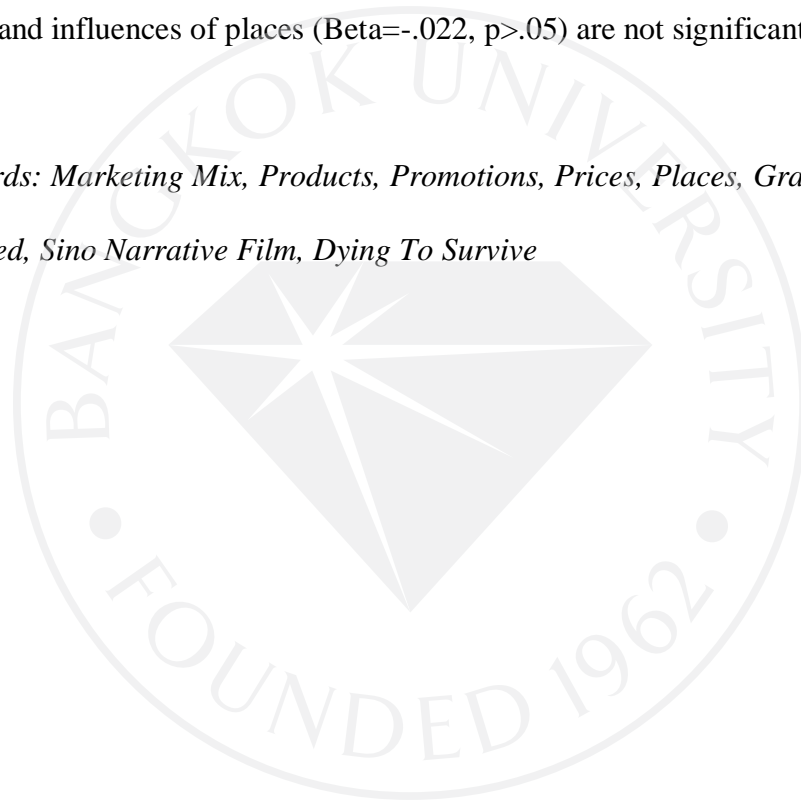
findings revealed that impacts of product had the highest influences on their gratifications obtained from watching the film (Beta=.347**, $p < .05$), followed by influences of promotions (Beta=.104, $p > .05$), influences of places (Beta=.050, $p > .05$), and influences of prices (Beta=.018, $p > .05$), respectively.

2) When examining the influence of marketing factors on each dimension of gratification obtained, the finding revealed that (1) the influences of marketing mix (4Ps) of the film can explain their gratifications obtained in respect to general information seeking at the rate of 55.00 ($R^2 = .550$, $p < .05$). The influences of all marketing mix factors can significantly influence Chinese respondents' gratifications obtained in respect to general information seeking from watching the film "Dying to Survive" ($F(4,203) = 62.025$, $p < 0.05$). When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products had the highest influences on Chinese respondents' general information seeking from watching the film (Beta=.303**, $p < .05$), followed by influences of promotions (Beta=.072, $p > .05$), influences of prices (Beta=.069, $p > .05$), and influences of places (Beta=.050, $p > .05$), respectively. (2) The findings revealed that impacts of products had the highest influences on their decision utility from watching the film (Beta=.315**, $p < .05$), followed by influences of promotions (Beta=.181**, $p < .05$), influences of places (Beta=-.032, $p > .05$), and influences of prices (Beta=.018, $p > .05$), respectively. (3) The findings revealed that impacts of products are a significant predictor of entertainment from watching the film (Beta=.384**, $p < .05$), however, followed by influences of promotions (Beta=.079, $p > .05$), influences of places (Beta=.084, $p > .05$), and influences of prices (Beta=-.018, $p > .05$), respectively. (4) The findings revealed that impacts of products are a significant predictor of interpersonal utility from

watching the film (Beta=.332**, $p < .05$), however, followed by influences of promotions (Beta=.135, $p > .05$), influences of places (Beta=.057, $p > .05$), and influences of prices (Beta=-.029, $p > .05$), respectively. Lastly, the findings revealed that impacts of products (Beta=.330**, $p < .05$) and impacts of promotions (Beta=.157**, $p < .05$) are significant predictors of para-social interaction from watching the film (Beta=.330**, $p < .05$), however, influences of prices (Beta=.084, $p > .05$) and influences of places (Beta=-.022, $p > .05$) are not significant predictors.

Keywords: Marketing Mix, Products, Promotions, Prices, Places, Gratification

Obtained, Sino Narrative Film, Dying To Survive



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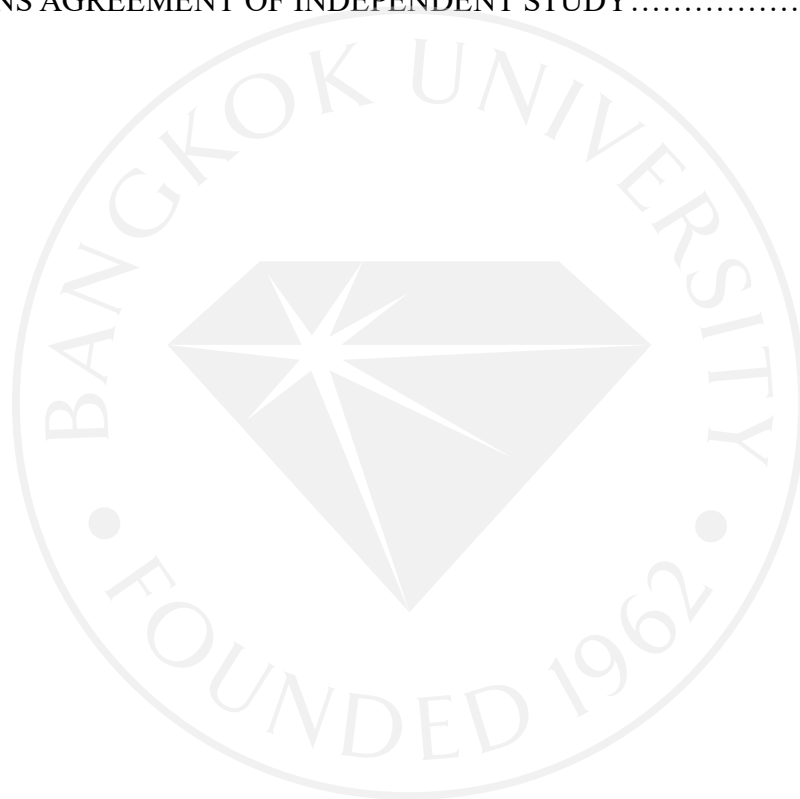
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CHAPTER 1

INTRODUCTION

1.1 Rationales and Problem Statements

Marketing communications played a significant role in promoting viewers' awareness about artistic films' productions, including characterizations, shooting process, storytelling elements, etc., generating sale volume of film makings. Attractions of a film, thus, require effective marketing communications that gratify needs of extensive targeting audiences nowadays. Furthermore, film marketing, on the one hand, refers to marketing activities carried out by enterprises via implanting advertisements and sponsorships into films' scenes, scenarios, stage properties, lines and trailers; on the other hand, it was also purely defined as marketing of a film per se, specifically, in shooting and production process, a film needs to be positioned and operated in the light of marketing ideas. Which the researcher concentrates on is the second hand. Moreover, de facto, marketing communication is an important segment of marketing capacities. Therefore, releasing Chinese indigenous films for Sino filmmakers can't evade the subject of marketing communications. Definitely, "marketing communications are the means by which firms attempt to inform, persuade, and remind consumers-directly or indirectly--about the brands they sell. In a sense, marketing communications represent the voice of the brand and are a means by which the brand can establish a dialogue and build relationship with consumers.

Although advertising is often a central element of a marketing communication, it is usually not the only element--or even the most important one--for building brand equity.” (Keller, 2013, p. 218). As is well-known, the most basic and common marketing management framework 4Ps (Product, Price, Place, Promotion), is identically the most leading theoretical framework used for marketing communications. Particularly, filmic marketing communications mainly rely on marketable interactions, cooperation and coordination amongst filmmaking teams, cinematic investment companies, filmic publicities and distribution companies, with cinema lines, as well as far-ranging socially promotional communications between those above-mentioned filmic organizations and mainstream movie spectators. Engagements of various types of filmic companies or corporations contribute to building the brand equities of them per se and each film, directors, performers they promote or support, as well as to earning higher box office revenues than formerly by virtue of every film they jointly create and launch. Moreover, film studios are actuated by profits, typically in synchronous charge of investing on and distributing movie productions, hence they predestinate to attach great importance to cinematic marketing strategies and campaigns (Cheng, 2014, p. 6).

In another aspect, box office is a kind of benchmark principally measuring a film’s marketing performances and popularity influences along with partially reflecting its crowd-pleasing extent in content quality and technological level. Ordinarily, if a Sino story film’s contents verge on average Chinese people’s life

realities and resonates with Sino audiences, as well as its special effects technologies (filmic visual effect) are exceedingly innovative or idiosyncratic, it will have access to rank the first in the Chinese box office, to a large extent; such as these Sino feature films that are the top one listed in box office in each year (from the year of 2011 to 2017): “The Flowers of War” (2011), “Lost in Thailand” (2012), “Journey to the West: Conquering the Demons” (2013), “Breakup Buddies” (2014), “The Monster Hunt” (2015), “Mermaid” (2016), and “Wolf Warrior 2” (2017).

On the whole, each element pertaining to every requisite sides (i.e.4Ps) of marketing communications mix is conducive to higher cinematic box-office earnings, to different extents. Past studies found that greater viewers’ awareness tends to generate greater sales (Dodds & Holbrook, 1988; Liu, 2006, p. 77, as cited in Mohammadian & Habibi, 2012) assessed sways of Academy Awards on film incomes and found great influences of optimal pictures, and best actor/actress awards on post-award proceeds (Eliashberg & Shugan, 1997, p. 69 as cited in Mohammadian & Habibi, 2012, p. 101); exceptionally, “Newspaper and magazine reviews are critical for box offices of up-market films aimed at sophisticated audiences. Television and radio reviews are influential to a lesser extent” (Marich, 2009, p. 218, as cited in Cheng, 2014, p. 31). Moreover, notably, through aright or fitting marketing to individual audience, a company may economize unnecessary expenses worth about millions of dollars and retrieve untold harms for brand reputations from a box-office fiasco (Cheng, 2014, p. 11).

Table 1.1: The Highest Chinese Box-Office Records from the Year of 2011 to 2017

Years (2011-2017)	The Box-office Champion	The Box Office Revenues (¥ billion)
2011	“The Flowers of War”	0.61
2012	“Lost in Thailand”	1.26
2013	“Journey to the West: Conquering the Demons”	1.246
2014	“Breakup Buddies”	1.169
2015	“The Monster Hunt”	2.439
2016	“Mermaid”	3.39
2017	“Wolf Warrior 2”	5.26

Notably, by the end of July in the year of 2018, the box office earnings of Chinese story movie “Dying to Survive” (also known as “Drug Dealer”, directed by a well-known Sino director and actor, Mr. Xu Zheng) had skyrocketed into ¥3.062 billion. This film has become the 5th one whose box office receipts have ever outnumbered ¥3 billion since sliced bread. The plots in the film portrayed that a Chinese pharmacist purchased large-batch low-cost anticancer generic medicines from India for impoverished Sino patients suffering chronic-phase chronic myelogenous leukemia (CML), hereby incurring unjust judgements in line with nationally criminal laws in court, and deeply manifests facticity, profundity, complicity, and tortuosity of the games between individuals and public authority, thus it vastly shocked and affected most Chinese audiences, much less, under

combined actions of ever increasing online sky-high evaluations and enthusiastic words-of-mouths coming from the movie spectators. The story film “Dying to Survive” ultimately won the champion in terms of “words-of-mouths” amongst every Sino indigenous movie whose box office returns surpassed ¥3billion throughout history of Chinese movies. Therefore, the researcher chose this film as the case study and aimed to examine the marketing communication factors that significantly influence viewers’ overall satisfactions from watching the film (instead of departed widely researched customers’ purchase behaviors) and how these factors correlated with their uses and gratifications for media consumptions.

With references to the field of marketing communications mix especially in new media environment surrounding Chinese or other countries’ films (*especially Sino feature films*), several previous studies quoted, found or concluded some pertinent standpoints, perspectives and opinions that worth pondering upon and learning from therein.

Cao (2016, p. 50) discussed the Hollywood cinematic market and how foreign films enter into this market. He narrated “...it is very hard for films from other countries which want to enter Hollywood market. There are not so many foreign movies can get achievements in Hollywood. Therefore, when foreign films want to enter Hollywood, they must have right strategies and positioning themselves, because some kinds of films have repetitions with each other and some films are the advantage of Hollywood, such as gun-fighting and fast car films. This situation makes a lot of

countries to think about, because of the reason that many people want to improve the awareness of the film and earn more money outside the motherland.” The example he posed reminds us of importance of understanding developed foreign filmic markets as well as developing one country’s own mature and effective filmic marketing strategies both. The later, as Cao talked about the subject of how Sino films exploit oversea market, he summarized that “...Chinese films should open the foreign market and let people know Chinese films, but actually, not every kind of film can leave a deep impression for the audience. Because for films, there are only these kinds that means each country can make these kinds of movies. If the situation is like this, for some countries which have powerful abilities in film industry may have some advantages in making films. And Hollywood has obvious advantages in making films. Thus, for Chinese films, they should find their own advantages, not the same thing with other countries...”

Xu (2014, p. 404) had proposed that “well-spoken filmic cultural products combined with rigorous and meticulous marketing plans, will be successfully released into market so as to make considerable profits eventually. Accompanied with new media’s world-wide popularity and penetration, film making is veering into an era of comprehensive interactions with audiences...”

“Bloore’s (2009, as cited in Kehoe & Mateer, 2015) study challenged long-held perceptions of customer identity and sets them within the context of the present Internet environment where film bloggers, social networking, and other movie

opinion sites can either make or break a film. He identifies active audience consumers as fulfilling two key value-related functions: The first is purchasing the product and allowing financial value to return down the chain (customer consumption); the second, is that the long-term “library” value and reputation of the film is highly influenced by the response of both the general audience in driving word-of-mouth through social networks and as critical voices (Bloore, 2009, p. 11, as cited in Kehoe & Mateer, 2015).” “The impact of digital technology on distributions and consumptions value chain activities is transitioning the independent market from supply-led to demand-led. But it is not just the technology that is challenging the value chain since few technologies are intrinsically disruptive. Rather, it is the business models that these technologies enable that create the disruptive impact (Ferrer-Roca, 2014, p. 19, as cited in Kehoe & Mateer, 2015). As new business strategies are adopted, the market may evolve in two directions: one for independent distributors based around multiplatform releases, the other for Hollywood studios that continue to use models centered on traditional mechanisms.” (Kehoe & Mateer, 2015)

Now that releases and projections of modern movies haven’t been able to break away relevant cinematic marketing campaigns hitherto, researchers sought to probe into what extent to which various marketing communication factors will attract viewers to view new films or roughly satisfy them and how marketing communicative factors gratify needs of viewers toward a new film particularly in spiritual levels. All in all, marketing communications mix for film industry have been turned out to be

effective catalysts with regards to creating high box-office profits and reversing once decline of box-office revenues.

1.2 Objectives of Study

1.2.1 To examine the perceptions of the influences of marketing mix factors promoting the film “Dying to Survive”.

1.2.2 To examine the gratifications obtained from viewing the film “Dying to Survive”.

1.2.3 To examine the influences of Chinese viewers’ perceptions of marketing mix factors on their gratifications obtained from the film.

1.3 Scope of Study

The researcher will purposively select 208 respondents residing in the three largest Chinese metropolis such as Beijing, Shanghai and Guangzhou, who had viewed the Sino fiction film “Dying to Survive” at least once in cinema and whose age bracket is older than 20 years old. The researcher essentially adopted a convenience sampling way (ascribed into non-probability sampling methods) for selecting comparatively representative samples. It is foreseeable that, most Chinese young adults living in the three biggest metropolis including Beijing, Shanghai and Guangzhou, in this age group, comprehend current Chinese medical situations mirrored in this film, as well as possess definite abilities of analyzing narrative

movies to a certain degree at least.

There are two basic variables including surveyed viewers' perceptions on the influences of film's marketing communication mix (4Ps) and their gratifications obtained for media consumptions on the film in this study. These two variables constitute the single panel of variable relationship that are about to be explicitly illustrated in next chapter. In whichever large and powerful country or region concerning films in the world such as China, U.S.A., Europe, Russia, Japan, S. Korea, India, and Iran, etc., filmic consumers increasingly recognize the functions of the four basic factors of marketing communication mix (products, prices, places, & promotions), simultaneously, whereby their purchase decisions on film have been increasingly swayed by their perceptions of marketing factors mix of the film. Even movie spectators' gratifications after viewing films at many times were likely to be associated with the impacts of marketing communication factors mix directly or indirectly, deeply or shallowly, and their words of mouths regarding a launched film will probably conduce to promote box-office revenues of the film during public shows of the new movie.

1.4 Research Questions

1.4.1 How do the Chinese viewers perceive the influence of marketing mix factors (including product, price, place, and promotion) in promoting the film "Dying to Survive"?

1.4.2 What is the level of Chinese viewers' gratification obtained from viewing the film "Dying to Survive" in relations to information seeking, utility decision, interpersonal utility, entertainment, and para-social interaction?

1.4.3 To examine the influence of Chinese viewers' perception of marketing mix factors on their gratification obtained from the film.

1.5 Significance of Study

Previous related researches and literatures rarely applied communication theories to examine communications and interactions amongst Sino feature films, Sino movie market and local broad audiences in China and other Asian countries. This study principally employed communication theories (including the marketing communication theory and a few other classic academic communication theories) instead of any professional filmic theories to research on filmic factors of marketing mix affecting consumers' initial general satisfactory levels on a new film and their subsequent gratifications obtained. However, the most primary significances of the study are as below:

5.1.1 To film industry per se, the study will explicitly indicate that which movie marketing communication factors mix (4Ps) more deserve filmic production and marketing teams' genuine emphasis and efforts on; the study also conveys another significant idea for film industry, which is that a latest produced fiction film that is supposed to earn good reputations and high box-office revenues had better primarily

gratify consumers' stratified psychological or psychic needs. In other words, so long as moviegoers' sensory and spiritual harvests from a new movie surpass their monetary consumptions on this new motion picture, this movie is probably a successful one for the production and marketing teams of the movie. This cognition ought to become an eternally veritable criterion measuring successful films.

5.1.2 This study may generate some new significant conclusions or deductions on explorations of essential & particular filmic marketing communication patterns or regularities and more effective & economical interaction modes between films & audiences.

5.1.3 Meanwhile, this study will be significant for inspiring filmic workers, producers and marketers to prosper economy of filmic industry for a country.

In a nut shell, it is about to offer reliable and valuable research conclusions that facilitate futuristic original filmic works as well as cinematic productions and marketing managements to be better accomplished.

1.6 Definitions of Terms

There are definitions of key terms frequently used as below:

1.6.1 Chinese Story films: firstly, Story films, *aka*, feature films, fiction films, drama films, or narrative films, denotes a sort of motion pictures based on specific scenarios and character roles, so this type of films tend to link inextricably to related scripts. Thus, makers of story films often reckon that an excellent script is a nice and

deep-set foundation of a successful feature film. Moreover, story films are also distinctive from documentary films, newsreels, or musical videos. Then Chinese story films are just feature ones created, produced and released by Sino indigenous filmic creative and marketing teams, whose plot contents are created and recomposed on the basis of legendary stories spread and true incidents occurred in China or pertaining to China.

1.6.2 Marketing Mix: The marketing mix refers to a business tool used by marketers in marketing management. It is an often crucial foundation model when determining a product or brand's offerings, which was also basically known as the 4Ps theory firstly posed by McCarthy (1960) in early stage, incorporating the 4 concepts of price, product, promotion, and place. In the marketing field of service industry, however, this 4Ps theory had been expanded to 7Ps used to address different natures of services. Afterwards, service marketers occasionally progressed into a span-new 8Ps theory through combining the concept of performance with the 7Ps theory.

However, owing to objectively conditional restrictions existing in this case study, merely basic model of 4Ps can be applied into the research, still less, every factors in 4Ps have sufficed to be used for explaining the influences of the cinematic marketing situations embodied in the case study.

For the case study of the film “Dying to Survive”, the researcher will adopt the theoretical framework of 4Ps to measure the marketing communications of the movie to research on some questions. First of all, with reference to the first key

element, product, in accordance with the realistic situation of the film, the content quality, technologies, director, producers and celebrity performers are salient kernels about the first marketing factor as the “product” for the film. In addition, the two marketing factors “place” and “price” are at times the factors that exert most crucial roles in filmic marketing campaigns; nevertheless, there might be no distinct prominence of the two factors in some else previous case studies on filmic marketing mix. Additionally, referring to promotions, cinematic marketers coming from multiple marketing companies often adopt branding integrated promotion, which is an imperative part of the complete program marketing for launching the film.

1.6.3 Marketing Communications refer to diverse marketing channels and tools in composition: marketing communication channels focus on any mode by which a business communicates a message to its targeted market, or a monolithic one. A marketing communication tool can be anyone of advertising, private selling, direct marketing, sponsorship, branding, communication, promotion and public relations, *etc.*

1.6.4 Customers’ Decisions to Watch Films: It denotes that definite determinations made by moviegoers to enter which specific cinema and purchase relevant cinema tickets on which specific film.

1.6.5 Box Office means the overall accumulated incomes of a film in the course of its screening, *aka* “gross”, which is used to describe how successful a film, play, or actor is, by right of the number of people who pay to see them.

1.6.6 Online Evaluations (on cinema) refer to the verbal assessments and grades (marks) online from audiences including professional motion picture workers or operators (including actors/actresses, directors, film producers, cameramen, lighting engineers, sound engineers, dressers, costumers, prop masters, and film cutters, etc.) and critics' objective, professional, even academic analysis and evaluations uploaded to internets, as well as amateurish movie buffs, that are all diffused on web, videlicet, audiences' online feedbacks (on films).

1.6.7 Words of Mouths (on films) refer to an orally spreading public reputations, aka "passing from mouths to mouths" (abbr. "mouths to mouths"), having naturally extended out to relevant scopes of online communications.

1.6.8 Cinema Line: It means distribution channels or units of films.

1.6.9 Gratifications Obtained (GO) are perceived personal outcomes, they are therefore, sensitive to media content and feedbacks to influence content expectations. This conception is often composed of five dimensions including general information seeking, decisional utility, entertainment, interpersonal utility & para-social utility.

1) (General) Information seeking refers to the course or activity of seeking to acquire information in both human and technological settings. Information seeking is associated with, but differs from, information retrieval (IR).

2) Decisional utility: the weight that is attributed to the desirability of an outcome in the context of a decision is called its decision utility. Decisional utility refers to a concept deduced from choices and adopted to interpret choices.

3) Entertainment refers to a modality of activity that grasps the attentions and stimulates the interests of a spectator, or renders joviality.

4) Interpersonal utility (interpersonal utility comparison) refers to comparing the welfare of an individuality with another. The welfare standard of a personality is evaluated by a utility function. Utility can be ordinal so that it is merely a numeration of indifference curves.

5) Para-social utility refers to a sort of psychological relations undergone by a viewer in their mediatory encounters with entertainers in the public media, especially on TV. Audiences set to reckon media figures as friends, despite finitely interacting with them. So PSI is also depicted as an illusory experience.

CHAPTER 2

LITERATURE REVIEW

This chapter summarized the relevant previous studies, literature reviews, and hypotheses; additionally, it also reviewed the roles of marketing mix in film industries, and explained the related theories including marketing mix theory, customer purchase model, social exchange theory (SET) and uses & gratifications theory (UGT).

2.1 Synthesis of Related Previous Studies

On the whole, several useful findings from a few previous studies indicate the roles, efficacies and application paradigms of the traditional 4Ps theory used in filmic marketing campaigns; besides, several other critical factors, involving new media and neoteric operating & marketing models as well as customers' purchasing choice decisions on watching new movies in cinema, with exceptions to common marketing factors mix, are also usually appreciated and explored in present time.

Mohammadian & Habibi (2012) found that place was the most influential variate in drawing viewers and the priority of its indices were the site of movie theatre and the possibility of utilizing public vehicles to approach the film theatre. Product is also an important factor among the four variables appealing to consumers, and all indices of this variable apart from "movie budget" were proved to be consequential in drawing viewers and their priorities were individually: movie genres, scenarists,

movie stars, awards and nominations at the festivals and producers. Promotion variables and its 7 indices including words of mouths, film comments, TV commercials, media ads, movie posters, radio ads and film networks respectively, are influential in appealing to spectators. Nonetheless, price and its index were not an infusive variable in absorbing spectators and it is the only unpredictable result in the present study, and ordinarily, the price of tickets tends to be cheap or medial.

Cheng (2014) mentioned that gross marketing efforts embrace promotions, ads and theater distributions (Eastman, 2000, p. 232, as cited in Cheng, 2014, p. 8). He also realized that in the pre-production phase, the film production team and the marketing team are required to cooperate with each other and design a marketing plan addressing these concerns. Cheng (2014, p. 16) also reckoned that research data for filter test causing enormous negative response can stimulate movies to alter primary factors if likely, and he carried on to pose that the audio/visual strategies, covering satellite media tours, media interviews, media parties and junkets, video of news bulletins, and web pages (Eastman, 2000, p. 240, as cited in Cheng, 2014, p. 25), are more usually applied for TV & film marketing.

Wilcox (2012) proposed that investigation results and questionnaire responses mirrored that the impacts of bonding social media with filmic marketing campaign are irregular, unbalanced and inconsonant. Almost complete informants expressed that the official filmic website would be more possibly to predicatively affect their decisions to view films in cinemas.

Grove (2013) totally reminded professional or amateurish marketers 16 important marketing ideas on a small budget that are 1) Become savvy employing the internet; 2) Don't neglect checking individual spellings before sending your writings; 3) Shorten and refine your delivered article's title and make it fashionable, meanwhile, learn about how to use hash-tags on Twitter (in 8 steps); 4) Acquire proficiency in three ways for building one's lists when marketing movies---Contests, Competitions and Sweepstakes, but primarily discern about them; 5) Master how to create Vine Videos to produce splendid and epidemic matters for personal websites; 6) Keep personal contacts with the people you already know; 7) Attend a film festival taking along one's filmic works; 8) Make trailers and upload them onto YouTube. 9) Use one's self blog to create one's brand; 10) Employ giveaways in order to tailor benefits to one's investors' real needs and wants; 11) Set up one's Wikipedia pages; 12) Gain an IMDB listing for ones' own films. 13) Go out street marketing with else person (s); 14) Make a personal appearance for oneself; 15) Filmmakers should meditate on their film's themes and further unearth the power of their film's themes; 16) A filmmaker should get his/her team engaged in his/her campaign via their social media.

Lasut & Tumewu (2015) concluded that there are 3 paramount criteria furthest influencing customers' selections of specific cinema in Manado, Indonesia, amongst 7 criteria namely price, accessibility, parking, comfortable/seating, rest rooms, lobby, and meal service, which are price, accessibility, and comfortable/sitting, respectively, in sequence being from the largest to the third largest of their influences.

Botha, Viviers & Jordaan (2016) found, the most important factors hammering at ticket-purchase behaviors of Afrikaan cinema entrants are Afrikaan national pride, leisure experience, marketing, high-quality facilities and production certificates, in order being from the foremost to the fifth most important of influences on purchase behaviors that those factors bring about.

Jockel & Dobler (2009) summarized that an event film characterized by its way-out manufacture and marketing budget, totally avails itself of high-concept marketing, as it accesses the awareness of the audience on account of a presold-property (and potential sequel) strategy prior to on the threshold of releasing the film. The film's content is simplified to adapt to a concentrated marketing campaign. By reason of the augmented investment which is indispensable to produce, market and distribute a blockbuster, these movies will definitely absorb audiences around the world anyhow. Therefore the blockbuster strategy rests with the movie's cultural competence to create significance for manifold spectators.

Mukherjee-Das (2013) concluded that Bollywood had amassed abundant experiences in marketing strategies to the extent to garner impressive earnings in cutthroat filmic market.

However, exceedingly few past studies examined even more universal academic communication theories that can be employed in marketing communication except the traditional marketing mix theories/strategies like 4Ps or 7Ps and purchase decision or behavior theory, so the knowledge gaps in the past studies were

expositions and applications of some typically academic communication theories such as social exchange theory, uses & gratifications theory, cultivation theory and *etc.*.

2.2 Roles of Marketing Mix on Films/Cinemas Industries in New Media

The digital revolution provides consumers with loads of new approaches to learn and chat about brands with corporations with each other (Keller, 2013, p. 219). The new media environment has compounded the complexity of constructing valid marketing communication projects for marketers. Additionally, marketers are about to adopt multiple communications to achieve their aims. Moreover, each best brand-building communication program must contain four pivotal components including advertising and promotion, interactive marketing, events and experiences, mobile marketing (Keller, 2013, p. 219). Supplementing the above so-called four-part marketing communications means striving to attract consumers and the public by means of words-of-mouths and public relations and publicity. PR and publicity implicating talking with people, link to various marketing communication programs and bend themselves to promote or maintain a corporation's image or its respective products. Words-of-mouths, powers of which root in the credibility and relevance it often generates, also conduces to brand building via sharing mutual tastes, whims and experiences with brands amongst consumers (Keller, 2013, p. 246).

Advertising is the principal and fine way by which a company conveys to its consumers with regards to its products, brands and positions in the marketplaces.

Advertising is an important portion of the marketing mix, because it promotes customers' awareness and piques their interests and seeks to convince potential customers the characteristic brand is advantageous over their competitors' market supplies (Iacobucci, Shannon & Grigoriou, 2015, p. 321-322). The strategy of "Integrated Marketing Communications" (IMC), that is more advocated by most advertising gurus, involves diverse media (e.g., PR, direct marketing) and aims to sustain consistency bridging every ads for a brand within a marketing program, therefore, advertising that is concerned with a variety of media is bound to remain interacting with a common theme or content, resulting in a sort of synergy that complement partial shortage thereby contributing to generating a new entire effect which is greater than the sum of all its parts (or that is depicted as the effect of "1+1=3", Iacobucci, Shannon & Grigoriou, 2015, p. 321). Briefly, the six criteria for assessing IMC Programs, known as "the 6Cs" curtly, are coverage, contribution, commonality, complementarity, conformability, and cost respectively (Keller, 2013, p. 248). The IMC reflects that it is exceedingly important that the marketing messages are seamlessly unitized across media options (Iacobucci, Shannon & Grigoriou, 2015, p. 356). Furthermore, researchers and gurus often utilize long-term and short-term measures to weigh the effectiveness of advertisings (Iacobucci, Shannon & Grigoriou, 2015, p. 373).

Tangtienchai (2015, p. 16) claimed that factors of marketing mix as completely controllable components and he quoted that Siriwan Serirat (Tangtienchai,

2015, p. 16, 35) had told that enterprises are supposed to schematize prominent marketing mix in marketing strategy. Marketing campaigns commit themselves to achieving organizational purposes via predicting customer's desires or demands and then steering underway goods and services launched for gratifying customers. Traditional marketing mix comprises of 4Ps, come to light, namely products, places (or distributions), prices and promotions, will be taken into considerations in this paper on filmic marketing communication mix.

Film communications involved more brilliant respects of motion pictures, such as showmanship or production. Stage crafts and film makings are issues in democratic culture and stressed during gigantic prize broadcasts. Nevertheless, film communications exert a critical role on a movie's success. Progressing and carrying out filmic communications may prompt odds of a film's success and contribute to releasing relevant consensual derivatives. Furthermore, film communication is conducive to each phase of filmmaking. Initially, during pre-productions, movies require to hold flow of information to media and deliver bulletins in a mode that make their programs significant or even dynamite, in other words, full-scale filmic communication project prepared for requirements of a film's entire life cycle ought to be created at this stage in advance. Subsequently, in production, communicators must implement identically prudent strategies and schematize how to preserve and disseminate information about the movie (Cheng, 2014, p. 1). After a film is produced, it is the communicator's task to assure the movie is marketed with flying colors and

propagated to the targeted audiences. While main portions of promotion rest upon the content of the film, the production value and its celebrity performers are usual elements to related marketing campaigns. Having access to celebrity charms and public culture makes for boosting mass' awareness about the film. Particularly, it is more increasingly frequent that trailers (purviews) and teasers are currently produced and diffused via cinemas and social media (like YouTube, You Ku, and so forth, Cheng, 2014, p. 2). Trailers and posters are imperative ingredients for filmic marketing campaigns. Overall, relevant promotional activities of a movie are ongoing throughout the movie's entire procedure of creation, production and release essentially (Cheng, 2014, p.5).

Taylor (2018) contended that there are currently 17 encouraging popular strategies for marketing films & TV shows that are respectively as below:

1) Releasing remarkable creative works and even their derivatives so as to become the publicity stunt;

2) Advocating pre-roll video advertising as incredibly effective implements for soliciting interests and sowing launched prevue on extensive networks;

3) Become smart with key journalists and critics that you invite to your press junket (Notably, you merely need to manage to push out a mini press junket in every metropolis to attract latent fans living in those places);

4) To devise a sort of activity similar to "Virtual Hunger Game" aiming that enable film fans with their intimate people to experience what characters in various

movies tasted of in plots of those films;

5) The film listings and ads packages on the search engine “IMDB” are comprehensive, excellent and indispensable for in search of films and ads;

6) Implicating your viewers in the filmmaking or filmic marketing strategies via innumerable manners is a fabulous access to acquire a few steadfast incipient amateurs or enthusiasts;

7) As a film maker or marketer, he/she should create his/her video previews in a manner that is able to truly affect audiences’ mood states. Moreover, they ought to formulate an appropriate strategy to seed it on internet. Initially, they may upload their video prevue onto their company’s landing pages they can manage to design, by the way, they may modify their preview on their own official websites for the sake of favorable promotionally visual effects, and then after around a fortunate they may diffuse those video trailers on else public websites;

8) Filmmakers and filmic marketers should visually found conspicuous functional sub-sites; unless they knew how to found them, they might go to read some web hosting guides to establish themselves’ websites and operate them;

9) A filmmaking or filmic marketing company should facilitate their own Facebook pages to be interactive with audiences, so they ought to make their best efforts in three crucial fields on Facebook including designing Facebook’s pages, Facebook Apps, and Facebook’s timeline marketing;

10) The niche social networks, such as Vine, Instagram, Pinterest, are

available and mightn't be underestimated for filmic marketing mix;

11) Achieving certain marketing purposes via auctioning props utilized in film or TV series;

12) Carrying out social competitions & quizzes to tout buzz and acquire rewards and generate stimulations so as to arouse favorable interactive mechanism with customers;

13) On condition that a filmmaking or filmic marketing team were availing themselves of celebrity actors/actresses or brand partnership to promote their products or creative works online, they must soberly aware that they were utilizing their audiences or fans to attain their promotional goals;

14) Filmic marketing campaigns may tactfully make use of audiences' personal tastes and whims on certain characters in marketable movies to construct personas centering on those characters on social media;

15) Taking advantages of memes & other sorts of UGC (user generated content) aims to leverage objective viewers' creativities to establish highly shareable contents or messages capable of popularizing films skillfully;

16) Having access to Google Ad words for movies or TV show recommendations can be conducive to achieve certain filmic marketing aims through marketing ads;

17) Applying adequately shareable Facebook ads is either an effective promotional (propagandistic) measure deserves recommending. Therefore, generally,

all of these specific cinematic or telemarketing strategies are brought forth or conceived no other than under circumstances of increasingly newer social media and based on traditional marketing mix (4Ps).

With reference to new media, it is the emerging media form under new technology supporting system, aka "the fifth media" figuratively, (compared to four main traditional media including newspapers, radios, televisions, magazines.) such as digital magazines, digital newspapers, digital broadcasting, mobile phone SMS, networks, desktop windows, digital cable videos, digital movies, and touch media, etc.. Interactivity and immediacy, mass and share-ability, multimedia and hypertext, individuation and community have characterized it already. New media is being unprecedentedly popularized by dint of its incomparable advantages, triggering a neo-revolution in film industry. Previously, traditional filmic marketing campaigns often concentrate on popularization of traditional media like newspapers, radios and televisions, as well as coverage of portal websites and professional websites both, thereby pursuing upper exposure rates. Owing to the gradual permeations of new media, filmic marketing campaigns are paying more close attentions to propagations of social media; simultaneously, it is striving to swerve to establish full-scale interactive mechanisms with target audiences and keep a watchful eye on crucial topic guidance and managements for adjustments to external cinematic marketing environments in the era of new media. For example, a variety of assorted marketing tools including Weibo marketing, word-of-mouth marketing, topic marketing, public

welfare marketing, and crossover marketing, were effectively applied to the publicities of a Chinese fiction film named “To Our lost Youth” (2013), thereby purposefully and selectively surmounting multifarious difficulties, crises and obstacles to the extent that acquire marketing results (Xu, 2014, p. 398).

Undisputedly, marketers of movies also often employ traditional marketing frameworks (4Ps) to market movies products, because four elements in 4Ps such as Products, Places (of Distributions), Prices and Promotions had been proved to be indispensably influential factors attracting customers to enter film theatres in previous researches on filmic organic marketing activities (Mohammadian & Habibi, 2012, p. 100), likewise just as conditions in myriads of prior cases on marketing merchandises and services.

2.3 Assumptions of Marketing Mix Theory (4Ps)

2.3.1 The Most Common 4P’s Concepts

Marketing Mix Theory has been defined as “the chosen marketing tools that the enterprise employs to seek its marketing goals in the target”. Hence the marketing mix consists of the following factors in broad levels:

- 1) Product denotes a tangible commodity or an intangible service that is bound to be launched and marketed. Tangible products can be articles like daily necessities (Toothpastes, Soaps, Lotions, Shampoos, Facial cleansers, Moisturizers) or durable consumables (Watches, IPads, IPods, IPHones, Personal Stereos, Electric

Razors). Intangible products, include basic or upscale services, such as tourism industry and information service industry, and codes-based products like cell phone loads and credits. Product design resulting in the product features is the paramount factor. However, packaging also calls for being taken into considerations while determining this factor. Every product undergoes a lifecycle including a progressive phase followed by an ultimate period of recession as the product accesses market saturations. To maintain its competitiveness in targeted market, unremitting line stretching via innovation and thus differentiation is needful and is one of the strategies to distinguish a product from its rivals in market.

2) Price is the amount of a consumer's payment for a product. If the price overweighs the perceived advantages to a person, the perceived value of the offering will be lowered and it will be unlikely to be embraced; yet if the perceived benefits are in excess of their expenditures, odds of trial and introduction of the product will be mushroomed. Plus, price is the mere marketing factor that makes profits, unlike the three other factors linking with outlays. Nay, price is also one of the most elastic and fickle marketing factor (Armstrong & Kotler, 2000, 290, as cited in Mohammadian & Habibi, 2012, p. 102).

3) Place refers to the site where a commodity might be purchased. It is regularly deemed as the distribution channel. This may include any stockiest centers (supermarkets, departmental stores, retailing outlets) as well as virtual stores (e-markets and e-malls) online. This is pivotal as this provides communal facilities to

customers, which frequently becomes a deciding factor for the purchasing plentiful commodities across miscellaneous product catalogues.

4) Promotion signifies omnidirectional communications that a marketer can employ in bazaars to raise awareness about product(s) and its (or their) advantages to the target segment. Promotion possesses four conspicuous ingredients: advertisings, public relations, personal promotions and marketing (sales promotion). Advertisings may consist of utilizing featured packaging to display products, making availability of promotional products for a company, or ads on internets. A quantity of trans-boundary promotions comes up when promotions adopt the four primary elements side by side (e.g. in film promotions). Salesmen often play a prime role in a product's promotions.

2.3.2 4P's Conceptual Models in Filmic/Cinematic Marketing Mix

Since the researcher intended to study on the filmic marketing communications of the Sino movie "Dying to Survive", the researcher has to consider and make clear how the marketers of the film market the film from the angle of 4Ps. Although there are apparent distinctions between marketing a cultural or an artistic product like a movie and marketing a physical goods or services, marketers have to weigh and balance every decisive marketing element (4Ps or even more) across-the-broad again and again in the marketing process. Virtually, only in this way, marketers will be capable of grasping quintessence and overall situations of marketing campaigns. Nevertheless, the two factors "product" and "place" tend to be more

prioritized when marketing a film than when marketing a corporeal commodity or a sort of service.

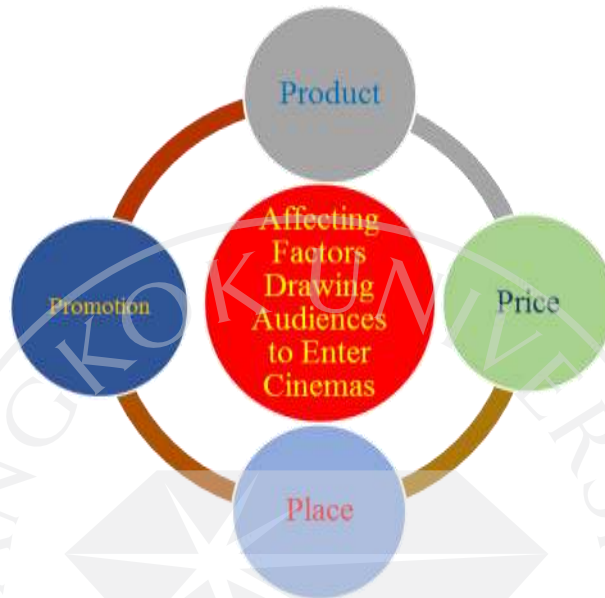


Figure 2.1: The Rudimentary Conceptual Framework of Filmic Marketing mix (4P)

Table 2.1: The Subdivision of Conceptual Framework of Cinematic Marketing Mix (4Ps)

The Bottommost Influential Factors Appealing to Audiences to Enter Movie Theatres			
Products	Places of Distributions	Prices	Promotions
Content Quality (Plots, Actors/ Actresses' Lines, Acts, Ideology, Connotations, etc.)	Approaches/Path ways to Film Theatres by Mass Transits	Special Discounts & Half Rate Tickets	Related Teasers & Ads Online

(Continued)

Table 2.1 (Continued): The Subdivision of Conceptual Framework of Cinematic Marketing Mix (4Ps)

The Bottommost Influential Factors Appealing to Audiences to Enter Movie Theatres			
Technological Level (Editing, Special Effects, Digital Sound/Music Recordings, etc.)	Locations of Movie Theatres	Unified/Fixed Price Set by Cinema Lines (in Some Countries & Regions)	Trailers & Plot Synopsis on Relevant Film Websites
Genres			Promotional Movie Reviews & WOM Online or Offline
Directors			Online or Offline Gossip News Intentionally Propagated by Marketing Sides
(Producers			Public Posters/Billboards Outdoor or in Cinemas
Budgets			Various Relevant Propagandas in Newspapers, Tabloids, & Magazines (Mainly Refer to Entertainments, Media, Film Art)
Celebrity Performers			Commercials & Trailers on TVs & Radios

(Continued)

Table 2.1 (Continued): The Subdivision of Conceptual Framework of Cinematic

Marketing Mix (4Ps)

The Bottommost Influential Factors Appealing to Audiences to Enter Movie Theatres			
Nominations in Festivals			Ads Emerged at Exteriors & Interiors of Popular Vehicles
Awards in Festivals			Non-marketing Academic or Non-academic Filmic Reviews & Scores Online or Offline (But Playing Sale Roles Objectively)

According to the above table, we may explicitly realize that the basic subdivision elements incorporated by promotions and marketable products per se tend to be more multiple than ones comprised by places and prices under an overwhelming majority of circumstances. Additionally, in some countries or regions (including China), cinema line repeatedly assumes unified price setting for releasing films. Besides, most Sino movie buffs would rather afford comparatively costly cinema tickets than lose opportunities to feast their eyes on the latest brilliant movies, as long as they hear some newest splendid whatever native or foreign ones will be publicly screened for the first time. Therefore, the influences of ticket prices on consumers' decisions to purchase movie tickets in China tend not to be uppermost. Although infrequent special discounts in ticket prices usually can stimulate latent film spectators to swarm into cinemas, this is merely minor circumstance. Exceptionally,

selected places of distributions (locations of primary film theatres) in China are normally boomtown movie theaters in every metropolis even burgeoning medium-and-small-sized towns (even in Sino third-tier, fourth-tier, & fifth-tier cities). Moreover, most Chinese movie theatres don't be always built in prosperous shopping malls or on both sides of bustling commercial strips like other countries, so most external environments of Sino cinemas don't necessarily absorb customers' eyeballs. There are almost a number of cinemas in every urban district of every city, leading their conveniences to be similar, whose interior layouts and facilities are nearly in comparison with each other. However, a premiere of a Sino cinema novo which is especially vastly invested on, frequently takes place in the foremost metropolis such as Peking, Shanghai, and Guangzhou in China. Hence, place, as an influential marketing factor, seems not always to be too salient for cinematic marketing campaigns in China.

Table 2.2: the Percentages of Box-Office Growth in Chinese Third-Tier, Fourth-Tier and Fifth-Tier Local Cities in the Year of 2018 Compared to That of Box-Office Increments in those Sino Local Small Cities in the Year of 2017

Sizes of Cities	The Ratios of Box-Office Increment in the Year of 2018
Third Line Cities	19.64%
Fourth Line Cities	28.67%
Fifth Line Cities	33.41%

Source: *Movie headline*. (2018). Retrieved from www.cnr.cn.

2.4 The Concepts of Customer Purchase-Decision Models

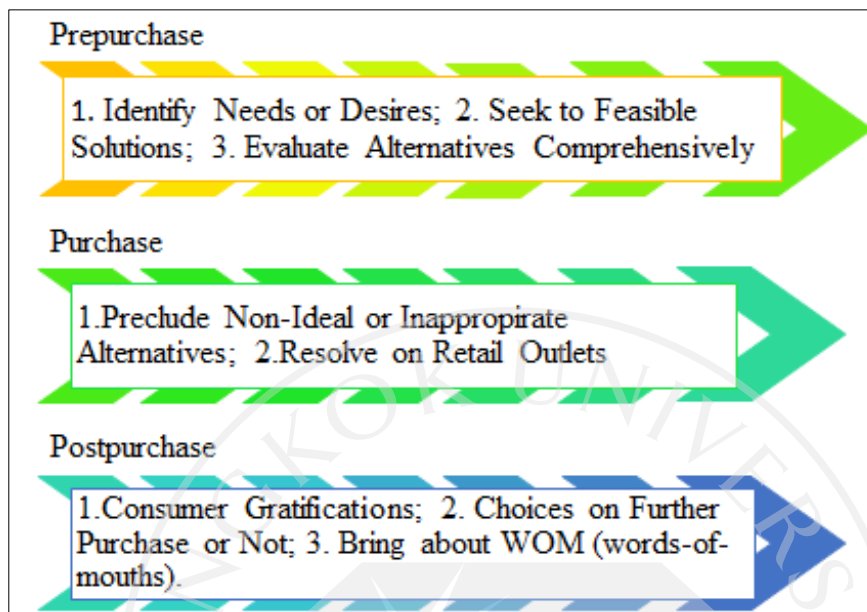


Figure 2.2: the Indicator of Diagrams of the Purchase Process

2.4.1 The Purchase Process

The above chart outlines the entire process of customer purchases. The whole process is roughly segregated into three stages, i.e. pre-purchase, purchase and post-purchase respectively. It also spreads out what customers likely consider and do in each stage by and large. However, consumers mustn't always rationally measure every alternative option in the phase of pre-purchase.

2.4.2 The Customer's Purchase Decision Process (The Segmentation of the Customer's Purchase Process) Buyers' characteristics, buyers' responses, marketing stimuli and environmental stimuli conjointly and deeply influence buyers' decision purchases, according to prior studies and generalizations.

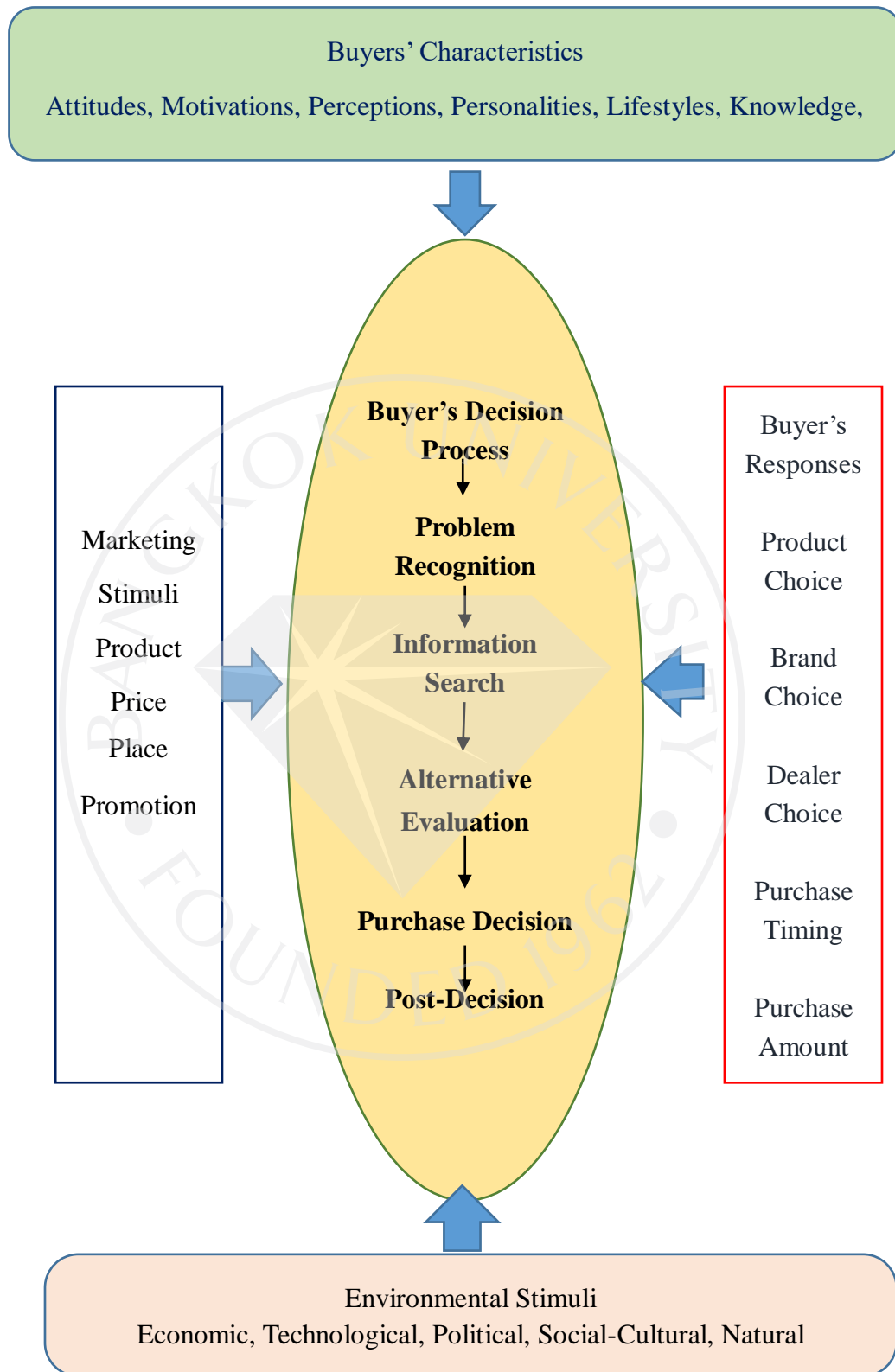


Figure 2.3: The Purchasing Decision Model

The consumer purchase process is normally described as comprising of 5 discrete phases: This course initiates with the problem recognition phase which comes up when a consumer identifies a need, quintessentially defined as the gap between customers' actual states and their desired states. The impetus of the needs motivates the whole decision process. Information search stage refers to the phase that consumers scrutinize both their intrinsic memory and extrinsic sources for information about products or brands that probably meet their needs or desires. The purpose of the information search is to identify a checklist of choices that signify realistic buying options. A consumer partakes in a sequence of evaluations of alternatives so as to seek maximum values throughout the whole process. Approaching the final evaluation stage, consumers take shape willingness to purchase, which can or can't transform into a realistic product purchase. Even when consumers resolve to resume an actual buying, the decision-process is not integral until the consumer consumes or savors the product and involves in a final post purchase evaluations; a stage in which the buyer's true tastes of the product is compared with the expectations generated in the information searches and evaluation stages. Every phase of the decision process regularly takes place in a constant sequence. Nevertheless, it should be noticed that information searches and evaluations can occur throughout the holistic determination process, eventually carrying over to the stage of post-purchase.

Notably, purchasing process is influenced by far-ranging factors that are

categorized into internal ones and external ones. The internal ingredients, aka, buyers' characteristics, including attitudes, motivations, emotions, perceptions, personalities, knowledges, lifestyles & prior experiences; as well as their tradeoffs, incorporating product choices, brand choices, dealer choices, purchase timings & purchase amounts. whereas the external ingredients, *aka*, environmental stimuli, embracing cultures, subcultures, economies, natures, technologies, politics, social classes, reference groups, families & situational determinants; along with marketing stimuli, covering traditional 4Ps (product, price, place, & promotion).

2.5 Customer's Purchase Behaviors in Films

Suwarto (2012) generalized, based on her findings in her research that all of factors affecting customers' resolutions on choosing which movie are classified as 5 distinct categories including marketing communications, neutral information sources, film traits, contents, and relaxations (or comforts). In other words, if those abovementioned 5 sorts of factors stimulate customers' interests or satisfy their expectations on movies, customers probably choose to buy tickets about the movies.

Horvath & Gyenge (2015) concluded in their mutual research that group dynamics and perceptions can affect how a movie viewer selects favorable or expected films, and their purchase behaviors are deemed as a sort of consumptions with overt and covert duality or are reckoned as a kind of expenditures endowed with one either nature of the above dual natures.

Penthey (2015, pp. 25-27) also pointed out potential customers are prone to believe in consumer comments that transmits more precise messages than critics due to more similarities of consumer reviews in savoring and knowledges to theirs as well as bewildering, tedious and even awful lengths and complexities of critics, and factually the degree to customers' needs for cognitive closure play a critical role on being apt to accept customer reviews or critics. Film reviews have a certain direct effect on the consumer deliberation processes, which consequently result in the resolutions on whether or not to buy a ticket to watch the film. The origin and the type of information contained by the review hugely impact this effect. Different combinations of multitudinous those information whose sources and genres both are diverse, often generate a wide variety of effects on single consumer's purchase decisions.

2.6 Assumptions of Social Exchange Theory

2.6.1 Outline of Social Exchange Theory

Social exchange theory, primitively constructed by Homans (1958), is a psychosocial and sociologic outlook or thought measure interpreting social change and stability as a course of negotiated exchanges between privies. Social exchange theory presented that interpersonal relationships are constituted via the applications of a subjective interested analysis and the comparisons of substitutes. The theory has derived from economics, psychology and sociology, that characterizes numerous

items of the dominating assumptions existing in rational choice theory and structuralism. It is also utilized quite persistently in business circles to implicate a bilateral, mutually contingent and rewarding course involving deals or plain swaps.

2.6.2 Basic Concepts

Social exchange theory reckons exchange as a social behavior that may lead both to economic and social results. Social exchange theory has been universally analyzed by comparing human interactions with agoras. The researches of the theory from the microeconomics perspective are ascribed to Peter Blau. As per his perspectives, each nom is trying to maximize his or her triumphs. Peter Blau set out that in case that this concept is digested, it is possible to view social exchanges as be ubiquitous, not merely in market relationships, but also in other social ties such as friendship. Social exchange process elicits satisfactions when people receive equitable rewarding for their outlays. The main differentia between social and economic swops is the nature of the exchange between privies. Neoclassic economic theory deems the actor as transacting not with another actor but with marketable and environmental parameters, just as market values. Unlike economic interchanges, the factors of social exchange are highly miscellaneous and cannot be lessened to a sole quantitative exchange rate. According to Stafford, social exchanges involve an association with another person; concern trusts instead of legal obligations; are more flexible; and barely implicate explicit trading.

Costs and Rewards

Simple social exchange models assume that returns and costs impel relationship decisions. Both sides in a social exchange take charge for one another and rely on each other. The elements of relational life include:

Costs are the elements of relational life that possess negative values to an individual, such as the efforts put into a relationship and the negatives of a partner. (Costs may be time, money, efforts etc.)

Rewards are the elements of a relationship that possess positive values. (Rewards may be senses of acceptances, supports, and companionships etc.)

As with everything involving the social exchange theory, it has as its results gratifications and reliance of relationships. The social-exchange viewpoints bring up that people compute the gross worth of a particular relationship through deducting its costs from the rewards it offers.

$$\text{Worth} = \text{Rewards} - \text{Costs}$$

If worth is a positive value, it is a positive relationship. Reversely, a negative value indicates a negative one. The worth of a relationship influences its results, or whether people are going to proceed with this relationship or terminate it. Positive relationships are expected to sustain, whereas negative ones will probably draw to a close. In a reciprocal exchange, each side supplies the desired of the other side at lower expense to self than the values of the resources the other side offers. In such a pattern, mutual relationship gratifications guarantees relationship steadiness.

Outcome = Rewards–Costs

Homans (1958) founded his theory on behaviorism to infer that people chase rewards to minimize costs. The "satisfactory-ness" of the rewards that a privy acquires from an exchange relationship is adjudged concerning some standards, which might vary from privy to privy.

2.6.3 Assumptions of Social Exchange Theory

Social exchange theory is a frame of reference rather than a theory within which numerous theories can be demonstrated to someone else, whether in controversies or mutual favors. All these theories are established upon a few assumptions about human natures and properties of relationships. Thibaut & Kelley (1959) have based their theory on two conceptualizations: one centering on individual natures and one depicting human relations between two people. Thus, these assumptions they make are also classified into these categories. The assumptions that social exchange theory makes about human nature involve the following:

Humans quest rewards and avert punishments (or expenses).

Humans are rational vitae.

The standards that humans wield to evaluate expenses and returns vary within the passage of time and from individual to individual.

The assumptions social exchange theory makes about the attributes of relationships cover the following:

Relationships are interdependent.

Relational life is a process.

The prisoner's dilemma is a broadly applicable example in game theory that attempts to expound why or how two persons may not join hands with each other, even though it is in their top hobbies to do so. It demonstrates that while cooperation would produce the optimum outcomes, people might nonetheless perform selfishly. Every relationship has respect to exchanges although the balance of this interchange is not always au pair. We can't attain our objectives separately so as we humans have to become performers at times. In the world nowadays we regard performers as apathetic people, however, that is not the status once we achieve our goals eventually.

2.6.4 Applications of Social Exchange Theory in Filmic Marketing

Communications

Similarly, filmic making & marketing parties anticipate harvesting as high box-office revenues as possible from audiences via excellent synthetic quality of releasing films as well as savvy and effective marketing strategies or tactics along with other enumerative advantages. That is to say, they hope that their ultimate rewards should prominently outweigh their complete expenditures on their launching movies, in light of Social Exchange Theory (SET). Thus it suffices to attest the positive enough worth of their releasing films. Oppositely, moviegoers expect to watch a genuinely valuable film for them, *videlicet*, they look forward to reap even higher returns mainly including upper senses of acceptances or fulfillments (*or satisfactions*) and supportive attitudes than their costs on cinema tickets. If both those

vendors and purchasers feel that there is a positive worth for both sides in the process of promoting films, this market exchange relationship between filmic making & marketing parties and audiences will be positive and then destined to be sustained. Otherwise, this relationship is tough to be retained and urgently needs to be adjusted or altered. Therefore, the SET likely offers one of the most basic standards that may verify whether relevant marketing campaigns and even comprehensive quality of a film are triumph or not, to a certain extent and from a particular aspect. It also offers a theoretical foundation for my study.

2.7 Assumptions of Uses & Gratifications Theory

2.7.1 Outline of Uses & Gratifications Theory

Uses and gratifications theory (UGT) (Katz, Blumberg & Gurevitch, 1974), is a mode to comprehend why and how people actively search for specific media to fulfill specific requirements. UGT is an audience-centric way to making out mass communications. Diverging from other media effect theories that inquire "what does media do to people?". UGT concentrates on "what do people do with media?" It postulates that media is an exceedingly securable product and the audiences are the consumers of the identical product.

This communication theory is positivistic in its manner, on the basis of the socio-psychological communication traditions, and focuses on communications at the mass medium scale. The propulsive question of UGT is: Why do people use media

and what do they use them for? UGT discusses how users intentionally select media that will gratify existed needs and permit one to enhance knowledge, relaxations, social interactions/companionships, transfers or escapes.

2.7.2 Assumptions of Uses & Gratifications Theory

Unlike other theories regarding media consumptions, UGT gives the consumer power to identify what media they consume, with the assumption that the consumer has an unambiguous objective and effect. This is contradiction with bygone theories such as mass society theory, which states that people are unaided sufferers of mass media produced by corporations; and personal differences perspectives, which states that intelligences and self-esteem greatly impel single media queries.

Given these differentiated theories, UGT is unparalleled in its assumptions:

The audience is active and its media use is goal-directed.

The initiatives in connecting need gratifications to a specific medium option hinge on the audience member.

The media vies with other resources for demand fulfillments.

People have adequate self-consciousness of their media uses, hobbies and incentives to be capable of offering researchers with an accurate outlook of those usages. Valuations of media contents can only be evaluated by the viewer.

2.8 The Variable Relationship(s) and Hypotheses

2.8.1 The Variable Relationship(s)

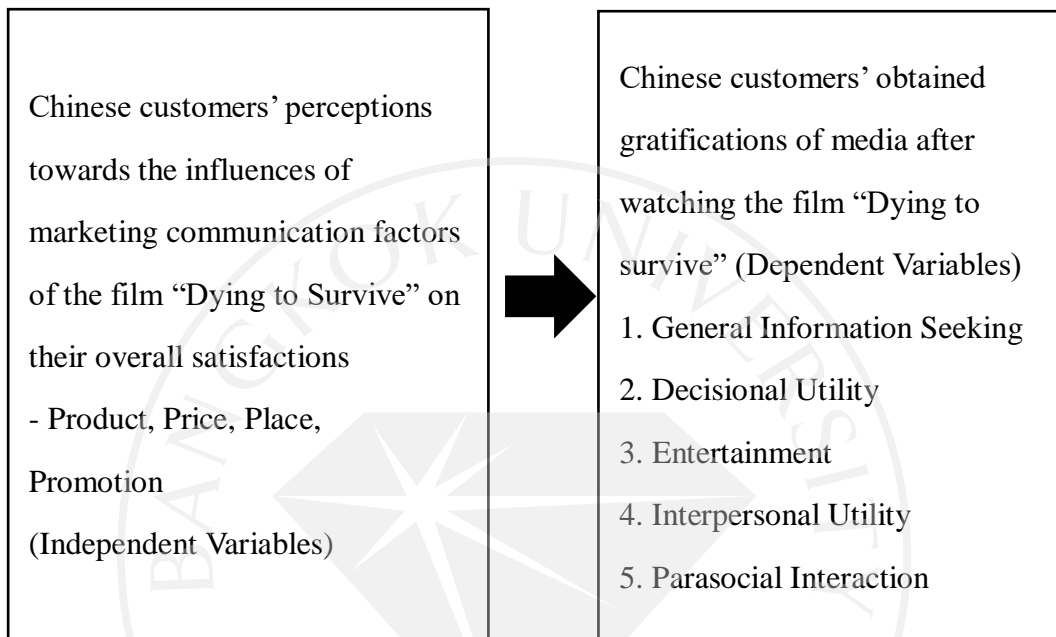


Figure 2.4: The Flow Chart of the Hypothetical Variable Relationships as above
(Theoretical Framework)

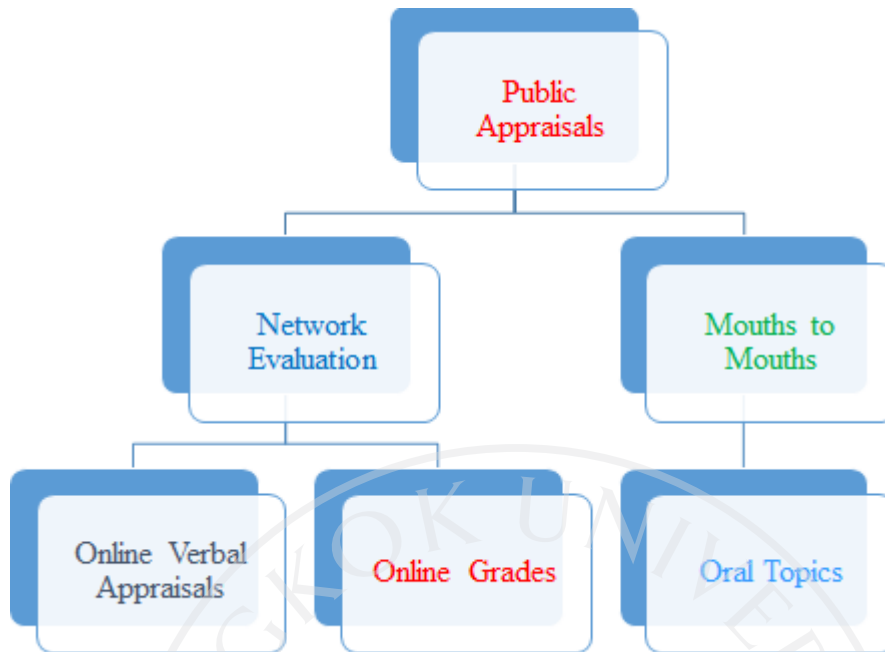


Figure 2.5: The Breakdown Structure of “Public Appraisals” (Non-Marketing and Actual)

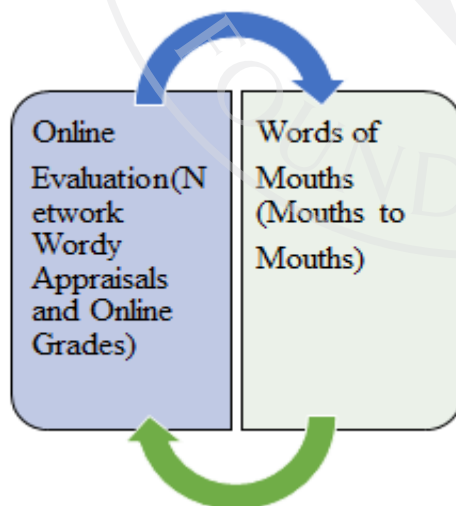


Figure 2.6: The Inextricable Ties (or Mutual Transformation) between Online Evaluations and Words of Mouths

2.8.2 Hypotheses

In the last chapter, I have fixated as the sole research question of this paper, hence, I posit corresponding pivotal researchable hypotheses now:

1) The Overall Hypothesis:

Hypothesis 1: Chinese respondents' perception toward the influences of marketing mix of the film "Dying to Survive" (4Ps-product, price, place, and promotion) (on their general satisfactions with the film) significantly affect their gratifications obtained from watching the film in respect to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction.

2) All of the Subdivision Hypotheses:

Hypothesis 1.1: Chinese respondents' perceptions toward the influences of marketing mix (4Ps) of the film "Dying to Survive" significantly sway their gratifications obtained from watching the film "Dying to Survive."

Hypothesis 1.2.1 Chinese respondents' perceptions toward the influences of marketing mix (4Ps) of the film "Dying to Survive" significantly affect their gratifications obtained in respect general information seeking from watching the film "Dying to Survive."

Hypothesis 1.2.2 Chinese respondents' perceptions toward the influences of marketing mix (4Ps) of the film "Dying to Survive" significantly affect their gratifications obtained in respect decision utility from watching the film "Dying to

Survive.”

Hypothesis 1.2.3 Chinese respondents’ perceptions toward the influences of marketing mix (4Ps) of the film “Dying to Survive” significantly affect their gratifications obtained in respect entertainment from watching the film “Dying to Survive.”

Hypothesis 1.2.4 Chinese respondents’ perceptions toward the influences of marketing mix (4Ps) of the film “Dying to Survive” significantly affect their gratifications obtained in respect interpersonal utility from watching the film “Dying to Survive.”

Hypothesis 1.2.5 Chinese respondents’ perceptions toward the influences of marketing mix (4Ps) of the film “Dying to Survive” significantly affect their gratifications obtained in respect para-social interaction from watching the film “Dying to Survive.”

CHAPTER 3

RESEARCH METHODOLOGIES

This chapter summarized the research strategy, population and sampling methods, researching instruments, reliability of the instrument, data collection, data analysis, and demographic profiles of the samples.

3.1 Research Design (Research Strategy)

This study is a quantitative research which aims to examine the influences of the factors of marketing mix (4Ps) (impacts of marketing mix on surveyed viewers' general satisfactions) on the film's media gratifications among Chinese moviegoers who had ever viewed the film at least once in cinema. Through this questionnaire survey that would be dispersed via web and by virtue of following elementary calculations implemented by survey websites, the researcher could assemble reliable informative first-hand data.

3.2 Research Population and Samples

This research population mainly directs at moviegoers residing in three largest Chinese metropolis including Beijing, Shanghai and Guangzhou, who have ever watched the Chinese fiction film "Dying to Survive" (2018) at least once, whose age is above 20 years old.

Two hundred and eight young and middle-aged grown respondents residing in the three Sino cities, i.e., Beijing, Shanghai & Guangzhou participated in this online survey. Herein, the numbers of participators in this survey from Beijing, Shanghai & Guangzhou are 74, 69 & 65 respectively; although the researcher originally projected that the sums of respondents from these three largest Sino metropolis (Beijing, Shanghai & Guangzhou) in this survey would be 70, 70, & 60 separately.

3.3 Research Instruments

The researcher had confirmed 3-section questionnaire format including inquiries of demographic information, examinations of the impacts of the marketing factors mix (4Ps) on investigated moviegoers' gratifications towards the film (in these moviegoers' perceptions) and investigations of obtained 5-dimension gratifications of every surveyed Sino audiences (who had ever viewed the film at least once in cinema) as an imperative instrument to collect first-hand data. Respondents, who had ever viewed the Sino feature film at least once, must fill in the questionnaire honestly and anonymously. Notably, each question is one-choice question in this questionnaire. The three parts of contents would be exposed as below:

Section 1: Inquiring the demographic information of the surveyed movie spectators (who must have ever viewed the film "Dying to Survive" at least once and come from three Sino largest metropolis including Beijing, Shanghai and Guangzhou

merely.)

This section merely included three fields of questions involving gender, age and cities (where respondents come from) including three items. Only two options (male or female) are commonly set for this first one-choice question regarding gender in average questionnaires, of course, this one-choice question in many questionnaires is of no exception. This question undoubtedly pertains to nominal scale. But the second one-choice question regarding respondents' ages belongs to ordinal scale, which offers six options for respondents' free choice in accordance with their individual physical truths, which are essentially six age brackets including 20-24 years old, 25-29 years old, 30-34 years old, 35-44 years old, & elder than 44 years old. The third one-choice question refers to which Chinese metropolis every Sino respondents come from, for which only three options including Beijing, Shanghai & Guangzhou are installed. Thus it's also a typical nominal data.

Table 3.1: Levels of Information Measurements and Criteria

Question no.	Variables	Levels Of Measurements	Criteria Classification
1	Gender	Nominal Scale	1=Male 2=Female
2	Age	Ordinal Scale	1=20-24 2=25-29 3=30-34

(Continued)

Table 3.1 (Continued): Levels of Information Measurements and Criteria

Question no.	Variables	Levels Of Measurements	Criteria Classification
2	Age	Ordinal Scale	4=35-39 5=40-44 6=over 44
3	Cities (Respondents Come from)	Nominal Scale	1=Beijing 2=Shanghai 3=Guangzhou
Question no.	Level Of Measurement	Criteria Classification	
4-35	Interval Scale	1=Lowest influence	
		2=Low Influence	
		3=Not high nor low Influence	
		4=High Influence	
		5=Highest Influence	

Section 2: Examining the influence of marketing factors mix (4Ps) on the media gratification of the film as perceived by Chinese respondents

This section was the first core part of the questionnaire survey, which aimed to examine Chinese respondents' perceptions on the influence of marketing factors mix (4Ps) on their general satisfactions of the film. The questions of this part pertain to impacts of each marketing factors in 4Ps namely products, prices, places & promotions on movie viewers' overall contentment towards the Chinese narrative movie. Moreover, this section comprises 32 questions. 5-likert scale format was adopted to design the answer options so as to examine the impacts of every marketing

factors (4Ps) including products, prices, places, and promotions on participants' satisfactions towards this movie (in participants' perceptions). These answer options are ranging from (1) lowest influence, (2) low influence, (3) not high nor low influence, (4) high Influence, (5) highest influence (Please See Appendix).

Section 3: Investigating the obtained gratification of the film "Dying to Survive"

As shown in Table 3.3, this section is the second crucial part of the questionnaire survey, which is designed to weigh every respondents' GO (gratification obtained). The researcher used Palmgreen, Wenner, & Rayburn' Uses and Gratification scale (1980) which includes 15-item scale to weigh them, and the items measured 5 GS & GO dimensions: GIS (General Information Seeking), DU (Decisional Utility), E (Entertainment), IU (Interpersonal Utility) & PI (Para-social Interaction). The researcher employed this 15-item scale to investigate surveyed viewers' those aforementioned 5-dimension obtained gratifications of the film as summarized in Table 3.4. The researcher adopted more pragmatic and handy answer option model on 5-likert scale ranging from (1) strongly disagree, (2) disagree, (3) neutral; (4) agree; (5) strongly agree (Please See Appendix).

Table 3.2: Dimensions of Gratification Obtained for the Film

Question No.	Variables	Levels Of Measurements	Criteria Classification
36-39	General Information Seeking	Interval Scales (All are same)	1=Strongly Disagree
40-43	Decisional Utility		2=Disagree
44-47	Entertainment		3=Neutral
48-51	Interpersonal Utility		4=Agree
52-55	Para-social Interaction		5=Strongly Agree (All are same)

Table 3.3: Statements Measuring Each Dimension of Gratification Obtained from the Movie

15 Items	5 Factors
1) The film enabled me to keep up with current issues and events. 2) The film made me unsurprised with unexpected things around me. 3) The film gave me the information I can trust.	General Information Seeking (GIS)
4) The film enabled me to find out what kind of job our cops in police stations are busy doing. 5) The film reminded of me to pay attention to the issues of Chinese medical care and legal systems. 6) The film revealed about social issues affecting people like myself.	Decisional Utility (DI)

(Continued)

Table 3.3 (Continued): Statements Measuring Each Dimension of Gratification

Obtained from the Movie

15 Items	5 Factors
7) The film is often entertaining. 8) The film is often dramatic. 9) The film is fairly exciting.	Entertainment (E)
10) The film supported my own viewpoints rather than other people’.	Interpersonal Utility (IU)
11) The film enabled me to transmit some valuable information to other people. 12) The film provided me interesting contents to talk about with other people.	Interpersonal Utility (IU)
13) The performers in the film can portray the roles’ human quality. 14) The film offered me to compare my own ideas with other people. 15) The performers in the film are like people I know in my life.	Para-social Interaction (PI)

3.4 Data Analysis and Interpretations

To interpret the descriptive findings of marketing mix (4Ps), the researcher will use the following criteria in Table 3.5 to explain the Chinese viewers’ perception toward the influence of the marketing mix or 4Ps of the film “Dying to Survive”.

Table 3.4: Criteria for Interpretations on the Influences of 4Ps

Opinion toward the statement	Score	Criteria	Meaning
Highest influence	5	4.21–5.00	Highest influence
High influence	4	3.41–4.20	High influence
Not high nor low influence	3	2.61–3.40	Not high nor low influence
Low influence	2	1.81–2.60	Low influence
Lowest influence	1	1.00–1.80	Lowest influence

To interpret the descriptive findings of Chinese respondents' gratification obtained from watching the film, the researcher will use the following criteria in Table 3.6 to explain the Chinese viewers' gratifications obtained from watching the film "Dying to Survive" in Table 3.6.

Table 3.5: Criteria for Interpretations on the Gratifications Obtained from Watching the Film "Dying to Survive"

Opinion toward the statement	Score	Criteria	Meaning
Strongly agree	5	4.21–5.00	Highest gratification
Agree	4	3.41–4.20	High gratification
Agree nor disagree	3	2.61–3.40	Neutral gratification
Disagree	2	1.81 – 2.60	Low gratification
Strongly disagree	1	1.00 – 1.80	Lowest gratification

3.5 Reliability of Instruments

The researcher will use this criterion in Table 3.7 to interpret the reliability of the instrument. If the Cronbach alpha is higher than .60 the questionnaire would be justified as acceptable (Tavakol & Dennick, 2011). The researcher has pretested the questionnaire with 30 respondents and found that all parts have higher than .70 Cronbach Alpha. This means that the questionnaire is reliable.

Table 3.6: Cronbach's Alpha Formula

Cronbach's alpha	Internal consistency
$a \geq 0.9$	Excellent
$0.9 > a \geq 0.8$	Good
$0.8 > a \geq 0.7$	Acceptable
$0.7 > a \geq 0.6$	Questionable
$0.6 > a \geq 0.5$	Poor
$0.5 \geq a$	Unacceptable

Source: George, D., & Mallery, P. (2003). *SPSS for Windows step by step: A simple guide and reference 11.0 update* (4th ed.). Boston: Allyn & Bacon.

Table 3.7: Reliability Tests of the Questionnaire

V	Cronbach's Alphas	Numbers of Items	Question Numbers
Marketing Factors Mix	0.978	32	4-35
1. The Film Quality	0.962	15	4-18
2. Ticket Prices	0.912	4	19-22
3. Places of Distributions	0.909	3	23-25
4. Promotions	0.957	10	26-35
Obtained Gratifications (5 Dimensions)	0.961	20	36-55
- General Information Seeking	0.825	4	36-39
- Decisional Utility	0.854	4	40-43
- Entertainment	0.810	4	44-47
- Interpersonal Utility	0.871	4	48-51
- Para-social Interaction	0.872	4	52-55

3.6 Data Collection Procedure

During the questionnaire design, the researcher had to translate the drafted questionnaire into Chinese version by using the method of back translation. *Videlicet*, the representations of every instruments were translated into Chinese form and then translated back into English form by a Chinese student who is fluent in English expressions. The two versions of the original were crosschecked for adequacy in translation. The discrepancies between the two versions suggested to the researcher

that further translation was required.

When the Chinese translator checked the questionnaire, she distributed the manuscript of questionnaire to other helpers for useful advices. The translator told the researcher that these helpers posed some crucially constructive perspectives & proposals on the questionnaire and what those perspectives & proposals were on earth. After the researcher took those helpers' advices the translator transmitted, he realized that he was supposed to inspect the primary questionnaire afresh. For instances, some of helpers pointed out that there are too many questions in this questionnaire so as to the survey costs surveyed movie spectators' some precious time in pondering upon how they respond to it well by dint of their realistic viewing experiences with respects to this movie; another helper proposed that some of one-choice questions are actually too nugatory such as three original questions regarding to budgets, nominations & awards in festivals comprised in the portion of impacts of the movie's promotions on surveyed moviegoers' satisfactions in the second section of the questionnaire; even some else helpers euphemistically conveyed a sentiment of being completely indifferent to a number of questions regarding to film professions like editing, special visual effects, digital audio & dynamic effects included in the second section, and they also briefly stated most respondents' attitudes towards those questions would probably resembled them..., and so forth. Thus the researcher decided to delete some indeed nugatory questions including aforementioned three ones with reference to impacts of the film's promotions, considering a number of opinions and proposals of

helpers as correct or reasonable. Nonetheless, the researcher still retained some specific questions that concern the domain of film profession, because the researcher reckoned that cinematographic workers, scholars, & students maybe carefully take the field into account while answering the questionnaire in case that they would opportunely become participators in this questionnaire survey.

After modifying partial contents of the original questionnaire, the researcher proceeded to spend around one month on the formal (the second) questionnaire survey by means of the modified questionnaire on the basis of formerly projected 200 samples (the truth are 208 samples). It is worth mentioning that the data collection in whatever the former pretest or latter formal test was conducted on a Chinese questionnaire survey website named SO JUMP. In advance, the researcher begged a familiarized friend who is proficient in applying programs of formulating or editing questionnaires offered by this site to adapt his questionnaire to the format required by the site. Once the adaption of questionnaire were finalized and the new format of questionnaire came into service via online (including on WeChat or Line and by e-mail), the researcher and his invited collaborators must pay a close attention to the growth in the totality of samples and the subtotal numbers of samples coming from three different Sino large cities (Beijing, Shanghai and Guangzhou) whenever necessary, in order to try to render certain that the totality of selected samples and the subtotal numbers of those three kinds of regional samples therein wouldn't outnumber the projected quota. Nevertheless, eventually total quantity of realistic samples

surpassed the initially arranged number by 8, adding up to 208; moreover, the subtotal quantity of three those regional samples also ultimately fluctuated a little in comparison with their homologous purposed numbers. This result displayed that sample control is a conundrum in nature, for the main reason that some questionnaire survey websites are devoid of effective functions of sample controls. Regardless of how many the eventually collected data and actually gathered samples are, the researcher had to store the collected data well in the format of excel for next data analysis.

3.7 Data Analysis and Interpretations

3.7.1 Hypothesis 1: Chinese respondents' perception toward the influences of marketing mix of the film "Dying to Survive" (4Ps-product, price, place, and promotion) (on their general satisfactions with the film) significantly affect their gratifications obtained from watching the film in respect to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction.

1) Independent variable: Chinese respondents' perception toward the influences of marketing mix (4Ps) of the film "Dying to Survive." (Interval scale)

2) Dependent variable: Gratification obtained from those 4 dimensions-general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction. (Interval scale)

3) Statistical analysis: Multiple regression analysis

3.7.2 Hypothesis 1.1: Chinese respondents' perception toward the influences of marketing mix (4Ps) of the film "Dying to Survive" significantly affect their *gratification obtained* from watching the film "Dying to Survive."

Hypothesis 1.2.1 Chinese respondents' perception toward the influence of marketing mix (4Ps) of the film "Dying to Survive" significantly influence their gratifications obtained in respect *general information seeking* from watching the film "Dying to Survive."

Hypothesis 1.2.2 Chinese respondents' perception toward the influence of marketing mix (4Ps) of the film "Dying to Survive" significantly influence their gratifications obtained in respect *decision utility* from watching the film "Dying to Survive."

Hypothesis 1.2.3 Chinese respondents' perception toward the influence of marketing mix (4Ps) of the film "Dying to Survive" significantly influence their gratifications obtained in respect *entertainment* from watching the film "Dying to Survive."

Hypothesis 1.2.4 Chinese respondents' perception toward the influence of marketing mix (4Ps) of the film "Dying to Survive" significantly influence their gratifications obtained in respect *interpersonal utility* from watching the film "Dying to Survive."

Hypothesis 1.2.5 Chinese respondents' perception toward the influence of

marketing mix (4Ps) of the film “Dying to Survive” significantly influence their gratifications obtained in respect para-social interaction from watching the film “Dying to Survive.”

3.8 Demographic Profiles of Samples

The descriptive analysis on the demographic profile of the 208 respondents has revealed the following points:

As shown in Table 3.9, the descriptive analysis on respondents’ genders revealed that the majority of the respondents are male (50.5%, n=105) and female (49.5%, n=103), respectively.

Table 3.8: Demographic Profiles of Samples Based on Gender

		Frequency	Percent
	Male	105	50.5
	Female	103	49.5
	Total	208	100

As shown in Table 3.10, the descriptive analysis on respondents’ ages revealed that the majority of the respondents are more than 44 years old (52.4%, n=109), followed by those who are 40-44 years old (12.5%, n=26), 20–24 years old (12.0%, n=25), 30-34 years old (8.7%, n=18), 25-29 years old (8.2% , n=17), and 35-39 years old (6.3%, n=13), respectively.

Table 3.9: Demographic Profiles of Samples Based on Age

	Frequency	Percent
20-24 years old	25	12.0
25-29 years old	17	8.2
30-34 years old	18	8.7
35-39 years old	13	6.3
40-44 years old	26	12.5
More than 44 years old	109	52.4
Total	208	100.0

As shown in Table 3.11 the descriptive analysis on respondents' cities they lived revealed that the majority of the respondents were currently living in Beijing (35.6%, n=74), followed by those who were living in Shanghai (33.2%, n=69) and Guangzhou (31.5%, n=65), respectively.

Table 3.10: Demographic Profiles of Samples Based on Cities They Lived

	Frequency	Percent
Beijing	74	35.6
Shanghai	69	33.2
Guangzhou	65	31.3
Total	208	100.0

CHAPTER 4

FINDINGS

This study used descriptive statistics and Simple Regression analysis to test the hypotheses of the study. This chapter 4 is divided into two parts as follows:

4.1 Summaries of Descriptive Findings

4.2 Summaries of Testing Hypothesis Findings

4.1 Summaries of Descriptive Findings

To interpret the descriptive findings of marketing mix (4Ps), the researcher used the following criteria to explain the Chinese viewers' perceptions towards the influences of the marketing mix or 4Ps of the film "Dying to Survive".

Table 4.1: Criteria for Interpretations on the Influences of 4Ps

Opinion toward the statement	Score	Criteria	Meaning
Highest Influence	5	4.21-5.00	Highest Influence
High Influence	4	3.41-4.20	High Influence
Neither High nor Low Influence	3	2.61-3.40	Not High nor Low Influence
Low Influence	2	1.81-2.60	Low Influence
Lowest Influence	1	1.00-1.80	Lowest Influence

4.1.1 Descriptive Findings of Marketing Mix (4Ps) of the Film “Dying to Survive”

As shown in Table 4.2, the descriptive analysis on marketing mix of the film “Dying to Survive” revealed that the majority of the respondents perceived that product had the highest influences on their overall satisfactions with the film (Mean=3.55, SD=1.26), followed by price (Mean=2.69, SD=.94), places (Mean=2.37, SD=.94), and promotions (Mean=2.03, SD=.82); however, they perceived that prices, places, and promotions had low influences on their integral contentment with the film, respectively.

Table 4.2: Means and Standard Deviations of Marketing Mix (4Ps) of the Film

	N	Minimum	Maximum	Mean	Std. Deviation
Product	208	1.83	9.17	3.55	1.26
Price	208	1.00	5.00	2.69	.94
Place	208	1.00	5.00	2.37	.94
Promotion	208	1.00	5.00	2.03	.82

As shown in Table 4.3, the descriptive analysis on the influences of the *product* indicated that the majority of the respondents perceived that the film as a product had the highest influences on their overall satisfactions with the film.

However, when examining each key components of the film (products), technology

had the highest influences (Mean=2.17, SD=.91) compared with all of other components referring to products, followed by recognitions of producers (Mean=1.96, SD=.94), artistic styles (Mean=1.96, SD=.87), recognitions of directors (Mean=1.87, SD=.83), film quality (Mean=1.78, SD=.80), and recognitions of celebrities (Mean=1.74, SD=.79), respectively. The study suggested that Chinese respondents perceived that technologies had neutral influences on them and perceived that recognitions of producers, recognitions of director, artistic styles had low influences on their integral satisfactions with film. While, recognitions of celebrities had the lowest influences on their general satisfactions.

Table 4.3: Means and Standard Deviations of Product

	N	Minimum	Maximum	Sum	Mean	Std. Deviation
Product (Film)	208	1.83	9.17	737.50	3.55	1.26
1. Film Quality	208	1.00	5.00	370.00	1.78	.80
Content Quality	208	1.00	5.00	353.00	1.69	.73
Plots	208	1.000	5.000	366.00	1.75	.75
Actors/Actresses	208	1.00	5.00	391.00	1.88	.79
Acting Skills	208	1.00	5.00	378.00	1.82	.78
Cultural Values	208	1.00	5.00	354.00	1.70	.78
Resonance Experiences	208	1.00	5.00	447.00	2.15	1.03

(Continued)

Table 4.3 (Continued): Means and Standard Deviations of Product

	N	Minimum	Maximum	Sum	Mean	Std. Deviation
2. Technology	208	1.00	5.00	451.00	2.17	.91
Editing	208	1.00	5.00	428.00	2.06	.86
Visual Effects	208	1.00	5.00	434.00	2.09	.85
Digital Sounds	208	1.00	5.00	438.00	2.10	.80
3. Artistic Styles	208	1.00	5.00	408.00	1.96	.87
4. Recognitions of Directors	208	1.00	5.00	390.00	1.87	.83
5. Recognition of Producers	208	1.00	5.00	407.00	1.96	.94
6. Recognized Celebrities	208	1.00	5.00	362.00	1.74	.79

As shown in Table 4.4, the descriptive analysis on the influences of *prices* on Chinese respondents' holistic satisfactions with the film revealed that the majority of the respondents perceived prices as low influences on their satisfactions (Mean=2.69, SD=.94). When examining each key construct, Chinese respondents perceived reasonable prices (Mean=2.47, SD=1.06) had the highest influences amongst these three constructs regarding prices, followed by ticket prices set by the cinemas lines (Mean=2.41, SD=1.03), and special discounts (Mean=2.14, SD=1.04), respectively. The findings suggested that all of the key constructs had low influences on Chinese respondents' overall contentment with the film "Dying to Survive".

Table 4.4: Means and Standard Deviations of Prices

	N	Minimum	Maximum	Mean	Std. Deviation
Price	208	1.00	5.00	2.69	.94
1. Special Discounts	208	1.00	5.00	2.14	1.04
2. Ticket Prices Set by the Cinemas Lines	208	1.00	5.00	2.41	1.03
3. Reasonable Prices	208	1.00	5.00	2.47	1.06

As shown in Table 4.5, the descriptive analysis on the influences of *places/distributions* of the film found that locations of the theatres had the highest influences (Mean=2.28, SD=.99) in only two components regarding places, followed by conveniences of the theatres that showed the film (Mean=2.25, SD=.98). The findings suggested that locations of the theatres and conveniences of the theatres that showed the film had low influences on Chinese respondents' overall satisfactions with the film.

Table 4.5: Means and Standard Deviations of Places/Distributions

	N	Minimum	Maximum	Mean	Std. Deviation
Place/Distribution	208	1.00	5.00	2.37	.94
1. Conveniences of Theatres that Showed the Film	208	1.00	5.00	2.25	.98
2. Locations of Theatres	208	1.00	5.00	2.28	.99

As shown in Table 4.6, the descriptive analysis on influences of *promotions* of the film found that the majority of Chinese respondents perceived promotions as the lowest influences on their general satisfactions with the film (Mean=2.03, SD=.82). When examining each key construct of promotions, the findings revealed that online and offline gossips about the film (Mean=2.45, SD=1.12) had the highest influences amongst every key constructs concerning promotions, followed by outdoor and indoor advertisings (Mean=2.44, SD=1.03) and public posters/billboards outdoor or indoor of cinema (Mean=2.31, SD=.96), TVC/trailers on TV (Mean=2.21, SD=.94), non-promotionally scholastic & non-scholastic reviews, scores online or offline (Mean=2.15, SD=1.01), print publicities in magazine/tabloids/newspapers (Mean=2.13, SD=.90), trailers or plot synopsis on film websites (Mean=2.04, SD=.88), teaser advertisings online (Mean=2.10, SD=.92), and promotional movie reviews (Mean=1.92, SD=.87), respectively. The findings suggested that all key constructs had low influences on the Chinese respondents' general contentment with the film.

Table 4.6: Means and Standard Deviations of Promotions

	N	Minimum	Maximum	Mean	Std. Deviation
Promotion	208	1.00	5.00	2.03	.82
1. Teaser Advertisings Online	208	1.00	5.00	2.10	.92

(Continued)

Table 4.6 (Continued): Means and Standard Deviations of Promotions

	N	Minimum	Maximum	Mean	Std. Deviation
2. Trailers or Plot Synopsis on Film Websites	208	1.00	5.00	2.04	.88
3. Promotional Movie Reviews	208	1.00	5.00	1.92	.87
4. Online and Offline Gossips about the Film	208	1.00	5.00	2.45	1.12
5. Public Posters/Billboards Outdoors or in Cinemas	208	1.00	5.00	2.31	.96
6. Print Publicities in Magazines/Tabloids/Newspapers	208	1.00	5.00	2.13	.90
7. TVC/Trailers on TV	208	1.00	5.00	2.21	.94
8. Outdoor and Indoor Advertisings	208	1.00	5.00	2.44	1.03
9. Non-Promotionally Scholastic & Non-Scholastic Reviews, Scores Online or Offline	208	1.00	5.00	2.15	1.01

4.1.2 Descriptive Findings on Gratification Obtained from the Film “Dying to Survive”

To interpret the descriptive findings of Chinese respondents’ gratifications obtained from watching the film, the researcher used the following criteria to explain

the Chinese viewers' gratifications obtained from watching the film "Dying to Survive" in Table 4.7.

Table 4.7: Criteria for Interpretations on the Gratifications Obtained from Watching the Film "Dying to Survive"

Opinion toward the statement	Score	Criteria	Meaning
Strongly Agree	5	4.21-5.00	Highest Gratifications
Agree	4	3.41-4.20	High Gratifications
Agree nor Disagree	3	2.61-3.40	Neutral Gratifications
Disagree	2	1.81-2.60	Low Gratifications
Strongly Disagree	1	1.00-1.80	Lowest Gratifications

As shown in Table 4.8, descriptive analysis on gratifications obtained from viewing the film in different dimensions revealed that the majority of Chinese respondents perceived gratifications obtained from viewing the film "Dying to Survive" as a low degree (Mean= 2.05, SD=.67). When examining each dimension of the gratifications obtained from the film, the results revealed that there were highest gratifications for respondents in interpersonal utility (Mean=2.20, SD=.70) compared to gratifications obtained in four other dimensions, followed by gratifications in entertainment (Mean=2.13, SD=.81), para-social interaction (Mean=2.03, SD=.72), decision utility (Mean=2.01, SD=.69), and general information seeking (Mean=1.96, SD=.69), respectively. The findings suggested that respondents had low gratifications obtained for all dimensions.

Table 4.8: Means and Standard Deviations of Gratifications Obtained from Viewing the Film “Dying to Survive”

	N	Minimum	Maximum	Mean	Std. Deviation
Gratifications Obtained from Viewing the Film	208	1.00	5.00	2.05	.67
1. General Information Seeking	208	1.00	5.00	1.96	.69
2. Decision Utility	208	1.00	5.00	2.01	.69
3. Interpersonal Utility	208	1.00	5.00	2.20	.70
4. Entertainment	208	1.00	5.00	2.13	.81
5. Parasocial Interaction	208	1.00	5.00	2.03	.72

As shown in Table 4.9, descriptive analysis on gratifications obtained in respect to general information seeking found that the majority of the respondents had low gratifications obtained for general information seeking (Mean=1.97, SD=.72). When examining each statement, the results revealed that respondents had the highest gratifications in the statement, “The film made me unsurprised with unexpected things around me,” (Mean=2.23, SD=.93), followed by the statement, “The film gave me the information I can trust,” (Mean=1.93, SD=.82), and the statement, “The film enabled me to keep up with current issues and events” (Mean=1.74, SD=.76), had lower gratifications respectively.

Table 4.9: Means and Standard Deviations of Gratifications Obtained from Viewing
the Film Based on General Information Seeking

	N	Minimum	Maximum	Mean	Std. Deviation
General Information Seeking	208	1.00	5.00	1.9663	.71882
1. The film enabled me to keep up with current issues and events.	208	1.00	5.00	1.7404	.76133
2. The film made me unsurprised with unexpected things around me.	208	1.00	5.00	2.2260	.92830
3. The film gave me the information I can trust.	208	1.00	5.00	1.9327	.81962

As shown in Table 4.10, descriptive analysis on gratifications obtained in respect to decision utility found that the majority of the respondents had low gratifications obtained for decision utility (Mean=2.02, SD=.81). When examining each statement, the results revealed that respondents had the highest gratifications in the statement, “The film enabled me to find out what kind of job our cops in police stations are doing,” (Mean=2.19, SD=.93), followed by even lower gratifications in the two other statements, “The film revealed about social issues affecting people like myself,” (Mean=1.78, SD=.73), “The film reminded me of paying attentions to the issues of Chinese medical care and legal systems” (Mean=1.68, SD=.76), respectively.

Table 4.10: Means and Standard Deviations of Gratifications Obtained from Viewing the Film Based on Decision Utility

	N	Minimum	Maximum	Mean	Std. Deviation
Decision Utility	208	1.00	5.00	2.02	.81
1. The film enabled me to find out what kinds of job our cops in police stations are doing.	208	1.00	5.00	2.19	.93
2. The film reminded me of paying attentions to the issues of Chinese medical and legal systems.	208	1.00	5.00	1.68	.76
3. The film revealed about social issues affecting people like myself.	208	1.00	5.00	1.78	.73

As shown in Table 4.11, descriptive analysis on gratifications obtained in respect to *interpersonal utility* found that the majority of the respondents had low gratifications obtained for interpersonal utility (Mean=2.21, SD=.86). When examining each statement, the results revealed that the statement, “The film supports my own viewpoints rather than other persons’,” acquired the highest gratifications (Mean= 2.13, SD=.87), followed by the statement, “The film provided me interesting contents to talk about with other people” (Mean=1.95, SD=.82), and the statement, “The film enabled me to transmit some valuable information to other people”

(Mean=1.86, SD=.74), that obtained comparatively lower gratifications both.

Table 4.11: Means and Standard Deviations of Gratifications Obtained from Viewing the Film Based on Interpersonal Utility

	N	Minimum	Maximum	Mean	Std. Deviation
Interpersonal Utility	208	1.00	5.00	2.21	.86
1. The film supports my own viewpoints rather than other persons'.	208	1.00	5.00	2.13	.87
2. The film enabled me to transmit some valuable information to other people.	208	1.00	5.00	1.86	.74
3. The film provided me interesting contents to talk about with other people.	208	1.00	5.00	1.95	.82

As shown in Table 4.12, descriptive analysis on gratifications obtained in respect to entertainment found that the majority of the respondents had low gratifications obtained for entertainment (Mean=2.14, SD=.84). When examining each statement, the results revealed that the statement, "The film is often entertaining," acquired the highest gratifications (Mean=2.50, SD=1.14), followed by the statement, "The film is fairly exciting," (Mean=1.99, SD=.96), and the statement, "The film is often dramatic" (Mean=1.88, SD=.82), had lower gratifications both.

Table 4.12: Means and Standard Deviations of Gratifications Obtained from Viewing the Film Based on Entertainment

	N	Minimum	Maximum	Mean	Std. Deviation
Entertainment	208	1.00	5.00	2.14	.84
1. The film is often entertaining.	208	1.00	5.00	2.50	1.14
2. The film is often dramatic.	208	1.00	5.00	1.88	.82
3. The film is fairly exciting.	208	1.00	5.00	1.99	.96

As shown in Table 4.13, descriptive analysis on gratifications obtained in respect to *para-social interaction* found that the majority of the respondents had low gratifications obtained for para-social interaction (Mean=2.03, SD=.77). When examining each statement, the results revealed that the statement, “The performers in the film are like people I know in my life,” had the highest gratifications (Mean=2.21, SD=.96), followed by the statement, “The film offered me to compare my own ideas with other people,” (Mean=2.08, SD=.81), and the statement, “The performers in the film can portray the roles’ human quality” (Mean=1.80, SD=.70), had comparatively lower gratifications both.

Table 4.13: Means and Standard Deviations of Gratifications Obtained from Viewing the Film Based on Para-social Interaction

	N	Minimum	Maximum	Mean	Std. Deviation
Para-social Interaction	208	1.00	5.00	2.03	.77
1. The performers in the film can portray the roles' human quality.	208	1.00	5.00	1.80	.70
2. The film offered me to compare my own ideas with other people'.	208	1.00	5.00	2.08	.81
3. The performers in the film are like people I know in my life.	208	1.00	5.00	2.21	.96

4.2 Summaries of Hypothesis Testing Findings

There is only one hypothesis for the study. The multiple regression analysis was used to test the hypothesis with the confidence level of .05.

Hypothesis 1: Chinese respondents' perceptions towards the impacts of marketing mix of the film "Dying to Survive" (4Ps-product, price, place, and promotion) (on their general satisfactions with the film) significantly influence their gratifications obtained from watching the film in respect to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction.

Hypothesis 1.1: Chinese respondents' perceptions toward the impacts of marketing mix (4Ps) of the film "Dying to Survive" (on their general satisfactions)

significantly influence their *gratification obtained* from watching the film “Dying to Survive.” (The Global Hypothesis)

As shown in Table 4.14, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents’ general satisfactions) can explain their gratifications obtained at the rate of 67.3 ($R^2 = .673$, $p < .05$) in Summary Model. The influences of all marketing mix factors (on respondents’ integral satisfactions) significantly affect Chinese respondents’ gratifications obtained from watching the film “Dying to Survive” ($F_{(4,203)} = 104.267$, $p < 0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of product (on their general satisfactions) had the highest influences on their gratifications obtained from watching the film (Beta = .347**, $p < .05$), followed by influences of promotions (Beta = .104, $p > .05$), influences of places (Beta = .050, $p > .05$), and influences of prices (Beta = .018, $p > .05$), respectively. The findings suggested that impacts of all factors if integrated together will significantly influence their gratifications and impacts of products are the highest predictor of their gratifications obtained from watching the film “Dying to Survive.”

Table 4.14: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained from Watching the Film

Summary Model								
Model	R	R ²	Adjusted R ²	Change Statistics				
				R ²	F	df1	df2	Sig. F
				Change	Change			Change
1	.820 ^a	.673	.666	.673	104.267	4	203	.000
ANOVA ^a								
Model		Sum of Squares		df	Mean Square	F	Sig.	
1	Regression	64.239		4	16.060	104.267	.000 ^b	
	Residual	31.267		203	.154			
	Total	95.506		207				
a. Dependent Variable: Gratification obtained from Watching the Film								
b. Predictors: (Constant), Promotion, Price, Product, Place								
Coefficients								
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.		
		B	Std. Error	Beta				
1	(Constant)	.431	.085		5.079	.000		
	Product	.347	.036	.645	9.515	.000		
	Price	.018	.050	.025	.357	.721		
	Place	.050	.054	.070	.931	.353		
	Promotion	.104	.063	.126	1.657	.099		

Hypothesis 1.2: Chinese respondents' perceptions toward the impacts of marketing mix (4Ps) of the film "Dying to Survive" (on respondents' general satisfactions) significantly influence their gratification obtained in respect to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction from watching the film "Dying to Survive." (The Divisional Hypothesis)

Hypothesis 1.2.1 Chinese respondents' perceptions toward the impacts of marketing mix (4Ps) of the film "Dying to Survive" (on respondents' general satisfactions) significantly influence their gratifications obtained in respect general information seeking from watching the film "Dying to Survive."

As shown in Table 4.15, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents' integral satisfactions) can explain their gratifications obtained in respect to general information seeking at the rate of 55.00 ($R^2=.550$, $p<.05$) in Summary Model. The influences of all marketing mix factors (on respondents' holistic satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to general information seeking from watching the film "Dying to Survive" ($F_{(4,203)}=62.025$, $p<0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products had the highest influences on Chinese respondents' general information seeking from watching the film (Beta =.303**, $p<.05$), followed by influences of promotions (Beta=.072, $p>.05$),

influences of prices (Beta=.069, $p > .05$), and influences of places (Beta=.050, $p > .05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for general information seeking and impacts of products are the highest predictor of their gratifications obtained for general information seeking from watching the film “Dying to Survive.”

Table 4.15: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to General Information Seeking from Watching the Film

Summary Model								
Model	R	R ²	Adjusted R ²	Change Statistics				
				R ² Change	F Change	df1	df2	Sig. F Change
1	.742 ^a	.550	.541	.550	62.025	4	203	.000
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	55.297	4	13.824	62.025	.000 ^b		
	Residual	45.245	203	.223				
	Total	100.542	207					
a. Dependent Variable: General Information Seeking								
b. Predictors: (Constant), Promotion, Price, Product, Place								

(Continued)

Table 4.15 (Continued): Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to General Information Seeking from Watching the Film

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.459	.102		4.488	.000
	Product	.303	.044	.550	6.920	.000
	Price	.069	.061	.093	1.143	.255
	Place	.050	.065	.067	.763	.446
	Promotion	.072	.076	.085	.950	.343

Hypothesis 1.2.2 Chinese respondents' perceptions toward the impacts of marketing mix (4Ps) of the film "Dying to Survive" (on respondents' overall satisfactions) significantly influence their gratifications obtained in respect decision utility from watching the film "Dying to Survive."

As shown in Table 4.16, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents' integral satisfactions) can explain their gratifications obtained in respect to decision utility at the rate of 54.40 ($R^2 = .544^{**}$, $p < .05$) in Summary Model. The impacts of all marketing mix factors (on respondents' overall satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to decision utility

from watching the film “Dying to Survive” ($F_{(4,203)}= 60.557, p<0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products had the highest influences on their decision utility from watching the film (Beta=.315**, $p<.05$), followed by influences of promotions (Beta=.181**, $p<.05$), influences of places (Beta=-.032, $p>.05$), and influences of prices (Beta=.018, $p>.05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly affect Chinese respondents’ gratifications obtained for decision utility, and influences of products & promotions are the significant predictors of their gratifications obtained decision utility from watching the film “Dying to Survive.” However, they perceived that influences of places had negative effects on their gratifications obtained for decision utility.

Table 4.16: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to Utility Decision from Watching the Film.

Summary Model

Model	R	R ²	Adjusted R ²	Change Statistics				
				R ² Change	F Change	df1	df2	Sig. F Change
1	.738 ^a	.544	.535	.544	60.557	4	203	.000
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	54.126	4	13.531	60.557	.000 ^b		
	Residual	45.361	203	.223				
	Total	99.487	207					
a. Dependent Variable: Decision Utility								
b. Predictors: (Constant), Promotion, Price, Product, Place								

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
		1	(Constant)	.401		
	Product	.315	.044	.574	7.170	.000
	Price	.018	.061	.025	.301	.764
	Place	-.032	.065	-.043	-.491	.624
	Promotion	.181	.076	.214	2.382	.018

Hypothesis 1.2.3 Chinese respondents' perceptions toward the influences of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly affect their gratifications obtained in respect entertainment from watching the film "Dying to Survive."

As shown in Table 4.17, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents' integral satisfactions) can explain their gratifications obtained in respect to entertainment at the rate of 52.60 ($R^2=.526^{**}$, $p<.05$) in Summary Model. The influences of all marketing mix factors (on respondents' integral satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to entertainment from watching the film "Dying to Survive" ($F_{(4,203)}=56.276^{**}$, $p< 0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products are a significant predictor of entertainment from watching the film ($Beta=.384^{**}$, $p<.05$), however, influences of promotions ($Beta=.079$, $p>.05$), influences of places ($Beta=.084$, $p>.05$), and influences of prices ($Beta=-.018$, $p>.05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly influence their gratifications obtained for entertainment, and impacts of products are the significant predictor of their gratifications obtained decision utility from watching the film "Dying to Survive." However, they perceived that influences of price had negative effects on their gratifications obtained for entertainment.

Table 4.17: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to Entertainment from Watching the Film

Summary Model

Model	R	R ²	Adjusted R ²	Change Statistics				
				R ² Change	F Change	df1	df2	Sig. F Change
1	.725 ^a	.526	.516	.526	56.276	4	203	.000
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	71.101	4	17.775	56.276	.000 ^b		
	Residual	64.120	203	.316				
	Total	135.221	207					
a. Dependent Variable: Entertainment								
b. Predictors: (Constant), Promotion, Price, Product, Place								

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
		1	(Constant)	.445		
	Product	.384	.052	.601	7.359	.000
	Price	-.018	.072	-.020	-.243	.809
	Place	.084	.078	.097	1.079	.282
	Promotion	.079	.090	.080	.873	.384

Hypothesis 1.2.4 Chinese respondents' perceptions toward the influences of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly affect their gratifications obtained in respect interpersonal utility from watching the film "Dying to Survive."

As shown in Table 4.18, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents' integral satisfactions) can explain their gratifications obtained in respect to interpersonal utility at the rate of 57.80 ($R^2=.578^{**}$, $p<.05$) in Summary Model. The influences of all marketing mix factors (on respondents' integral satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to interpersonal utility from watching the film "Dying to Survive" ($F_{(4,203)}=69.634^{**}$, $p<0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products are a significant predictor of interpersonal utility from watching the film ($Beta=.332^{**}$, $p<.05$), however, influences of promotions ($Beta=.135$, $p>.05$), influences of places ($Beta=.057$, $p>.05$), and influences of prices ($Beta=-.029$, $p>.05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for interpersonal utility and impacts of products are the significant predictor of their gratifications obtained interpersonal utility from watching the film "Dying to Survive." However, they perceived that influences of prices had a negative effect on their gratifications obtained for interpersonal utility.

Table 4.18: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to Interpersonal Utility from Watching the Film.

Summary Model

Model	R	R ²	Adjusted R ²	Change Statistics				
				R ² Change	F Change	df1	df2	Sig. F Change
1	.761 ^a	.578	.570	.578	69.634	4	203	.000
ANOVA ^a								
Model	Sum of Squares		df	Mean Square	F	Sig.		
1	Regression	58.811	4	14.703	69.634	.000 ^b		
	Residual	42.862	203	.211				
	Total	101.673	207					
a. Dependent Variable: Interpersonal Utility								
b. Predictors: (Constant), Promotion, Price, Product, Place								

Coefficients

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.442	.099		4.446	.000
	Product	.332	.043	.599	7.782	.000
	Price	-.029	.059	-.038	-.486	.627
	Place	.057	.063	.076	.899	.370
	Promotion	.135	.074	.158	1.836	.068

Hypothesis 1.2.5 Chinese respondents' perceptions toward the influences of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly affect their gratifications obtained in respect para-social interaction from watching the film "Dying to Survive."

As shown in Table 4.19, the Regression analysis on marketing mix (4Ps) showed that the influences of marketing mix (4Ps) of the film (on respondents' overall satisfactions) can explain their gratifications obtained in respect to para-social interaction at the rate of 62.9 ($R^2=.629^{**}$, $p<.05$) in Summary Model. The influences of all marketing mix factors (on respondents' overall satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to para-social interaction from watching the film "Dying to Survive" ($F_{(4,203)}=85.987^{**}$, $p<0.05$) in ANOVA table. When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products ($Beta=.330^{**}$, $p<.05$) and impacts of promotions ($Beta=.157^{**}$, $p<.05$) are significant predictors of para-social interaction from watching the film, however, influences of prices ($Beta=.084$, $p>.05$) and influences of places ($Beta=-.022$, $p>.05$) are not significant predictors. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for para-social interaction, and influences of products and promotions are the significant predictors of their gratifications obtained para-social interaction from watching the film "Dying to Survive." However, they perceived that influences of places had negative effects on their gratifications obtained for

para-social interaction.

Table 4.19: Regression Analysis on the Influences of Marketing Mix (4Ps) on the Gratifications Obtained in Respect to Para-social Interaction from Watching the Film.

Summary Model								
Model	R	R ²	Adjusted R ²	Change Statistics				
				R ² Change	F Change	df1	df2	Sig. F Change
1	.793 ^a	.629	.622	.629	85.987	4	203	.000
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	66.886	4	16.722	85.987	.000 ^b		
	Residual	39.477	203	.194				
	Total	106.363	207					
a. Dependent Variable: Para-social Interaction								
b. Predictors: (Constant), Promotion, Price, Product, Place								

(Continued)

Table 4.19 (Continued): Regression Analysis on the Influences of Marketing Mix (4Ps)

on the Gratifications Obtained in Respect to Para-social

Interaction from Watching the Film.

Coefficients

Model		Unstandardized		Standardized	t	Sig.
		Coefficients		Coefficients		
		B	Std. Error	Beta		
1	(Constant)	.367	.095		3.847	.000
	Product	.330	.041	.582	8.067	.000
	Price	.084	.057	.110	1.491	.137
	Place	-.022	.061	-.029	-.361	.719
	Promotion	.157	.071	.180	2.219	.028

CHAPTER 5

SUMMARIES AND DISCUSSIONS

The last chapter chiefly summarized the findings and discussions of the research; furthermore, it also reported the limitations of the study and make future recommendations for future applications and researches. Thus the chapter is divided into 6 sections:

5.1 Summaries and Discussions of Descriptive Analysis

5.2 Summaries and Discussions of Hypotheses Testing Findings

5.3 Conclusions of Research

5.4 Limitations of Study

5.5 Recommendations for Future Applications

5.6 Recommendations for Future Researches

5.1 Summaries and Discussions of Descriptive Analysis

Considering that “Dying to Survive” is a both thematically grave and profound as well as life-breathing Sino fiction film, most surveyed spectators’ ages were over 44 years old (52.4%, n=109); additionally, respondents whose age span was from 40 to 44 years old (12.5%, n=26) made up the second highest proportion of totality; surveyed youngsters whose age bracket was from 20 to 24 years old (12.0%, n=25) took up the similar scale to those middle-aged respondents aged from 40 to 44

years old. The film “Dying to Survive” was widely recognized as a Sinitic feature movie worth watching in the year of 2018, most spectators of the film were middle-aged and senior people yet as indicated by the collected data regarding age ascribed to the domain of demographic information. Moreover, most respondents came from Beijing (35.6%, n=74) and around one third of surveyed viewers resided in Shanghai (33.2%, n=69), the remainders lived in Guangzhou (31.5%, n=65). So it proclaimed that more movie spectators from Chinese municipalities (Beijing, Tianjin, Shanghai & Chongqing) were passionate about this uncommon Sino movie concentrating on Chinese conscientiousness.

With regards to the respondents’ perceptions towards the impacts of marketing factors mix on their overall satisfactions, the collected data for the overall impacts of product (on respondents’ integral satisfactions) in respondents’ perceptions (Mean=3.55, SD=1.26) indicated that product is an essentially foremost influential marketing factor for audiences’ contentment with films that may be categorized into special media. Nevertheless, prices (Mean=2.69, SD=.94) exerted comparatively neutral impacts on audiences’ general satisfactions with the film in surveyed viewers’ perceptions, while places (Mean=2.37, SD=.94), & promotions (Mean=2.03, SD=.82) played low influences on surveyed viewers’ holistic satisfactions with the movie in surveyed viewers’ perceptions. This finding was consistent with a widespread celebrated dictum that is “Content is the king”, earliest said by the founder of Microsoft, Bill Gates, so reputedly, numerous CEOs of the date regard the sentence as

a golden rule suggesting the significance of contextual marketing, and invest proliferous capitals on contemporary digital contextual marketing (aka. inbound marketing). In accordance with a statistical report of British CMA, there were around 20% of marketing budgets expended on contextual marketing globally in each past year prior to 2015. Subsequently, the researcher needs to elaborately summarize and discuss the impacts of each of marketing factors mix (4Ps) on audiences' general satisfactions with the movie. Initially, in every subdivision elements referring to products, the gathered data demonstrated that technology (Mean=2.17, SD=.91) exerted top-drawer influences on audiences' general gratifications compared with other elements on products, thus this finding confirmed that varieties of special audio-visual effects in a feature film dependent on ultramodern technologies most drew broad Chinese movie watchers' attentions, nevertheless, it mirrored that extensive Sino urban moviegoers' cinematic connoisseurship especially in appreciating cine de arte still need to be improved. But the researcher found that every elements belonging to the scope of products including technology, recognitions of producers, artistic styles, recognitions of director, film quality, and recognitions of celebrities, played fairly low influences on respondents' satisfactions in their perceptions to a large extent through statistical analysis; herein, the descriptive analysis indicated that recognitions of celebrities (Mean=1.74, SD=.79) merely owned the rocker-bottom influences on audiences' integral satisfactions in actuality. Secondly, the descriptive analysis on the impacts of marketing factors mix demonstrated that

prices (Mean=2.69, SD=.94) exerted some lower influences on audiences' overall satisfactions with the film than products did; furthermore, every components concerning prices including special discounts & unified ticket prices set by cinema lines and reasonable prices were proved to play quite low influences on audiences' overall contentment in respondents' perceptions. It coincided with what the researcher anticipated in light of realities for the Chinese current movie market. Thirdly, the descriptive analysis show that places of distributions (Mean=2.37, SD=.94) played even lesser influences on audiences' holistic contentment compared with factors of products & prices; two main subdivision elements namely conveniences of the theatres in where spectators screened the movie and locations of the theatres were attested to exert fairly minor influences on respondents' holistic satisfactions in their minds. The researcher acquired these statistically analytical results on the impacts of places without cap the climax. Finally, on a whole, descriptive analysis demonstrated that promotions (Mean=2.03, SD=.82) were the minimum influential factor for audiences' overall satisfactions; nonetheless, this factor was subdivided into several small elements including teaser ads online, trailers or plots on cinematic websites, promotional movie reviews, online & offline gossips about the film, public posters/billboards outside or inside cinemas, print publicities (in magazines, tabloids & newspapers), TVC/trailers on TV, outdoor & indoor ads, and non-promotional or non-scholar movie reviews and scores online & offline. However, the descriptive analysis revealed some incredible and unexpected results for the researcher: online &

offline gossips about the film (Mean=2.45, SD=1.12) played the maximum impacts on respondents' overall satisfactions in their mindsets in comparisons with other eight elements with regards to promotions. This point demonstrated that appreciable quantities of Chinese audiences were still susceptible to (or appealed to) quaint, grotesque and indecent hearsays or grapevines about star performers, directors, producers & film per se hitherto. Besides, outdoor & indoor ads (Mean=2.44, SD=1.03) also exerted rather high influences on surveyed viewers' integral satisfactions in these viewers' perceptions, only ranking second to online & offline gossips about the film; public posters/billboards outside or inside cinemas (Mean=2.31, SD=.96) played the third highest influences on respondents' integral gratifications amongst all of elements on promotions. Nevertheless, out of the blue, promotional movie reviews (Mean=1.92, SD=.87) exerted the minimum sways over surveyed audiences' general satisfactions among every elements on the aspect of promotion, it indicated an anomalous case contrasting with prior similar film marketing researches. The researcher merely can explain underlying cause of this phenomenon as that current movie spectators have conceived psychological inversions against intentionally promotional film reviews & WOM released by marketing side for a movie.

The following part is to summarize and discuss descriptive analysis on gratifications obtained from viewing the film in five dimensions including general information seeking, decisional utility, entertainment, interpersonal utility, &

para-social interaction. On the whole, most Sino respondents perceived that gratifications obtained from viewing the film “Dying to Survive” (Mean=2.05, SD=.67) were to a low degree through statistical analysis. Specifically, the researcher found that respondents might acquire the maximum gratifications in interpersonal utility from the film (Mean=2.20, SD=.70); followed by gratifications in entertainment (Mean=2.13, SD=.81); para-social interactions (Mean=2.03, SD=.72); decision utility (Mean=2.01, SD=.69); cap the climax, they had only reaped the minimum gratifications in general information seeking from the film (Mean=1.96, SD=.69). Subsequently, the researcher has to discuss each dimension of surveyed audiences’ gratifications obtained minutely. With regards to gratifications in general information seeking, respondents obtained the maximal gratifications on the statement that “The film made me unsurprised with unexpected things around me.” (Mean=2.23, SD= .93) amongst all of three representations about gratifications in general information seeking; it merely demonstrated that when this film conveyed vast audiences this message that there were such much undesirable and unfortunate things and matters in this mortal life including incurable diseases, enormous expenses for imported anti-inflammatory drugs, supreme but stifling, inhuman and inequitable public powers, an inadequate national health care system, as well as ultimately unpredictable hour of doom, audiences only realized that they would have to get accustomed to confront or escape from those if one day they would encounter those misfortunes and miseries indeed. However, the respondents’ gratifications obtained in

other two statements (on gratifications in GIS) that are “The film gave me the information I can trust” (Mean=1.93, SD=.82) and “The film enabled me to keep up with current issues and events” (Mean=1.74, SD=.76) were quite low both. Actually, these two representations were real cruxes on gratifications obtained in GIS (general information seeking). With reference to decisional utility, surveyed viewers’ gratifications in the statement “The film enabled me to find out what kind of job our cops in police stations are doing,” (Mean=2.19, SD=.93) was the highest amongst every three statements on gratifications obtained in decisional utility, followed by lower gratifications in the two other statements (on gratifications in DU) that are “The film revealed about social issues affecting people like myself.”(Mean=1.78, SD=.73) and “The film reminded of me to pay attention to the issues of Chinese medical care and legal systems” (Mean=1.68, SD=.73). Although each of three questions about gratifications in DU was pertinent on the contents of the film, the statement which maximally gratified those respondents amongst all of three ones regarding GO in DU, was more concrete than the two other ones. Besides, the statement that brought forth second highest gratifications seemed too vague and abstract; the third one that minimally gratified respondents involved in momentous national issues, thus conservative and sensitive Chinese viewers were more willing to avoid making a straightforward answer to this question or would rather give a directly negative reply to this question statement under the effects of their previous living experiences along with cautiously self-protecting mindsets. Thus present statistically analytical results

for answers to every item of question statement on gratifications in DU weren't too surprising for the researcher. Concerning interpersonal utility, the representation which is "The film supports my own viewpoints rather ones of other person." (Mean=2.13, SD=.87) imparted the uppermost gratifications amongst every three statements on gratifications in interpersonal utility. Moreover, the two other statements "The film provided me interesting contents to talk about with other people" (Mean=1.95, SD=.82) and "The film enabled me to transmit some valuable information to other people" (Mean=1.86, SD=.74) naturally brought about lower gratifications to respondents than the first statement did. The three representations emphasized that the film transmitted meaningful (or valuable) and interesting communicative information for daily interacting with others. Touching upon entertainment, it was incredible that the descriptive analysis show that respondents obtained the highest gratifications with relevant statement "The film is often entertaining." (Mean=2.50, SD=1.14), but the film owns some severe themes as a matter of facts. The other two representations about entertainment, "The film is fairly exciting," (Mean=1.99, SD=.96) and "The film is often dramatic" (Mean=1.88, SD=.82) elicited relatively lower gratifications for the respondents. Finally, with respects to para-social interaction, the relevant statement, "The performers in the film are like people I know in my life," aroused the highest gratifications (Mean=2.21, SD=.96) for the respondents amongst all of three statements on gratifications in para-social interaction. Exceptionally, the other two representations on the

gratifications in PI, “The film offered me to compare my own ideas with other people,” (Mean=2.08, SD=.81), and “The performers in the film can portray the roles’ human quality” (Mean=1.80, SD=.70) comparatively lowly gratified respondents’ psychological needs respectively. Perhaps because the statement that gave rise of topmost gratifications for surveyed audiences are more specific and have more access to respondents’ everyday living contexts than the two other ones in essence.

5.2 Summaries and Discussions of the Hypotheses Testing Findings

Despite this survey instruments merely tested sole hypothesis, this hypothesis was also divided into five small fractional hypotheses. Actually, the researcher was supposed to test not only the global hypothesis but also those five divisional hypotheses.

Hypothesis 1: Chinese respondents’ perceptions toward the impacts of marketing factors mix of the film “Dying to Survive” (4Ps-product, price, place, and promotion) (on respondents’ general satisfactions with film) significantly influence their gratifications obtained from watching the film in respects to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction (General Statement).

Hypothesis 1.1: Chinese respondents’ perceptions towards the impacts of marketing mix (4Ps) of the film “Dying to Survive” (on their general satisfactions) significantly influence their gratifications obtained from watching the film “Dying to

Survive.” (The gross hypothesis)

Hypothesis 1.1 findings showed that the influences of marketing mix (4Ps) of the film can explain their gratifications obtained from viewing the film at the rate of 67.3 ($R^2 = .673$, $p < .05$). The influences of all marketing mix factors significantly affect Chinese respondents' gratifications obtained from watching the film “Dying to Survive” ($F(4,203) = 104.267$, $p < 0.05$). When examining influences of each factor in the Coefficient table, the findings revealed that impacts of product had the highest influences on their gratifications obtained from watching the film (Beta = .347**, $p < .05$), followed by influences of promotions (Beta = .104, $p > .05$), influences of places (Beta = .050, $p > .05$), and influences of prices (Beta = .018, $p > .05$), respectively. The findings suggested that impacts of all factors if integrated together will significantly influence their gratifications and impacts of products are the highest predictor of their gratifications obtained from watching the film “Dying to Survive.”

In previous researches on influences of marketing factors mix on consumers' purchase decisions (including movie viewers' decisions to purchase tickets), even if products weren't the foremost factor attracting customers to make purchase decisions, products were the most indispensable factor alluring customers to purchase (tangible commodities or intangible services). For filmic marketing factors mix, places of distributions might be the most influential factor appealing to viewers to make purchase decisions (Mohammadian & Habibi, 2012; Suwanto, 2012). In addition, generally, products and promotions seem most likely dominating or at least

considerable factors influencing customers' purchase decisions despite this point is not absolutely right (Suwanto, 2012); furthermore, ticket prices of movie sometimes are also attested as an influential or decisive factors alluring consumers' purchase decisions in some past studies on cinematic marketing communications but they aren't in some other previous researches (Mohammadian & Habibi, 2012; Lasut & Tumewu, 2015). However, this research mainly ranges over relationships between influences of marketing factors mix for a film (on audiences' general satisfactions) and audiences' gratifications obtained in 5 dimensions through viewing the movie, thus this signifies the researcher was supposed to seek out viewers who had watched the film in cinemas at least once as attendees of the relevant investigations for the study and marketing factors mix of the film probably influenced those surveyed movie viewers' purchase decisions to certain extents at least. After all, the movie viewers' behaviors of purchasing cinema tickets are a precondition of their satisfactions generated after watching the film. Nevertheless, subsequently, each of those marketing factors mix drawing customers to resolve on purchasing tickets won't necessarily influence moviegoers' general satisfactions. For example, it was seemingly fairly unintelligible that places and promotions probably played exactly apparent roles on viewers' holistic satisfactions with the film owing to scarcity of convincing reasons. In fact, we can't assure if places and promotions influence movie spectators' satisfactions respectively or not as well as to how large degree places and promotions can sway audiences' general satisfactions if they can without any

scientific and cogent methods of proof. Therefore, the researcher utilized quantitative research instruments including questionnaire survey and statistical analysis (SPSS) to survey realistic circumstances of every marketing factors influencing the surveyed movie spectators' broad satisfactions (with the film) and infer if this core hypothesis (H1.1) is founded or not, by the way, deduce which marketing factor's impacts (on respondents' overall satisfactions) will significantly influence respondents' 5-dimensional gratifications obtained via viewing the film. Actually, the results of testing H1.1 proved that, little more than impacts of products (on respondents' integral contentment) significantly played the most salient influences on their gratifications obtained indeed, which accorded with the ultimately inferential consequences that the researcher intuitively foreboded beforehand. Additionally, under the circumstances that these testing results reflected and in line with Social Exchange Theory (Thibaut & Kelly, 1959), the researcher deduces that most respondents will likely continue to watch the film wherever once again at least because they felt it worthy to watch the movie for the first time, in other words, the rewards they harvested from viewing the film in movie theatres were higher than costs (money and time) they paid out therefrom. Or some of those respondents would be willing to choose the new cinematic works directed or supervised by the director of the film "Dying to Survive" due to certain limited influences from the recognitions of the young director of the film (who was born in 1985).

Hypothesis 1.2 : Chinese respondents' perceptions toward the impacts of

marketing mix (4Ps) of the film “Dying to Survive” (on respondents’ general satisfactions) significantly influence their gratifications obtained in respects to general information seeking, decision utility, interpersonal utility, entertainment, and para-social interaction from watching the film “Dying to Survive.” (5 divisional hypotheses).

Hypothesis 1.2.1 Chinese respondents’ perceptions toward the impacts of marketing factors mix (4Ps) of the film “Dying to Survive” (on respondents’ general satisfactions) significantly influence their gratifications obtained in respect general information seeking from watching the film “Dying to Survive”.

The findings showed that the influences of marketing mix (4Ps) of the film can explain their gratifications obtained in respect to general information seeking at the rate of 55.00 ($R^2=.550$, $p<.05$) in Summary Model. The influences of all marketing mix factors can significantly influence Chinese respondents’ gratifications obtained in respect to general information seeking from watching the film “Dying to Survive” ($F(4,203)=62.025$, $p<.05$). When examining influences of each factor, the findings revealed that impacts of products had the highest influences on Chinese respondents’ general information seeking from watching the film (Beta=.303**, $p<.05$), followed by influences of promotions (Beta=.072, $p>.05$), influences of prices (Beta=.069, $p>.05$), and influences of places (Beta=.050, $p>.05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for general information seeking and impacts of products

are the highest predictor of their gratifications obtained for general information seeking from watching the film “Dying to Survive.” It sufficed to explicitly illustrate that audiences’ GO in GIS derived from contents of products per se to an exceedingly large extent.

Hypothesis 1.2.2 Chinese respondents’ perceptions towards the impacts of marketing factors mix (4Ps) of the film “Dying to Survive” (on respondents’ overall satisfactions) significantly influence their gratifications obtained in respect of decision utility from watching the film “Dying to Survive.”

When examining the impact of 4Ps on their gratifications, the findings revealed that impacts of products had the highest influences on their decision utility from watching the film (Beta=.315**, $p < .05$), followed by influences of promotions (Beta=.181**, $p < .05$), influences of places (Beta=-.032, $p > .05$), and influences of prices (Beta=.018, $p > .05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly affect Chinese respondents’ gratifications obtained for decision utility, and influences of products & promotions are the significant predictors of their gratifications obtained decision utility from watching the film “Dying to Survive.” However, they perceived that influences of places had negative effects on their gratifications obtained for decision utility.

These findings suggested that the impacts of each factor of marketing mix (on respondents’ holistic satisfactions) played differentiated influences on respondents’ GO in DU in spite of significant influences on respondents’ GO in DU that the

impacts of marketing factors mix altogether (on respondents' overall satisfactions) had in respondents' perceptions; exceptionally, these inferentially analytical results mirrored there was a significantly proportional relation between those Sino respondents' perceptions towards impacts of products or promotions (on respondents' overall satisfactions) and those surveyed viewers' GO in DU; on the side, there was an insignificantly positive correlative relation between those Chinese surveyed movie spectators' perceptions towards impacts of prices (on respondents' overall satisfactions) and those surveyed audiences' GO in DU; otherwise, there was also an insignificantly inverse relation between those Sino respondents' perceptions towards the impacts of places (on respondents' general satisfactions) and those respondents' GO in DU. Strictly speaking, decision utility is defined as follows: "The weight that is assigned to the desirability of an outcome in the context of a decision is called its decision utility. Decision utilities are inferred from choices and are used to explain choices" (Kontek, 2010). Therefore, if the researcher used this definition of DU to expound why those respondents' perceptions towards the impacts of products and promotions (on respondents' general satisfactions) significantly influenced those Sino respondents' GO in DU, the researcher might contended that products, namely the film, especially the contents of the film, and promotions, namely various promotional tools & measures (including various ads in print media or electronic & digital media, teasers, trailers, billboards & posters) hinted some contexts in regards to certain considerable options in real life were desirable or revelatory, that maybe deeply and

clearly impressed vast audiences. But prices and places seemingly had no concerns with DU, so it's quite hard to imagine how the impacts of prices and places (on respondents' general satisfactions) significantly influenced those Sino surveyed audiences' GO in DU. Thus it is easily understood why the impacts of prices merely played an insignificantly negative influences on those respondents' GO in DU.

However, as places of distributions more significantly influenced respondents' overall satisfactions, in reverse, did these influences of places in respondents' perceptions more insignificantly influence those respondents' GO in DU? That is to say, for an instance, as audiences were more satisfied with the conveniences and comforts of the cinema where they watched the film, were they more uneasy to comprehend desirability of decidable (optional) contexts in the plots of the movies and relevant commercials and to be gratified in decision utility? It was an elusive problem left awaited interpreting by dint of persuasive reasons.

Hypothesis 1.2.3 Chinese respondents' perceptions towards the influences of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly influence their gratifications obtained in respect of entertainment from watching the film "Dying to Survive."

The influences of all marketing mix factors can significantly affect Chinese respondents' gratifications obtained in respect to entertainment from watching the film "Dying to Survive" ($F(4,203)=56.276^{**}$, $p < 0.05$). When examining influences of each factor in the Coefficient table, the findings revealed that

impacts of products are a significant predictor of entertainment from watching the film (Beta=.384**, $p < .05$), however, followed by influences of promotions (Beta=.079, $p > .05$), influences of places (Beta=.084, $p > .05$), and influences of prices (Beta=-.018, $p > .05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly affect their gratifications obtained for entertainment, and impacts of products are the significant predictor of their gratifications obtained decision utility from watching the film “Dying to Survive.” However, they perceived that influences of price had negative effects on their gratifications obtained for entertainment.

Factually, the researcher reckoned that the entertainment elements of the film “Dying to Survive” are somewhat finite, so slightly limited entertainment elements reflected in this film such as a few comedic (humorous) ingredients and dramatic scenarios was exceedingly attractive for most viewers, which organically harmonized with partially weighty and plodding plots of the film. So testing results about the impacts of products (on respondents’ overall satisfactions) conformed to the reality of the film. Nonetheless, there was an insignificantly inverse relation between the impacts of prices (on respondents’ overall satisfactions) and respondents’ gratifications in entertainments. This relation displayed if respondents more perceived that prices significantly influenced their general satisfactions with the film, this influences of factors about prices more hardly swayed respondents’ gratifications in entertainment. That is to say, the ticket price of the film was more economical to some

degree, audiences more difficultly tasted gratifications in entertainment, so the researcher has to interpret this case as that Sino respondents tended to think that too economical (cheap) ticket prices for a film couldn't gratify them in entertainment instead.

Hypothesis 1.2.4 Chinese respondents' perceptions toward the impacts of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly influence their gratifications obtained in respect of interpersonal utility from watching the film "Dying to Survive."

The influences of all marketing mix factors can significantly affect Chinese respondents' gratifications obtained in respect to interpersonal utility from watching the film "Dying to Survive" ($F(4,203)=69.634^{**}$, $p<0.05$). When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products are a significant predictor of interpersonal utility from watching the film ($Beta=.332^{**}$, $p<0.05$), however, followed by influences of promotions ($Beta=.135$, $p>0.05$), influences of places ($Beta=.057$, $p>0.05$), and influences of prices ($Beta=-.029$, $p>0.05$), respectively. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for interpersonal utility and impacts of products are the significant predictor of their gratifications obtained interpersonal utility from watching the film "Dying to Survive." However, they perceived that influences of prices had a negative effect on their gratifications obtained for interpersonal utility.

Then what is IU (interpersonal utility)? Interpersonal utility is aka. Interpersonal Utility Comparison, which is a crucial concept of social choice theory. Wikipedia defines and explains it as “Social choice theory depends upon the ability to aggregate, or sum up, individual preferences into a combined social welfare function. Individual preference can be modeled in terms of an economic utility function. The ability to sum utility functions of different individuals depends on the utility functions being comparable to each other; informally, individuals' preferences must be measured with the same yardstick. Then the ability to create a social welfare function depends crucially on the ability to compare utility functions. This is called interpersonal utility comparison”. As we know, a movie might exhibit a few interpersonal utilities that may be varying for different persons and throngs via its contents (themes, plots, stories & lines); even though for an individual viewer, it still may show multifold interpersonal utilities through its contents. Thus, undoubtedly, impacts of products (on respondents' integral satisfactions) were destined to have an overriding influence on respondents' gratifications in interpersonal utilities. Otherwise, there were also an insignificantly inverse relation existing between impacts of prices and respondents' GO in IU. It signified that if respondents got more satisfied with the ticket prices, it would be harder for respondents to come into being gratifications in IU, thus as if it further implied that surveyed audiences could make light of the film's contents perhaps due to relatively lower cinema ticket prices, so that this prejudice hindered those respondents from realizing and appreciating and exploiting IU hidden in the

film and applicable to daily intercourses and cooperation.

Hypothesis 1.2.5 Chinese respondents' perceptions toward the impacts of marketing factors mix (4Ps) of the film "Dying to Survive" (on respondents' integral satisfactions) significantly influence their gratifications obtained in respect para-social interaction from watching the film "Dying to Survive."

The finding revealed that the impacts of marketing mix factors (on respondents' integral satisfactions) can significantly influence Chinese respondents' gratifications obtained in respect to para-social interaction from watching the film "Dying to Survive" ($F(4,203)=85.987^{**}$, $p<0.05$). When examining influences of each factor in the Coefficient table, the findings revealed that impacts of products ($Beta=.330^{**}$, $p<0.05$) and impacts of promotions ($Beta=.157^{**}$, $p<0.05$) are significant predictors of para-social interaction from watching the film ($Beta=.330^{**}$, $p<0.05$), however, followed by influences of prices ($Beta=.084$, $p>0.05$) and influences of places ($Beta=-.022$, $p>0.05$) are not significant predictors. The findings suggested that influences of 4Ps if integrated together will significantly sway their gratifications obtained for para-social interaction, and influences of products and promotions individually are the significant predictors of their gratifications obtained in para-social interaction from watching the film "Dying to Survive." However, they perceived that influences of places had insignificantly negative effects on their gratifications obtained for para-social interaction.

Para-social interaction is defined as a sort of psychological relationship

undergone by an audience in their conciliatory encounters with artists in the mass medium, specifically on TV follows (Horton & Wohl, 1956). Spectators or audiences come to imagine media personages as friends, despite having finite interactions with them. PSI is depicted as an illusory experience, such that media consumers interact with personas (e.g., talk show host, celebrities, fictional figures, social media influencers) as if they are involved in a reciprocal connection with them. In this study, merely the film per se (media products) and relevant teasers, trailers, synopses, and commercials (promotional media vehicles) possess potentials to impose phantasms of PSI on those surveyed watchers in domains of bottommost marketing mix (4Ps). Therefore, the testing results as regards products and promotions exactly lived up to certain anticipations of the Chinese viewers; moreover, the researcher reckoned that testing result with reference to prices was fairly reasonable and true on some factual basis that people can take into considerations. In regards to the statistically inferential result in respect to places of distributions, there was also an insignificantly inverse relation between impacts of places (on respondents' overall satisfactions) in respondents' perceptions and their GO in IU. This purported that respondents more perceived that places of distributions definitely affected their overall satisfactions with this movie, they more difficultly obtained gratifications in PSI.

5.3 Conclusions of Research

This study centers on marketing communications and gratifications obtained

rather than professionally cinematic knowledge & theories, although it is closely related to movie and mainly focus on Chinese audiences' perceptions towards impacts of marketing mix on their overall satisfactions with a Sino fictional film named "Dying to Survive" and their 5-dimensional obtained gratifications from viewing the film including general information seeking, decisional utility, entertainment, interpersonal utility, & para-social interaction.

Through this research, undisputedly, the researcher can conclude that 1) Sino movie spectators' perceptions towards impacts of marketing factors mix on their holistic satisfactions with a film they have viewed in cinema at least once significantly affirmatively influenced their holistic 5-dimensional & each-dimensional gratifications obtained from watching the film; 2) Chinese moviegoers perceive that influences of products on their general satisfactions with a film they have watched in cinema at lowest once significantly positively affected their overall 5-dimensional & per-dimensional gratifications obtained from viewing the movie; 3) Impacts of promotions on Chinese audiences' overall satisfactions with a film in those audiences' outlooks significantly positively influenced their gratifications obtained in decisional utility and para-social interaction other than the three other dimensions from watching the film; 4) Impacts of places on Sino movie viewers' integral satisfactions with a movie in those viewers' perspectives insignificantly played adverse influences on their gratifications obtained in decisional utility and para-social interaction, and positive influences on their gratifications obtained in the three other dimensions; 5).

Influences of prices on Sinitic audiences' global satisfactions with a film in those audiences' cognitions insignificantly exerted negative effects on their gratifications obtained in entertainment and interpersonal utility, and positive consequences on their gratification obtained in the three other dimensions.

Pondering upon aforementioned 5 basic conclusions prudentially, we may deduce out 1) the principally intrinsic reason that why influences of marketing factors mix altogether (on Chinese audiences' overall satisfactions) significantly positively sway Sino moviegoers' 5-dimensional GO is that impacts of products per se (on Chinese audiences' general satisfactions) can significantly positively affect Sino movie spectators' 5-dimensional GO, bonding Conclusion 1 with Conclusion 2; 2) impacts of promotions (on Sino moviegoers' holistic satisfactions) that merely can significantly positively influence Chinese movie viewers' GO in decisional utility and para-social interaction (Conclusion 3) played an auxiliary and minor role on Conclusion 1; 3) Just because Conclusions 4 & 5 proclaimed that influences of prices and places (on Sino movie viewers' general satisfactions) insignificantly played either positive or negative effects on Chinese audiences' GO in some certain dimensions, the two conclusions reminded us that these trivially positive or negative effects can't play decisive roles on the statistically analytical results regarding the overall hypothesis (H1.1) at all. These conclusions coincide with the classic words that are "contents is the king."; in other words, the results of the hypothetical testing reflected that factors of products essentially exerted most central roles indeed. On balance, some specific

contents of the film (the product per se) correspond to most contexts of those 5 dimensions with respects to go including GIS (general information seeking), DU (decision utility), E (entertainment), IU (interpersonal utility), PSI (para-social interaction), in the questionnaire, to large extents. Furthermore, the inherent logic in this reality naturally embodies relationship between marketing mix and go.

Broadly, the findings supported several assumptions of Social Exchange Theory which posit that humans are rational vitae who quest rewards and avert punishments (or hurts, expenses); concretely, the findings from Conclusions 2&5 suggested that factors of products (the film per se) instead of those of prices significantly played dominating effects on audiences' completely 5-dimensional go in their perceptions, thus it means that the rewards audiences acquired from this experience in their perceptions were far more important than their aggregate costs therefrom. This signified that surveyed Sino viewers undervalued or don't care about the ticket prices regardless of how much they were. So realistic monetary costs were equivalent to lightweights or nothings in those movie spectators' hearts, whereas what they thought highly of were what originating from the film gratified their spiritual, psychological & idealistic needs. Therefore, from angle of SET (Social Exchange Theory), further, there were almost merely rewards and barely costs caused from viewing the film in their minds and they can avert unpleasant feelings triggered off by casually exorbitant ticket prices. Hence, this experience of viewing the feature film "Dying to Survive" for Chinese audiences yet deserves retentions and continuations

for a period of time. Per contra, overall, the finding also support the last assumption of Uses & Gratifications Theory which posit that valuations of media content can only be evaluated by the viewer; specifically, the findings from Conclusion 2 suggested the relationship between how audiences perceived whether every elements of the film (product) significantly influenced their general satisfactions and their obtained all and each of 5-dimensional gratifications that mostly derived from the contents of film, so it obviously revealed the IVs & DVs both linked with viewers' subjective valuations of media contents and the two variables associated with each other. From this point, the researcher can infer that media contents are mainly used to serve audiences so that audiences are automatically endowed adequate rights to evaluate them, thus only audiences had better and can often introspect, check and assess if themselves' valuations of media contents were accurate or righteous. Ultimately, the inference based on Conclusion2 backs up the last assumption of UGT.

5.4 Limitations of Study

There are a few limitations in this study, which are not permitted as be negligent. The researcher will enumerate several primary limitations of this research:

5.4.1 Respondents' spare time for filling the questionnaire tended to be limited, so this compelled them to finish responding to the questionnaire as soon as possible thereby enabling them to generate a rush into finalizing the survey activity. Thus respondents mustn't discern or comprehend every question thoroughly in haste,

so their responses won't always mirror their actual perceptions or cognitions to some extents.

5.4.2 The study only introduced the concept of 5-dimensional GO (Gratification Obtained) as dependent variables (DV), actually, identically 5-dimensional GS (Gratifications Sought) & GO (Gratification Obtained) are a pair of concepts as though a twins, which were evolved from the highly controversial theory of Uses and Gratifications (U&S). Their distinctions and associations are that "GS represent motives for media exposure and are based on expectations about media content, whereas GO, on the other hand, are perceived personal outcomes; they are, therefore, sensitive to media contents and feedbacks to influence content expectations." Notwithstanding enormous researchers adopted stereotyped GS-GO scales to examine the relationships between GS from TV news and the homologous GO items for most-viewed & least-viewed news programs (Palmgreen, Wenner & Rayburn, 1980), the GS-GO scales could be also employed in multifarious programs on other types of media in addition to TV not excluding movies. But the researcher didn't bring the concept of 5-dimensional GS as an independent variable or a dependent variable into the study, so it seems that readers couldn't be aware of what respondents expected (which dimensions respondents sought gratifications in) from the film in advance and whether what they expected would be gratified only via introducing and testing GO of respondents. If omitting relevant researches on GS of respondents was regarded as "a limitation", the researcher had mulled over this viewpoint and confirmed it as an

inconsequential limitation. The researcher hadn't employed this entire GS-GO scales to set up relevant researchable variables relations indeed, because potential surveyed spectators probably hadn't always clearly remembered their original expectations or motives for formerly watching the film; in the other hand, despite the GS-GO scales usually refer to the factors of products (contents of news, movies, & other consumptive programs released on varieties of media) in marketing mix and are seemingly more intact than detached GO scale, even the researcher could also construct fire-new variable relationships involving marketing mix and complete GS-GO scales, the researcher would have to spend more vigor, time and money to design a different & lengthier questionnaire including more than three parts and collect fussier and more volume data to research on mentalities of respondents before and after watching the film surrounding marketing mix and GS-GO scales. However, GS of respondents tends to be pointless and useless for the researcher; instead, the study results of respondents' ultimate mentalities after viewing the film—only related to general satisfactions & GO in 5 dimensions are genuinely meaningful and needful for the researcher.

5.4.3 If the researcher had used both quantitative (questionnaire survey & SPSS statistically analysis) and qualitative instruments (interviews and purely verbal descriptive analysis) to make this research on cinematic marketing communication and gratifications of media consumptions, the researcher perhaps would have acquired more elaborate and persuasive information or data. Nevertheless, the researcher didn't

employ a qualitative methodology combined with a quantitative one owing to lack of corresponding conditions and experiences (inadequate time and money, devoid of appropriate volunteering interviewees and interview venues, scarcity of practical interview experiences, no assistants, etc.).

5.5 Recommendations for Future Applications

5.5.1 Now that audiences' perceptions towards impacts of marketing mix on their general satisfactions significantly influenced their 5-dimensional GO, especially because core influences of products in marketing mix on their overall satisfactions in audiences' perceptions played a most significantly positive effects on their 5-dimensional GO, future students or scholars may directly and extensively apply these conclusions in brand-new relevant communication researches on films and viewers' GS-GO scales. Because if future students or scholars could employ these tested conclusions without any hesitations in their researches, this action may be conducive to finalizing their researches more efficiently and acquiring larger achievements in communication researches on movies.

5.5.2 The researcher concluded that respondents had perceived that influences of promotions (on their overall satisfactions) played a significantly positive effect on their GO in DU & PSI. However, notably, future students & scholars only may apply this conclusion to relatively finite contexts in communication researches on marketing mix & GS-GO scales compared with the first conclusion.

5.5.3 Although influences of places and prices on moviegoers' global satisfactions in their perspectives possibly exerted unimportantly negative or positive effects on their GO in integrant dimensions, prospective researchers not only should realize the weak effects of places & prices on viewers' holistic satisfactions, but also not ought to disdain these insignificant roles (on spectators' general contentment) that impacts of places and prices exerted, for the reason that factors of places and prices in their perceptions don't always insignificantly influence audiences' GS or GO in certain dimensions in researches on marketing mix & GS-GO scales. Thus they ought to closely pay attentions to conversions of IVs and DVs in this type of researches.

5.6 Recommendations for Future Researches

5.6.1 If posterior researchers would have adequate conditions and abilities to initiate both qualitative and quantitative researches on marketing communications, artistic communications, digital media communications, corporate communications and GS-GO scale, they'd better embark upon this type of researches well, because this research achievements are more cogent, constructive and ample than fully quantitative or qualitative researches'. The findings will then enrich audience's personal expectations of films and their satisfactions on how they make use of the film contents in their personal life. The findings will certainly increase the equity of film, which will lead to the rise of the film industry in the future.

5.6.2 Futuristic researchers might try to do a bran-new case study for a

different feature film in regards to marketing mix and traditional GS-GO scale as well. Furthermore, they may research on surveyed audiences' mentalities or psychologies before and after viewing this film. Additionally, they may set forth three hypotheses, that are 1) Marketing factors mix of this film significantly influence surveyed movie spectators' 5-dimensional gratifications sought before viewing the film; 2) Surveyed viewers' 5-dimensional gratifications sought before viewing the film significantly influences their 5-dimensional gratifications obtained after watching the film; 3) Marketing factors mix of this film significantly influence their 5-dimensional gratifications obtained after watching the film.

5.6.3 Future researchers might compare impacts of filmic marketing factors on popularity of a film such as comparing Sino movies and American movies. The knowledge might be beneficial to film productions.

5.6.4 Future researchers should examine gratifications sought and gratifications obtained for a film to explain whether the film can meet or cope up expectations from the film or not, and may also investigate influences of personal characteristics and psychological factors of viewers on gratifications sought and gratifications obtained from the film, because these factors might be crucial ones in influencing their needs or gratifications about the film.

5.6.5 Future research might increase the film equity or value of film in shaping people's life instead of just viewing for entertainment only. Film can be trend setter that could predict people's life in the future.

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Appendix (English Version)

A Questionnaire for a Case Study of the Sino Film “Dying to Survive (2018)” (ICA 701)

This questionnaire is designed to research on the impacts of the most primary marketable factors (4Ps) mix on the moviegoers’ obtained gratification after viewing the film “Dying to Survive” (2018) in cinema at least once. Therefore, the most important premise of being allowed to answer the questionnaire is that all of respondents must be movie viewers who had ever watched the story film “Dying to Survive” at lowest once; next, the second prerequisite of being permitted to participating in this survey is that every respondents must be inhabitants living in three largest Sino metropolis including Beijing, Shanghai & Guangzhou, equal to or elder than 20 years old. Please respondents honestly and responsibly answer the questionnaire in accordance with everyone’s individual ever realistic experiences and feelings about watching the Chinese feature movie “Dying to Survive”. You will make answers by anonymous form. The questionnaire is separated into three parts:

Section I: Inquiring the demographic information of the surveyed movie spectators who must have ever viewed the film “Dying to Survive” at least once and come from three Sino largest metropolis including Beijing, Shanghai and Guangzhou merely.

Section II: Examining the influence of marketing mix factors (4Ps) on the media gratification of the film “Dying to Survive”.

Section III: Surveying the obtained gratification of every moviegoer who has ever watched the film in cinema at least once.

Thank you cordially for your cooperation!

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Section I: Inquiring the demographic information of the surveyed movie spectators who must have ever viewed the Chinese film “Dying to Survive” at least once before and come from three Sino largest metropolis including Beijing, Shanghai and Guangzhou merely.

Instructions: Please you read the following questions about your basic information and mark \surd in that best matches your answer.

1. Gender.

- 1) Male 2) Female

2. Age.

- 1) 20-24 years old
 2) 25-29 years old
 3) 30-34 years old
 4) 35-39 years old
 5) 40-44 years old
 6) More than 44 years old

3. Which Chinese city did you come from?

- 1) Beijing 2) Shanghai 3) Guangzhou

SectionII: Examining the influence of marketing mix factors (4Ps) on the media gratifications of the film “Dying to Survive”.

This section aims to examine your opinion on the influence of marketing mix factors, including the quality of the film, price, place of distribution, and promotion of the film on your gratification of the film, according to the degree of influence, arranging from 5 “highest influence,” 4 “high influence,” 3 “medium influence,” 2 “low influence,” to 1 “lowest influence.”

The influence of marketing factors mix on the media gratification of the film “Dying to Survive”	(5)	(4)	(3)	(2)	(1)
1. Products- Film Quality					
1) Content Quality					
- Plots					
- Actors/Actresses’ Lines or Voiceovers					
- Acting Skills					
- Cultural & Spiritual Values Portrayed in the Film					
- Resonances with one’s Personal Experience					
2) Technological Levels					
- Editing Aspects					
- Visual Special Effects					
- Digital Sounds/Dynamic Effects, Music & Synthesis of Recording					
3) Artistic Styles of the Film					
4) Recognitions of Directors					
5) Recognitions of Producers					
6) Participations of Celebrity Performers, i.e., Xu Zheng, Tan Zhuo, <i>etc.</i>					
2. Prices					
1) Special Discounts (50% Tickets Discounts)					
2) Unified & Settled Ticket Price Set by Cinema Lines (in Minority of Countries & Regions)					
3) The prices of the tickets were reasonable to your incomes.					
3. Places of Distributions					
1) Conveniences of Theatre that Showed the Film					
2) Locations of Theatres					

The influence of marketing factors mix on the media gratification of the film “Dying to Survive”	(5)	(4)	(3)	(2)	(1)
4. Promotions					
1) Associated Teasers & Ads Online					
2) Trailers & Plot Synopsis on Relevant Film Websites					
3) Promotional Movie Reviews & WOM (Public Praise) Online					
4) Online or Offline Gossip News Intentionally Propagated by Marketing Sides					
5) Public Posters/Billboards Outdoors or in Cinemas					
6) Print Publicities in Newspapers, Tabloids, & Magazines (<i>Mainly Refer to Entertainments, Media, Film Arts</i>)					
7) Television Commercials & Trailers on TV & Radio					
8) Outdoor and Indoor Ads Appeared Public Transportations					
9) Non-promotionally Scholastic & Non-scholastic Filmic Reviews & Scores Online or Offline (But Playing Sale Roles Objectively)					

Section III: Surveying the obtained gratification of every moviegoer who has watched the film in cinema at least once.

(5) Strongly Agree (4) Agree (3) Slightly Agree nor Disagree (2) Disagree (1)

Strongly Disagree

Chinese Audience's Gratifications Obtained after Watching the Film "Dying to Survive"	(5)	(4)	(3)	(2)	(1)
1. General Information Seeking					
1) The film enabled me to keep up with current issues and events.					
2) The film made me unsurprised with unexpected things around me.					
3) The film gave me the information I can trust.					
2. Decisional Utility					
4) The film enabled me to find out what kinds of job our cops in police stations are doing.					
5) The film reminded of me paying attentions to the issues of Chinese medical and legal systems.					
6) The film revealed about social issues affecting people like myself.					
3. Entertainment					
7) The film is often entertaining.					
8) The film is often dramatic.					
9) The film is fairly exciting.					

Chinese Audience's Gratifications Obtained after Watching the Film "Dying to Survive"	(5)	(4)	(3)	(2)	(1)
4. Interpersonal Utility					
10) The film supports my own viewpoints rather than other persons'.					
11) The film enabled me to transmit some valuable information to other persons.					
12) The film provided me interesting contents to talk about with other people.					
5. Parasocial Interaction					
13) The performers in the film can portray the roles' human quality.					
14) The film offered me to compare my own ideas with other people'.					
15) The performers in the film are like people I know in my life.					

Thank you for genuine participation in this online survey!

Appendix (Chinese Version)

关于中国电影《我不是药神》的调查问卷

这份调查问卷被设计用来研究首要的营销因素(4Ps)对在电影院里观看过中国电影《我不是药神》的观众从中获得的满意度的影响力。因此, 被允许作答这份调查问卷的最重要的前提是所有的作答者至少曾在电影院里观看过这部叙事电影一次; 第二个必要前提是每一个作答者必须定居在中国最大的三座城市北京, 上海和广州, 且年龄至少在20岁。请作答者诚实、负责地根据个人曾经观看中国叙事电影《我不是药神》的真实经历和感受回答。你们将以匿名形式作答。这份调查问卷分成三个部分:

第一部分: 询问被调查者的个人信息, 该人至少观影一次, 且只来自北京、上海和广州三个最大的中国城市 第二部分: 检验组合营销因素对电影《我不是药神》的媒体满意度的影响力。第三部分: 调查每一名至少在电影院里观看过一遍这部电影的受调查者的满意度。

诚挚地感谢你们的合作!!

调查者姓名: 白宸

日期: 2019年2月11日

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第一部分：询问被调查者的个人信息，该人至少观影一次，且只来自北京、上海、广

州三个最大的中国城市。

提示：请你阅读下面关于你个人基本信息的问题，并在最匹配你的答案的“□”里划“√”。

1. 性别。

1). 男性。

2). 女性

2. 年龄。

1) 20至24岁。

2) 25至29岁。

3) 30至34岁。

4) 35至39岁。

5) 40至44岁。

6) 大于44岁。

3. 你来自哪个中国城市？

1) 北京

2) 上海

3) 广州

第二部分：检验组合营销因素对观看电影《我不是药神》满意度的影响力。

提示：这一部分旨在检验你针对组合营销因素（包括影片质量，票价，放映地点，影片的推广，即4Ps.）在你观影满意度影响力的看法,且根据影响力从强到弱程度的次序安排五个评分选项(等级)：5.最强的影响力；4.强的影响力；3.中等影响力；2.弱的影响力；1.最弱的影响力。

你对组合营销因素（4Ps）在电影《我不是药神》满意度影响力的看法。	(5)	(4)	(3)	(2)	(1)
1. 产品（影片）的质量					
1). 内容的质量					
a. 故事情节					
b. 演员们的台词和剧中旁白					
c. 演员演技					
d. 片中的文化与精神价值					
e. 与你个人经历的共鸣					
2) 技术水平					
a. 剪辑方面					
b. 视觉特效					
c. 数字化音响/动态效果，配乐和录音合成					
3) 电影的艺术风格					
4) 对导演的认可度					
5) 对制片人的认可度					

你对组合营销因素（4Ps）在电影《我不是药神》满意度影响力的看法。	(5)	(4)	(3)	(2)	(1)
6) 明星演员（如徐峥、谭卓等）的票房号召力					
2. 票价					
1) 特殊折扣价（如半价优惠）					
2) 电影院线设置的统一或固定票价					
3) 票价对于你收入的合理性。					
3. 发行放映地点					
1) 公映该影片影院的便利性					
2) 公映该影片影院的位置					
4. 影片的推广					
1) 网上相关的预热广告和正式广告					
2) 相关网站上的预告片 and 剧情概要					
3) 网上促销的电影评论和口口相传（的口碑）					
4) 营销方有意散播的线上或线下的八卦新闻					
5) 户外的和影院内部的海报和广告牌					

你对组合营销因素（4Ps）在电影《我不是药神》满意度影响力的看法。	(5)	(4)	(3)	(2)	(1)
6) 娱乐、媒体、影视艺术方面的报纸、小报和杂志					
7) 电视和广播播放的商业广告和预告片					
8) 公共交通工具内部和外部呈现的广告					
9) (线上或线下的) 非促销性学术或非学术的电影评论与积分					

第三部分：调查每一名至少在电影院里观看过一遍该电影的受访者的满意度。

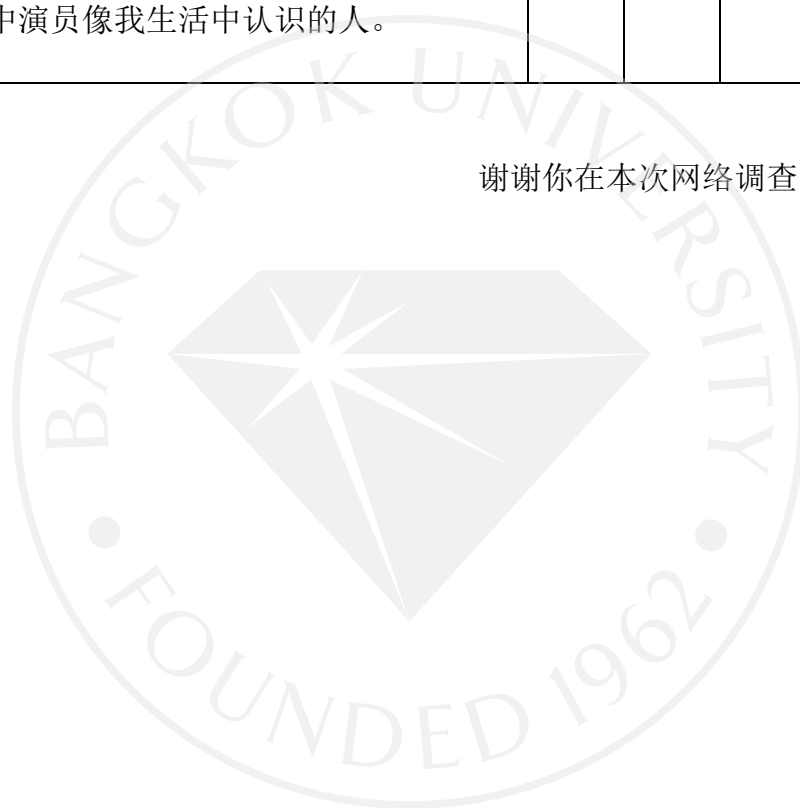
(5) 强烈地同意 (4) 同意 (3) 不确定 (2) 不同意 (1) 强烈地不同意

观众在观看过《我不是药神》后的满意度	(5)	(4)	(3)	(2)	(1)
1. 总体信息寻求					
1) 这部电影能使我跟上当下社会重要议题和事件的发展。					
2) 这部电影使我对周围发生的意外事情不感到惊讶。					
3) 这部电影传达给我能相信的信息。					

观众在观看过《我不是药神》后的满意度	(5)	(4)	(3)	(2)	(1)
2. 决策效应					
4) 这部电影能使我发现我们的警官们正在做什么。					
5) 这部电影提醒我关注中国医疗和法律系统的问题。					
6) 本片揭示出的社会问题影响着像我一样的人们。					
3. 娱乐性					
7) 这部电影通常令人愉悦。					
8) 这部电影通常扣人心弦。					
9) 这部电影相当令人激动。					
4. 人际交往工具					
10) 这部电影支持我的而非他人的观点。					
11) 这部电影能使我把有价值的信息传达给其他人。					
12) 本片提供给我与他人谈论的感兴趣的内容。					

观众在观看过《我不是药神》后的满意度	(5)	(4)	(3)	(2)	(1)
5. 准社会的互动					
13) 本片演员们能刻画出角色的人物特性。					
14) 本片供我对自己与他人的想法作出比较。					
15) 片中演员像我生活中认识的人。					

谢谢你在本次网络调查中真诚地参与!!



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