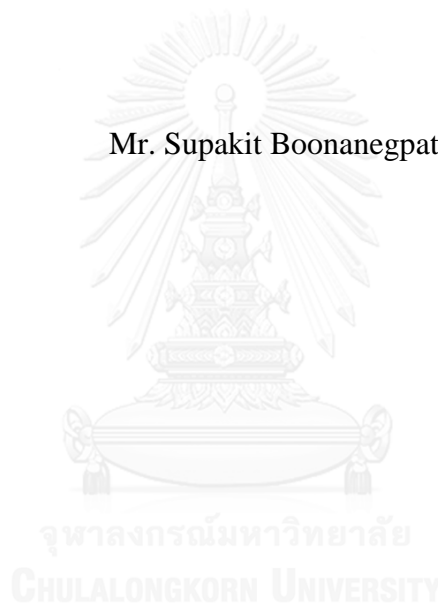


## Current Status of Consumer Research in Thai Film Industry

Mr. Supakit Boonanegpat



บทคัดย่อและแฟ้มข้อมูลฉบับเต็มของวิทยานิพนธ์ตั้งแต่ปีการศึกษา 2554 ที่ให้บริการในคลังปัญญาจุฬาฯ (CUIR)  
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สถานภาพงานวิจัยผู้บริ โภคในอุตสาหกรรมภาพยนตร์ไทย



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาโทศาสตรมหาบัณฑิต  
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ศุภกิจ บุญเอนกพัฒน์ : สถานภาพงานวิจัยผู้บริโภคในอุตสาหกรรมภาพยนตร์ไทย (Current Status of Consumer Research in Thai Film Industry) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: ดร.จิริยุทธิ์ สินธุ์พันธุ์ , 135 หน้า.

“สถานภาพงานวิจัยผู้บริโภคในอุตสาหกรรมภาพยนตร์ไทย” เป็นการวิจัยเชิงคุณภาพที่มุ่งจะศึกษา (1) การทำวิจัยผู้บริโภคของผู้เกี่ยวข้องในอุตสาหกรรมภาพยนตร์ไทย และ (2) เพื่อศึกษาวิเคราะห์ระเบียบวิธีวิจัยของงานวิจัยผู้บริโภคภาพยนตร์ไทยในสถาบันการศึกษาชั้นสูงของไทย โดยรวบรวม ข้อมูลการสัมภาษณ์แบบเจาะลึกกับผู้เกี่ยวข้องในอุตสาหกรรมภาพยนตร์จำนวน 6 คน และจากการรวบรวมวิเคราะห์ งานวิจัยผู้บริโภค 14 ชิ้นที่ทำโดยนักวิจัยในสถาบันการศึกษาชั้นสูง งานวิจัยครั้งนี้ค้นพบว่า:

ผู้เกี่ยวข้องในอุตสาหกรรมภาพยนตร์ไทยยังขาดความเข้าใจเกี่ยวกับการวิจัยผู้บริโภค ทั้งในด้านคุณค่าของงานวิจัย และระเบียบวิธีการวิจัยที่เหมาะสม ทั้งนี้ผู้เกี่ยวข้องในอุตสาหกรรมภาพยนตร์ไทยไม่เห็นว่าการวิจัยผู้บริโภคเป็นหน้าที่ของตน และมักจะอาศัยอ้างอิงข้อมูลจากประสบการณ์ส่วนตัวในอุตสาหกรรม นอกจากนี้ แล้ว ผู้เกี่ยวข้องในอุตสาหกรรมภาพยนตร์ไทยยังขาดความร่วมมือกัน ทั้งในระดับผู้เกี่ยวข้องในแต่ละส่วนงานและในระดับระหว่างบริษัท โดยข้อมูลที่เกี่ยวข้องกับผู้บริโภคไทยนั้นจะถูกจำกัดไว้เพื่อประโยชน์ภายในบริษัทเท่านั้น ส่งผลให้ข้อมูลและความเข้าใจในผู้บริโภคภาพยนตร์ไทยมีอยู่อย่างกระจัดกระจาย

ในส่วนของการวิเคราะห์งานวิจัยผู้บริโภคภาพยนตร์ไทยที่พบ ในระบบการศึกษาชั้นสูงนั้น จากการวิเคราะห์พบว่างานวิจัยในอดีตขาดความหลากหลายในเชิงวิธีการทำวิจัย นอกจากนั้นยังมีการเลือกกลุ่มตัวอย่างที่คล้ายกันอีกด้วย ซึ่งผลจากการวิจัยพบว่า องค์ความรู้เกี่ยวกับผู้บริโภคในอุตสาหกรรมภาพยนตร์นั้นจำกัดไว้ที่ความเข้าใจเกี่ยวกับกลุ่มผู้บริโภคอายุ 18-35 ปี ที่อาศัยอยู่ในเขตกรุงเทพมหานครเท่านั้น ทำให้ขาดความเข้าใจกลุ่มผู้บริโภคภาพยนตร์ไทยในภาพกว้าง

เมื่อเปรียบเทียบกับงานวิจัยผู้บริโภคในอุตสาหกรรมภาพยนตร์ในประเทศอเมริกา การวิจัยนี้สามารถสรุปได้ว่า การวิจัยผู้บริโภคในอุตสาหกรรมภาพยนตร์ไทยนั้นยังไม่อยู่ในระดับที่ควรจะเป็น ดังนั้นการวิจัยผู้บริโภคในอุตสาหกรรมภาพยนตร์ไทยควรจะศึกษาเพิ่มเติมในมุมมองอื่นของการวิจัย เช่น จิตวิทยาของผู้บริโภค นอกจากนี้ ควรมีการศึกษากลุ่มผู้บริโภคด้วยลักษณะทางประชากรที่หลากหลาย หรือใช้วิธีการอื่นในการแบ่งกลุ่มผู้บริโภคภาพยนตร์ให้ชัดเจน

# # 5685007428 : MAJOR STRATEGIC COMMUNICATION MANAGEMENT

KEYWORDS: CONSUMER RESEARCH / THAI FILM INDUSTRY / RESEARCH  
METHODOLOGY / HIGHER EDUCATIONAL RESERACH / FILM CONSUMER

SUPAKIT BOONANEGPAT: Current Status of Consumer Research in Thai Film Industry.

ADVISOR: JIRAYUDH SINTHUPHAN, Ph.D., 135 pp.

“Current Status of Consumer Research in Thai Film Industry” is a qualitative research that aims (1) to study how stakeholders in Thai film industry conduct consumer research, and (2) to analyze the methodology of previous consumer about the audience of Thai film. The data was gathered through in-depth interview with different stakeholders in Thai film industry, and through content analysis of 14 done by researchers in higher education and post-graduate students regarding Thai film industry. The research found that:

Stakeholders in Thai Film Industry are still lacking a clear understanding about consumer research, in terms of its value and methodology. Each stakeholder does not see consumer research as a part of their responsibility, and largely rely on the assumption derived from their previous experience in the industry. There is also an obvious lack of collaboration between stakeholders and companies within the industry. The data is still restricted for a usage within each stakeholder and within individual Film companies. This has resulted in fragmented knowledge about Thai film consumer.

In terms of an analysis of existing research conducted within Thai higher education institutions, the research found a significant lack of diversity in research methodology in terms of research approach, data-gathering methods, focuses of the study and research variables. All research focuses on similar sample groups, demographic profiling and audience categorization patterns. As a result, the knowledge about consumer in Thai film industry is limited to an understanding about a particular group of film consumers, namely 18-35 years old living in Bangkok Metropolitan area. This leads to a lack of understanding about a wider range of consumer.

In comparison with consumer research in US film industry; this research concludes that consumer research in Thai film industry is still in its infancy. Consumer research in Thai film industry should explore new focus of study such as consumer psychology or examine other sample groups with different demographic profiling or a specific segment of film consumer.

Field of Study: Strategic Communication  
Management

Student's Signature .....

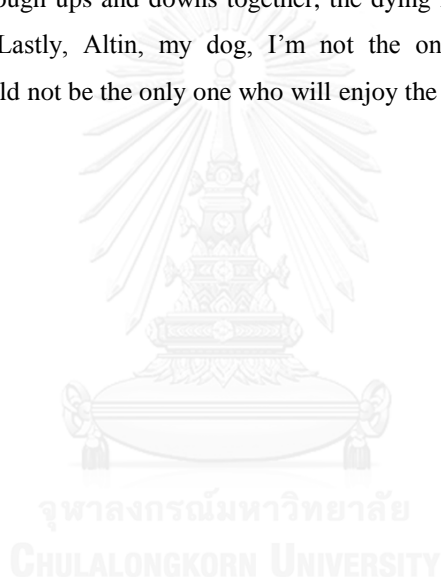
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Academic Year: 2014

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“The roots of education a bitter, but the fruit is sweet” – Aristotle

Here is my gratitude to those who contributes to ‘the tree’. Firstly, my parents, I owe every bit of my life to them, they gave me the seed that will forever stay. Secondly, Dr. Jirayudh Sinthuphan, my kind adviser who has been directing me to the right path, he gave the tree a strong roots. Secondly, Assoc. Prof. Dr. Saravudh Anantachart, my thesis examination chairperson who has been giving great suggestions, and the tree grew strong, it is prepared for the next rain. Thirdly, Asst. Prof. Dr. Surapong Lertsitthichai, who I have been thanking him long before this thesis, the tree has been well-fertilized. Fourthly, all my friends in the Strategic Communication Management class, we have been through ups and downs together, the dying leafs was being cut down and the tree grew beautifully. Lastly, Altin, my dog, I’m not the only one who has been sleepless; Therefore, I guess I would not be the only one who will enjoy the sweet fruit.



## CONTENTS

	Page
THAI ABSTRACT .....	iv
ENGLISH ABSTRACT.....	v
ACKNOWLEDGEMENTS.....	vi
CONTENTS.....	vii
List of Tables .....	1
CHAPTER 1 .....	1
Introduction.....	1
Research Significance.....	1
Research Objective .....	2
Research Question .....	2
Research Scope .....	2
Operational Terms .....	3
Expected Benefits .....	4
CHAPTER 2 .....	5
Literature Reviews .....	5
2.1 Film Consumer Research.....	5
2.1.2 Audience Categorization .....	7
2.1.3 Mass Audience .....	9
2.1.4 The Beginning of Audience Research In Hollywood .....	10
2.1.5 Positivist Audience Research .....	10
2.1.6 Public Tastes.....	12
2.1.7 Early Research Methodology .....	12
2.1.8 Communication Strategy .....	14
2.1.9 Research Data Restriction .....	16
2.1.10 Film spectatorship: 1950s.....	18
2.1.11 Data on Audience Composition .....	19
2.1.12 The Effects of Motion Pictures .....	21
2.1.15 The Psychological Function of Movie-going.....	22

	Page
2.2 Consumer Research .....	24
2.2.1 Consumer Research Methodology and Its Moral .....	24
2.2.2 Consumer Decision-making process .....	27
2.3 Film Ecology .....	39
2.3.1 Scales of Film Production .....	40
2.3.2 Studio: Idea development .....	41
2.3.4 Studio/Investor: Financing .....	41
2.3.4 Studio: Pre-production .....	42
2.3.5 Studio: Production .....	42
2.3.6 Studio: Post-production .....	42
2.3.7 Distributor: Distribution .....	43
2.3.8 Exhibitioner: Exhibition .....	43
CHAPTER 3 .....	44
Methodology .....	44
3.1 In-depth Interviews with Stakeholders .....	44
3.1.1 Sampling Method .....	44
3.1.2 Research Tool .....	48
3.2 Content Analysis of Previous Research .....	49
3.2.1 Sampling Method .....	49
3.2.3 Analysis Method .....	50
CHAPTER 4 .....	53
Research Data Analysis .....	53
4.1 Consumer Research by Stakeholders in Film Industry .....	53
Research Methodology .....	55
Audience Categorization .....	57
Research Data Restriction .....	58
4.2 Analysis of Previous Research .....	63
Research Approach and Data-gathering Methods .....	66
Focus of the Study and Research Variables .....	69



	Page
Sample Size, Sample Group, and Sampling Method .....	71
Demographic Profiling and Audience Categorization .....	74
CHAPTER 5 .....	77
Summary, Discussion and Recommendation .....	77
Summary .....	77
Discussion .....	80
Film Consumer Research Is Still in Its Infancy .....	80
Thai Film Industry, Researchers in High Education and Their Opposition .....	82
Research Data-Restriction and Location of Consumer Research Data .....	84
Research Limitation .....	86
Recommendation for future research .....	86
Practical Implication .....	87
REFERENCES .....	89
APPENDIX A .....	93
APPENDIX B .....	95
VITA .....	135

## List of Tables

Table 3.1 Analysis Form.....	52
Table 4.1 Gathered Research.....	64
Table 4.2 Research Approach and Data-Gathering of Gathered Research.....	67
Table 4.3 Focus of the study and Research Focuses of Gathered Research.....	69
Table 4.4 Research Sample of Gathered Research.....	72
Table 4.5 Demographic Profile and Audience Categorization of Gathered Research.....	75



# CHAPTER 1

## Introduction

### Research Significance

Film is a communication medium which has been lasting for more than ten decades; some of its functions are to entertain, educate, or amuse. Nevertheless, film influences human culture and shapes human thoughts. Film serves its functions because its ability to attract people; and most of the time it is a group activity (Laovunysiri, 1983).

Film industry is producing films as their products in order to gain financial profit (Kellner, 2004). For instance, a big Hollywood film would need at least two hundred millions dollars of investment (Toptenthailand, 2012). For Thai film industry, from production to exhibition, the entire process would cost as least ten to twenty million Baht (Okmd, 2006). Relatively, investors would expect their solid profit after their film is exhibited. However, a ticket price is an alternative factor toward film consumption (Wisegeek, 2013). On the other hand, Oxford Economics (2011) reported the overall picture of Thai film industry through gross domestic product (GDP) of Thai Film industry. This report separated the GDP contribution into two parts which are Thai film production and distribution, and Thai film exhibition. According to Oxford Economics (2011), in 2011, the GDP of Thai film production and distribution industry contributed approximately thirteen billion baht (p.6); while exhibition accounted for more than seven billion baht in economic contribution (p.7). Apply these numbers into the overall economic contribution of Thai entertainment

media industry, it shows that Thai film industry is responsible for ten percents of Thai entertainment media industry; in other words, Thai film industry economically contributes at 20.8 billion baht (OxfordEconomics, 2011)

Given so, in Thailand, film can be considered as another product category just like any others businesses. However, personally, the researcher is rarely exposed to any forms of consumer research within the Thai film industry. Therefore, this research aims to study different aspects and variables of consumer research within the Thai film industry.

### **Research Objective**

1. To study how stakeholders in Thai film industry conduct consumer research.
2. To analyze the methodology used in consumer research done by stakeholders in Thai higher educational institutions.

### **Research Question**

1. How do different stakeholders in Thai film industry conduct consumer research?
2. What is the methodology employed in consumer research done by researchers in Thai higher educational institutions?

### **Research Scope**

The research limits itself to the study of the methodology in consumer research done between 2000 and 2014 by stakeholders in Thai film industry and researchers of Thai higher educational institutions within communication-related fields.

The first scope of this research focuses on the consumer research carried out by stakeholders in Thai film industry, namely film studio, film distributor, film investor, and film exhibitor. It seeks to provide an analysis of three research variables, namely *research methodology, research data-restriction, and audience categorization*.

The second scope of this research focuses on previous consumer research conducted by researchers within Thai higher education institution. It aims to capture pattern of research and to obtain the body of knowledge in terms of *research approach, research method, research sample, focuses of the studies, research variables, and audience categorization*.

### **Operational Terms**

**Current Status of Consumer Research** concerns the body of knowledge about film consumer and the methodology used in Thai film consumer research conducted between the year of 2000 and 2014. The term current status is restricted within the study area of these variables:

- **Research methodology** as a variable, the researcher intends to capture some basic aspects of research methodology being used in consumer research. For instance, *research question, research scope, research samples, research variables, and research tools*.
- **Research data-restriction** as a variable, it focuses on who have accesses to

consumer research data. In the case of Thai film industry, it would rely on which departments of any Thai film company are allowed to acquire consumer research data for professional use.

- **Audience Categorization** as a variable, it concerns on how Thai film industry is arranging their audiences into different groups based on conducted consumer research and named them by particular attitudes.

**Consumer Research** in this case refers to academic research which purposively conducted in order to gain particular information about film audiences as consumer.

**Stakeholders in Thai film industry** are any personnel or department which is having direct influences and major affair with the Thai film industry.

**Thai Film Industry** is a Thai industrial business which contributes to one of any four processes of film ecosystem which are production, investment, distribution, and exhibition.

### **Expected Benefits**

1. To obtain the body of knowledge in consumer research that would be beneficial to Thai film industry.

2. To provide Recommendation for Thai film industry about the proper consumer research approach.

## CHAPTER 2

### Literature Reviews

To approach this research correctly with the significant framework; four literature concepts are review which are film consumer research, consumer research and film ecology.

#### 2.1 Film Consumer Research

Similarly to other businesses, film audience or film viewer is considered as consumer. As consumer, film audience consists of different consumption patterns that lead to different perception and attitude toward films; these factors lead to researching these audiences as consumers. For instance, Hollywood and ARI developed their research methods to properly approach their consumers by using different communication strategies; therefore, the core of this research lays on the study of consumer research methodology of film industry. Nevertheless, the researcher finds that it is relevant to review historical consumer research to provide a solid standpoint for *Consumer Research and Communication Strategy in Thai Film Industry*. Within this concept, the reviewed literatures can be categorized into two parts which are hierarchy of film consumer research and spectatorship.

##### 2.1.1 Consumer Research in Hollywood

The Classical Hollywood's audiences and their attitudes are spaced out within the film history as it attracts interest of many researchers around the world. According

to Maltby (1999), his research lies since the fundamental of American cinema and how it was constructed. A mythological version of Hollywood history explains that it started less of a business but a comedic sideshow. The mentioned history support Maltby (1999)'s assumption which stated that an applicable idea toward film industry is that since the early age of Hollywood, Hollywood personnel knew minimum amount of information about their audiences. Maltby uplifted an example within his research; in 1927, director Rowland V. Lee mentioned in his own words that he had no idea why his American film was not selling well in different demographics. For instance, Germany and British. In fact, he blamed the production department for it (Maltby, 1999). In different, MacCulloch (1931) commented the film industry as an economist that the effective structure of studio picture production should not be the production department but the sales department. Sales department only were working their way toward the quantity of the sales and not the quality of the sales. However, there were evidences of slight concern on how their production schedules would influence the public. It was not a market research in any forms. Relatively, sales department would try to exceed future sales record by matching the sale information with production categories that they produced the past year (MacCulloch, 1931). For example, if science-fiction films happened to be the top-sales value in the previous year; therefore, sale department would exceed the next year sales by suggesting more budgets into science-fiction film category (Maltby, 1999). Nevertheless, in the mentioned age, there was a concern in theatre composition and location. It was done based on two different assumptions which are economic opportunity, and consumer desire for relaxation.



### 2.1.2 Audience Categorization

Audience information was being served to outreach different sectors of audience and most importantly to determine the studio's next move in production. In term of commercial purposes, each theatrical exhibition were expected to serve exceeded amount of audiences. Moreover, audience information were part of the system in the early age. Arguably, in early age of cinema, audiences information focuses on how to capture audiences despite audience preference and demographic. The result of such action leads to audience and theatre categorization.

According to Maltby (1999), from 1929 to 1933, Hollywood studios were categorizing audience into three major compared categories which are:

1. Class and mass.
2. Sophisticated and unsophisticated
3. Broadway and main-street.

The process of classifying audience led to the process of classifying theatre. Studios concluded that films should be served accurately and consistently. Different audiences required different product category. In 1932, the coverage of audience classification and relationship were summarized in the article of *Variety* which reviewed the film called *The Greeks Had a Word for Them*; Rush (1932) mentioned:

Likewise it's one of those peculiar stories, nearly always by a woman, in which the not-too-good heroine eats her cake and has it too, and for the femme trade that formula is generally and almost fool proof. Exploitation is emphasizing the Chanel clothes. With of the dialog may be a bit polish for the proletariat, but the basic human humor of the situations of these three lilies of the field in rivalry, in

battle and in comradeship will register universally. The men won't care for it much but flap and matron will adore its flashy sophistication certainly in the key towns, even if the whole thing may prove a bit high for the neighborhoods and rural spots (p.15).

Nevertheless, there was a clear boundary between each category of audience. The undifferentiated and unified audience was found when the audience classification method were adopted by developing production industry. The method became inaccurate and somewhat lacked ability to serve the public tastes or audience preferences. The apparent proof of the situation was the film: *It Happened One Night* which was unexpectedly successful in 1934 when there were both economic and industrial crisis. The studio captured the undifferentiated audience which was not part of the plan. Relatively, the studio was looking to claim a higher social status audience through this film. American studios were going down the hill; many studios and exhibitors were choosing their audience or somewhat called 'block booking'. Throughout 1930s, Motion Picture Association of America or MPPDA were regulating to demolish block booking. MPPDA called in producers and distributors upon defend. Therefore, producer, distributor, and exhibitor were enforced to show their film without any specific selection or audience classification. Anyhow, later in the year of 1934, a film called *Crime without Passion* were launched and one of the distributing producer suggested that the film should not be shown in small society, as in less than 4,000 people. The producer could not effort to lose their expected revenue just because they need to please everyone which they obviously could not (Maltby, 1999).

### 2.1.3 Mass Audience

In order to solve the problem, producers and distributor, within the industry, they concluded that the past-distributed films at the early age were sophisticated. Their films did not please people with different perspectives, senses of convention, and aesthetic (Maltby, 1999). Kent (1927) once mentioned that some audiences might pay their best attention to the sensational camera work and art composition; for instance, artist, scientist, photographer, or some people might pretend just to relocate themselves in such social category. In difference, there were people that would hate your films; an ideal place where the product come to die. There was slight possibility that a film would appeal both big city and small city people (Kent, 1927). When such problems were explored; many film industrial personnel were assuming that sound was the problem. According to Maltby (1999), there was some evidence that suggest sound was a factor toward sophistication and differentiated audiences; considering silent cinemas were not having the sophistication-problem as normal theatre. Silent theatre or small theatre generally showed silent-talkie film; it considered as a theatre that serves suburban community (Maltby, 1999).

Another solution to the sophisticated film was Broadway. It was found that films that were shown in any Broadway theatre in the United States would do well in others Broadway theatre across the country (Maltby, 1999). Hence, distributor would deplore their film through Broadway theaters before the prior distribution; later on, it became a policy. However, the Broadway approach led to another problem. The policy was once being doubted in 1929 because the Broadway theatre appeared to be a non-profit business which earned their venues through propaganda (Maltby, 1999).

Given so, it seemed to be no guaranteed for a success of commercial film in a logical manner.

During 1929 - 1930, many evidences recorded an evolution in the film industry and audience's perception. Sound was playing a major role; shortly, it was being used as a tool to divide out the audiences in order to eliminate the sophisticated audience problems.

#### 2.1.4 The Beginning of Audience Research In Hollywood

The first generation of audience research started off by a luxury theatre owner in New York, Adolph Zukor. According to Zukor and Kramer (1953), he studied audience behavior in his theatre by using a simple observation. He would take a seat in his own theatre on the sixth row from the front and turn around to observe the audience reactions (Zukor & Kramer, 1953) Relatively, audience research was simply about knowing what the audience wants. Zukor and Kramer's (1953) method can be considered as the first qualitative research on film audience. The research objective was to capture audience emotions and feelings in order to develop a better approach toward film selection; moreover, the better approach could be used to develop a better film experience, a higher theatre popularity or more profitable theatre business (Ohmer, 1999).

#### 2.1.5 Positivist Audience Research

In contrast, while Zukor and Kramer (1953) focused on audience impression; more contemporary researchers are relying toward more efficient data by cross analyzing audience impression and with audience status. By doing so, researchers

could categorized audiences into socio-economic status groups (Ohmer, 1999). For instance, in 1940, Audience Research Institute (ARI) did thousands of research surveys for ten film studios. At this point, ARI recorded the first empirical research in Hollywood. The founder of ARI: George Gallop allows the film industry to be able observe the public interest in such a manner that every research is being supported by science which can guaranteed the truth (Ohmer, 1999). Relatively, throughout 1940s, Hollywood film studios under the integrated studio system were fighting over film producing allowance. ARI settled the situation with a solid scientific measurement of each studio audience impression; it gave film studios reasons why they should have control in which films and why not (Ohmer, 1999).

Regardless of how audience research can be objective, Ohmer (1999) claimed that in order to understand deeply into spectatorship of film consumer as an audience, it is important to understand how ARI constructed, interpreted and deployed their studies.

Audience Research Institute were founded in March 1940, by George Gallop who once based his profession in political polls and studies. He started off ARI by signing a contact with RKO Radio pictures; it was one-year agreement stated that ARI would be doing market research for RKO. The period was right after RKO suffered with bankruptcy in January 1940. Relatively, the contact led to further business relationship and connection for another decade. Anyways, ARI conducted over a thousand studies and reports throughout the year which included almost every film that RKO produced in that period (Ohmer, 1999). ARI often found out that some films of RKO would be a total loss according to their studies. Therefore, many planned films were not produced. Nevertheless, Gallop also was hired directly from

RKO president George Schaefer to scientifically study public tastes, and interests (New York Times, 1940).

#### 2.1.6 Public Tastes

Handel (1950) mentioned in her literature that to understand public wants, it is essential to first understand where the consumers are. Before 1940, producers are looking for audience information through unreliable sources; for example, exhibitors reports, fan letter, and articles in business newspapers. These sources often determined producer decision toward allowance of film production process (Handel, 1950). Nevertheless, as Roste (1941) referred, in 1940, Gallup explained about such procedures to be inaccurate and unreliable because these information do not reflex the consumer who could be considered as major film-goers; in difference, it only reflexed from those who would like to complement. For instance, almost 90 percent of letters that were sent to film studios often came from females who were younger than twenty-one years of age. Nevertheless, exhibitor's reports mostly came from the impression of theatre owner and not the consumers who visited the theatre (Roste, 1941). To keep in mind, Gallup's comment happened nine years before Handel did her literature in 1950.

#### 2.1.7 Early Research Methodology

To support the previous paragraph about contradiction between Gallup (1940) and Handel (1950) on public taste; the researcher looks into how Gallup studied the American public taste in his time.

When Gallup was doing political polls and studies, he had a government offices

and documents as his sources. However, when he started doing film research, there were no audience profile source what would be as valuable as what he had in political polls. Hollywood kept the record as in financial reports; for example, ticket prices, net profits, and theatre grosses. Technically, this information was useless toward audience study. Therefore, before Gallup joined with RKO during the beginning of 1936, Gallup and his national staff literally embedded a film research into political polls (Ohmer, 1999). With David Ogilvy's help on research construction, Gallup was able to provided ARI with demographic information on the film-goers or who went to theatre regularly. In 1940, the data was completely collected and it became the general basis of American public taste (Ohmer, 1999).

Later in 1941, ARI found the first evidence that the majority of box office consumer or audience is the teenager. According to ARI surveys, one-third of all tickets were bought by consumers who were younger than twenty years old. This led RKO to realization that they had been focusing on the wrong group of audience. Later on, RKO was putting an essential concern on films that would appeal teenagers. For instance, in 1942, result from a research recommended RKO, *Syncopation* were launched with a plot that aims to entertain and reduced historical aspect. Nevertheless, RKO shifted their attention to develop more actors and actresses who were younger than twenty-five years old in order to attract the fan base (Ohmer, 1999).

In addition to the development of adolescent prospect, RKO also looked deeper into gender to support the common belief that women liked romantic films and men liked action films. However, ARI did not consult RKO to produce different films for different gender, but ARI and Ogilvy suggested that data need to be represented; concluding by gender as a single variable would not be significant (Ohmer, 1999).

Another demographic variable that were introduced by ARI was income. ARI found that those people who were earning less than fifteen dollars a week were responsible for twenty-five percent of all box office earnings. Hence, those people who earn twenty-five to thirty-five dollars a week consisted about twenty-two percent of all box office earnings while middle-income groups and high-income groups were accounted for thirty-eight and fifteen percent, respectively. Therefore, it could be concluded that the major purchase of movie tickets came from those who earned less than fifty dollars per week (Ohmer, 1999). Based on ARI assumption, film studios wanted to reach possible maximum amount of people. If studios relied directly from the data then they could target the majority classes by optimizing their films to match the major preference. However, according to Ohmer (1999), Ogilvy argued that by refreshing studio production line would lead to slight improvement; ARI demographic data is suggesting the current film-goers, however, there was no room for the minority in any visible data. In difference, Ogilvy was suggesting that an enlargement could not be done without available space or channel. Hence, film studios should first enlarge their distributing channels then target the minority not the majority (Ohmer, 1999).

#### 2.1.8 Communication Strategy

The next question is how the targeted audiences would know that the films were made to appeal them before buying the tickets. Once mentioned in Ohmer's *The Science of Pleasure* (1999), Gallup factor analyzed film into components; he broke down every elements which were consisted into a film then he cross analyze the components with the demographic categories. Later on, Gallup was able to picked out



dominant factors that determine why audiences decided to bought the tickets which are titles, stories and casts (Ohmer, 1999).

Early research that ARI had done for RKO showed that one-fourth of the audiences bought their tickets based on film's title. Therefore, ARI begun title's test for RKO; for instance, in 1943, RKO changed the title of their film: *Mr. Lucky* six times before premiered. With this information in hand, film studios could adjust their title to match the segment of audience that they targeted while advertising department developing the proper strategies.

Moreover, ARI often recommended RKO to use certified title such as best-selling novels; by using the existing novels and made them into film, studios would receive free built-in audience(Ohmer, 1999). However, using certified titles came with responsibility of the storyline also, for example, RKO's *Little Men* shifted its story a little too far. According to Ohmer(1999), Ogilvy commented on the film that by shifting the story of *Little Men* affected their consumer's loyalty to both the original novel and the studio. Technically, film studios should not trick their audience in order to acquire their wants (Ohmer, 1999).

In terms of cast, RKO developed their own stars and borrowed some from other studios. Through fifteen research that ARI conducted for RKO within the first three month after the contact was signed. RKO was expecting ARI to carry out studies that would designated what should be a particular role for a particular actor. As a result, in many studies, ARI concluded that public want was changing constantly in terms of cast due to couple factors; these factors include: role of performance and casts matching (Jewell, 1978). For example, in 1940, RKO's contact with *Ginger Rogers* were about to expire and she also wanted to move away from dramatic role at RKO to

musical at other studios. The research on *Ginger Rogers* gave RKO tough decision; ARI reported that the public liked her dramatic performance, however, they would like to see *Ginger Rogers* on musical. Another significant example that was carried out by ARI on how matching up two or more celebrities would influence audience decision. Two months after ARI conducted research on *Ginger Rogers*, ARI wanted to study why *Broadway Melody* was a failure. *Fred Astaire* was matching up with *Eleanor Powell* in the film. ARI conducted two survey on the match-up and found out that the major factor were neither the story or *Fred Astaire* himself, but the audiences wanted to see *Ginger Rogers* together with *Fred Astaire* in the dancing film (Ohmer, 1999). Relatively, RKO signed another contact with *Fred Astaire* and publicly announce that he would be back with *Ginger Rogers* in 1941. Ohmer (1999) called these studies and action, a conservative effect (Ohmer, 1999). Even the big named director such as *Orson Welles* adopted the conservative effect. During the summer of 1940, *Orson Welles* proposed three films that he would like to produced which are *Smiler with a Knife*, *Heart of Darkness*, and *Invasion from Mars*. ARI did the research and suggested that his name contained a built-in audience and he should stick with that. Hence, *Orson Welles* was widely known for his radio broadcast; therefore, he should produce *Invasion from Mars* to maintain his built-in audience (Ohmer, 1999).

#### 2.1.9 Research Data Restriction

During the mid-1940s, audience research hit its peak; it became a function for managerial levels of film studios. For instance, the producers were limiting their survey data to certain people. These data were so valuable that sometime only executive levels of film studios were allowed to acquired; different studios maintained

different policies for such authority, the trend was implanted into the Hollywood studio system(Ohmer, 1999).

Relatively, audience research turned into a battleground for those who could not get their hands on the data. For example, actors wanted to know what the audiences think about their performance, and writers were desired to understand audience impression of their written stories. In July 1947, Bornemann(1947) attacked the authority system and commented that audience research was restricting the film industry and eliminating the possible development. Gallup's empirical research influenced producers to avoid any form of risk and stick to what their studies had shown. Moreover, the fact that producers only made films that would sell and restrain the variety of art was the result of surveys. Film supposed to be an art and 'not industrial products(Bornemann, 1947). Nevertheless, according Ohmer(1999), scriptwriters became puppets; writers in many studios were restricted to write upon the wants of their producers. Writers were required to write and develop a script to match the public wants or the survey results.

Nevertheless, actors were scared of walking into the producer office because producers were choosing actors based on the selling types that surveys concluded for them. Actors were not judged by their performances, but styles that would match the audience preferences (Ohmer, 1999).

Under the pressure of mentioned descending components, ARI came to its end of being one research institute that would work for many film studios. For instance, during 1940s, RKO and Disney were negotiating contact renewal with ARI before they renewed another contact with less conducted studies. However, nowadays, present film studios adopted Gallup's measurement and created their own research

departments for their films. However, the most important thing that current film industry should note down is the fact that ARI somewhat was adapting their methodology throughout the age; it indicated that scientific research could not provide a final theory about audience preference (Simonet, 1980).

#### 2.1.10 Film spectatorship: 1950s.

Around 1946 until 1960, after the audience research era, American film industry had been dropping in terms of spectatorship. A weekly theatre-attendance dropped from eighty-two millions to thirty millions in the year of 1960. This period were known as post-World War II period; there were big changes in lifestyles of the frequent spectators. People rearranged their time-spending priority; for instance, after the war, people started families and moved to suburbs. Given so, spectators spent their time after work at their houses with their families and satisfied their entertainment needs with television. Spectatorship was alienated (Sklar, 1999). Accounted to the post-World War II period, Sklar (1999) stated his research questions; what were the relationship elements that went missing after the World War II?, Did film itself changed before the war occurred or the patrons were being subjective on their personal preferences? Did film-makers catch the new public interests after the world war and produce their films with the right approach? Why some audiences stayed loyal after the war while others were not (Sklar, 1999).

Until today, some of the mentioned questions are remaining without solid answers. However, Sklar (1999) claimed that early literatures and reception studies could indicate some answers. Even after 1940s where ARI reached its peak of audience research, arguably, some may claimed that ARI set up ground rules for the

film audience research; however, several film industrial personnels commented on audience research after the age of ARI. For instance, the former director of audience research at MGM, Handel(1953) mentioned that “the movie industry is still the only major business in the United States which has never made a serious attempt to study its potential market”(p.308). Moreover, Quigley wrote in the exhibitor trade paper “Now in the period of crisis of the motion picture - which may dated from the end of World War II - these is much interest and almost no scientific data telling who are the patrons and who are the members of what some called the lost audience”(p.21) (Quigley, 1957). Regardless of the mentioned quotes, questions of Sklar’s study still remained; there are three primary concerns to frame the historical reception (Sklar, 1999):

- 1.Data on audience composition.
- 2.The effects of motions pictures.
- 3.The function of movie-going.

#### 2.1.11 Data on Audience Composition

Firstly, data on audience composition, Sklar (1999) claimed that Quigley’s 1953 statement is inaccurate and there are existing evidence of post-World War II spectators or the lost audience. There were social survey organizations which captured data on different demographic and constructs such as frequency of ticket-purchase, age, income, gender, educational level, attitude toward particular films. Relatively, The Bureau of Applied Social Research at Columbia University, *Elmo Roper* retrieved data on the lost audience and concluded with four statements which were mentioned in by Handel(1950):

1. There is no significant different between gender in terms of theatre attendance.
2. Younger people go to theatre more often than older people
3. People with better economic status go to theatre more often than those who are in lower status.
4. Higher education leads to higher rate of theatre attendance (p.99).

Comparing these statements to ARI's data, the third statement pointed out that, before World War II, people who regularly received low income would go to theatre more often than those who earned more. However, after the World War II, movie theatre most likely became a place for those people who economically lived their lives above the standard. Nevertheless, same comparison could be applied to fourth statement, ARI never recorded that education determined rates of movie-going(Sklar,1999).These statements seemed to be facts as they appeared; in difference, Sklar(1999) questioned that these facts were not recorded as historical context; when the transformation happened, what caused the transformation of either film industry or spectatorship. These questions were not asked at the specific period, therefore, there was no answer and nothing were recorded into the history (p.83). There was the comment on what might cause such affect: at that period, the research were done by the funding media organization; therefore, the research organizations were restricted from making any reasonable judgment on the situation because media organization executives did not want any researchers to tell them how to run their businesses(Handel, 1953).

These statement did not mean much without any analysis or qualitative

judgment. However, in 1947, a researcher named Lazrsfeld (1947) claimed about a survey of women in small Midwestern city which he studied that it was the most significant and detailed approach toward movie audience. Lazrsfeld (1947) emphasized that the most important factor of film audience is age, while income and educational level were logically supporting age. Nevertheless, he reasoned about the length of educational level shifted among the generation; the youth were having more years in school than the generation before which committed less frequency in the movie theatre in general. Therefore, educational level was curating and supporting his statement about age (Lazarsfeld, 1947). There was no record of Lazrsfeld's explanation about income as an unreliable factor. Anyways, it could be logically assumed that youth could be reported in the surveys as lower income; thus, lower income were younger in age and both contained high rate of movie-going (Sklar,1999).

In 1950, a popular art critic, Seldes (1950) criticized the film industry based on ARI's data that he obtained; he commented that age became the factor because the studios knew so; relatively, the studios were focusing on the majority which were the youth, and simply they did not make film for adults. The poll would keep showing the same thing if studios only served the majority (p.12) (Seldes, 1950).

#### 2.1.12 The Effects of Motion Pictures

Together with other research in audience composition, Sklar's (1999) studies went deeper into how film effects audience attitude. The discourse of spectatorship could be influenced by military and propaganda film's content within the post-World War II era (Sklar, 1999). The effects of motion pictures relies heavily on qualitative

side of the research; it can be considered as non-theoretical statement because there is no supportive numerical data. Many studied data on this statement resulted in a non-dialogic arrangement (Fearing, 1947). Hence, an audience research scholar, Fearing (1951) implied in his writing(Fearing, 1951):

This is a kind of finding about the effects which has a slightly more, shall we say, positive tone than the findings that I have been describing. But, even here the relationship between program content and response is not a simple one; it is not an effect in which the ideas that are presented via the program are projected in some direct way on people's minds with direct effects on attitudes and behavior. The effects are selective, and are dependent on already existing needs(pp.138-139).

Nevertheless, Fearing(1947) suggested in his writing that in postwar period, film studios were making films to comfort their audience preferences and sometime reflex the sides that they would like to see. Spectators went to theatre to consume what they needed and wanted(Fearing, 1947). To conclude Fearing's(1947) statement, Sklar(1999) referred to a film critic Kracauer(1949) who suggested that the direction of effects in motion pictures was not going from film industry to spectator, but the other way around(Kracauer, 1949).

#### 2.1.15 The Psychological Function of Movie-going

Two sociologists Riesman D.(1952) and Riesman E. T.(1952) suggested in their



journal: *Movies and audiences* that audiences spent their money at movie theatre because they prefer to learn about relationship structures between theirs and others. Logically, these movie-going functions are being done subconsciously by movie-goers; however, Riesman D.(1952) and Riesman E. T.(1952) mentioned that there are three relationship structures that movie-goers subconsciously desired to learn about which are relationship between generations, relationship between social classes, and relationship between character types(Riesman & Riesman 1952).

In different generations, there is boundary or tension that audiences are looking for a relief. For instance, older audiences were often trying to learn about adolescent attitude through motion pictures; they expected that by learning young behaviors would provide them with a real-life advice which they could give to the young(Lazarsfed, 1947). In difference, for younger generation, movie-going indicated their acceptance; younger audience went to theatre because they tried to prove that they were grown-ups(Riesman & Riesman 1952).

Another sociologist Friedson(1954) explained about relationship between social classes in his research. Friedson(1954) conducted his experiment with a group of seventy-nine Polish-Catholic school children to see what were their approaches toward the society in general. His experiment concluded that, in the Polish society, people were needed of responses. In terms of movie-going behavior, Friedson(1999) pointed out that these students used in-house entertainment mediums to stay away from their family members until they were old enough to go to movies. This action indicated how students approach their societies which became an avoidance of their families in a way. Similarly, in terms of relationship between characters, students became movie-goer as it would represented themselves to others(Friedson, 1954).

According to Riesman D.(1952) and Riesman E. T.(1952), movie contents took spectators away from their local lives such as their families; moreover, movies allowed audiences to learn about the mass adopted mass behavior(Riesman & Riesman 1952).

## 2.2 Consumer Research

For this research, the researcher sees an importance of understanding consumer behavior in general. Therefore, this research aims to review both side of consumer perspectives concerning: consumer research methodology and its moral which implies why researcher conducts consumer research, and *consumer decision-making process* which explains the conative behavior of consumer.

### 2.2.1 Consumer Research Methodology and Its Moral

From findings, research methodology could not be generalized into certain steps or procedures; somewhat there is no blueprint for such process. Researchers around the world are conducting their research based on different measurements which they might adopt from the past conducted research. Many methodologies are aiming toward the same results; however, it is being conducted in different formats, as researchers would like to adapt. Nevertheless, the researcher finds that it is more relevant to understand *why consumer research is conducted* by comparing two different perspectives of consumer research which are:

1. Consumer research for consumer.
2. Consumer research for business.

Consumer Research for Consumer.

Knottenbelt's(1959) literature captured why consumer research was being done. The literature emphasizes consumer research during the an early 1900s; within this decade consume research was being done in order to serve consumers(Knottenbelt, 1959).

For instance, in 1929, Consumer Research Inc., was established as a non-profit organization in the United States; and Consumer Union was also founded seven years later(Knottenbelt, 1959). In early 1940's, these organizations were having the same goal; to improve consumer's quality of life. They conducted brief surveys with consumers in order to measure consumers' pattern of spending, and spending efficiency(Knottenbelt, 1959). Relatively, manufacturers or producers were improving themselves toward consumers based on these research data. For example, research showed that low-level consumers had less knowledge in product categories which led them into limited choices of products. Therefore, manufacturers were competing against each others by advertisements that somewhat were informative to consumers rather than dropping the price or increasing the qualities(Knottenbelt, 1959). Similarly, in 1957, Consumer Association Ltd., was founded in London. The organization was conducting research to help consumers to be most efficient through their spending. Its goal is to ensure that British manufacturers are providing their products with efficient prices(Knottenbelt, 1959).

Bezerman(2001) explains that consumer research for consumer helps consumers to make a wiser purchases; in other words, to ensure that consumers buy exactly the products that they wants at the exact price that they should be served. Thus, there are four major characteristics of consumer research for consumer(Bezerman, 2001):

1. Research suppose to state the problematic factors that consumer is facing.

Begin with the area that consumer needs help, it may not be the same area where purchases are happening or the area where research data already exist.

2. Descriptive research should be done against the existing research data. In order to conduct consumer research for consumer, researchers technically need to understand consumers more than consumers understand themselves. These can be done by understanding consumer decision model which comes from descriptive research.
3. By giving advice to consumer means researchers should point out the interests of consumer environment. Researchers should help consumers to understand the nature of their marketplaces; “to aid them in interpreting the information they receive from these sources”. For example, sale-person, or advertisements.
4. Researchers should apply their personal research data to identify biases in other research(p.501).

#### Consumer Research for Business

In difference, consumer research for business arguably is the consumer research at present time. This type of research is constructed based on an objective that the research would alternatively lead to financial profit. Firms are using consumer research to guide their communication strategies. In other words, they use consumer research to locate and understand their target consumers (Solomon, 2013).

Folkes(1988) explains that consumer research generally is a study of consumer behavior which cause product’s success or failure. Therefore, researchers conduct consumer research in order to study the paradigm of consumer purchase decision or

selection. Through consumer research, researchers are looking for reason of buying particular products in order to develop communication strategies to manipulate those reasons.

Moreover, consumer research could also aims toward manipulating consumer thought of recommendation. In this case, it is the matter of understanding consumer's endorsement. In other words, apart from the products what else do consumer prefer or endorse. Thus, marketers provide consumers with their endorsement most likely would result in consumers recommendation to their social group(Folkes, 1988).

In addition, There are seven characteristics which are relevant to the perspective of consumer research for business (Holbrook, 1987).

1. Consumer research studies consumer behavior.
2. Consumer behavior involves consumer consumption.
3. Consumption concerns purchasing, consuming, and changing products.
4. Products are goods, intellectual ideas, events, and any others utilities that serve value.
5. Value is an experience happened with consumers when a goal is reached, a need is provided, or a want is satisfied.
6. A failure toward serving value would lead to further consummation.
7. The process of consummation is the basis of consumer research.

### 2.2.2 Consumer Decision-making process

A consumer purchase happens when a consumer is recognizing his/her problem. Problems lead to needs and wants; therefore, marketer is working everyday as a problem solver(Solomon, 2013). According to Solomon(2013), when a consumer

wants to purchase; the consumer is going through four steps before making an actual purchase; these steps are problem recognition, information search, evaluation of alternatives, and product choice. Relatively, in marketer's perspective, to approach the consumer which is going through the steps, marketers need to understand three questions that consumers are unconsciously themselves while they are going through decision-making process; these questions are how consumer recognize the problem, how consumer searches for information about product choices, and how consumer evaluates alternatives to arrive at a final decision (Solomon, 2013).

Different purchase decision contains different level of importance, consumer needs one product more or less than another. Thus, consumer puts different amount of effort onto each decision. The entire decision-making process can be finished in less than a minute; however, in some cases, it lasts longer than a month. In addition, nowadays, consumer is literally confronting with options every second. Consumer is having too many choice; it complicates the decision-making process (Solomon, 2013). Solomon (2013) describes such phenomenon as *consumer hyperchoice*.

### **Perspective on Decision Making**

Solomon (2013) suggested that traditional consumer researchers approach consumer decision-making process with a rational perspective; thus, this perspective uses the economic of information to undertake information search process; it explains how consumers would find as much information as possible before they move on to the next step in the process (Solomon, 2013). However, a utilitarian perspective suggests that consumer seeks for the most useful information first then capture more information to support the major context (Simonson, Huber, & Payne, 1988). In other

words, consumers have their comfort zone on information search and when they research the edge of the zone, they mostly likely will stop searching (Hauser, Urban, & Weinberg, 1993). On the other hand, rational perspective also suggests to communicate toward these decision-making consumers, marketers should study every steps of the process carefully and study how their consumers are going through each step. Marketer's job is to intercept their marketing plan to between these steps. Relatively, marketers could develop promotional strategies to match what their consumers look for (Mowen, 1988)

In difference, Novak & Hoffman (2009) suggest that rational perspectives are relevant, however, in some cases, these rationality cannot be applied. Consumers sometimes make decision without such logical thinking process. Sometimes, it happened upon human impulses and environmental arousals. For instance, *purchase momentum* happens when consumers buy more than what actually planned to because of their unexpected impulses (Novak & Hoffman, 2009). Relatively, Novak & Hoffman (2009) call such process as *cognitive processing style* which consists of *rational system of cognition* and *experiential system of cognition*. Differently, rational system of cognition concerns logical process of information search; while experiential system of cognition relies on consumer's previous experiment and impulses (Novak & Hoffman, 2009).

Nevertheless, researchers suggests that decision-making process concern with many variables. For instance, the route of these mentioned process would totally shift if the product is different; each product category requires different amount of consumer's effort. Therefore, it cannot be yet conclude with some particular logical formulas (Solomon, 2013).

### **Types of Consumer Decision**

By understanding consumer decision-making, it becomes also an understanding of where consumer's effort goes to when they want or need to buy some product.

Researchers analyze these process as *a continuum of buying decision behavior* which consists of habitual decision making, extended problem solving, and limited problem solving(Solomon, 2013).

**Extended Problem Solving** directly relates to traditional decision-making perspective which explains that consumers seek as much information as they possibly then evaluate these information by comparing between brands(Solomon, 2013). Tuten & Solomon(2012) uplifts a social games as an example. They describe the characteristic of an online games as a multiplayer competitive-game that required engagement in an online world such as Facebook's game platform (Tuten & Solomon, 2012): *FarmVille*. Relatively, Solomon(2013) claimed that it is important for marketer to understand these gaming platforms because consumer do not always look for information throughout the day. Therefore, in the past few years, online-gaming has been where marketer inserts communicate their information to the audiences even while the consumers did not intend to. In other words, to intercept consumers attention when they are not looking for information in pleasant way. For instance, display ads, static ads, and dynamic ads(Solomon, 2013).

**Limited Problem Solving** happens when consumers do not look for information nor alternatives; they simply use simple decision rules to make decision.



Consumers adopt limited problem solving based mostly on their previous experience. It is often repetitive(Solomon, 2013).

**Habitual Decision Making** indicates decision-making process that happens within an subconscious state of mind. In other words, consumer's purchase habits based on their regular routine is habitual decision making. Researchers call this process *automaticit* (Alba & Hutchinson, 1988). Consumers develop habits to reduce amount to-be-made efforts; this type of decision making becomes a problem to marketers when they try to introduce innovations or new products(Solomon, 2013).

### **Problem Recognition**

Problem recognition happens inside consumer's state of mind; some may realize, some may desire. It occurs after consumer experiences something which influence consumer to want or need new circumstance. Consumers want to move toward different experience from the current when they recognize a problem. In order to do so, consumer is required to solve his/her problem. A problem can be large and complex, or small and simple. This process is called problem recognition(Solomon, 2013).

Nevertheless, according to Solomon(2013), problem arises when ideal state and actual state of consumer are not balanced. When a consumer relies more toward the ideal state is called *opportunity recognition*; in difference, a situation when a consumer falls under the standard of his/her actual state is called *need recognition*. For example, a man who his car runs out of gas is facing a drop in actual state; he uplifts need recognition. However, a man who wants a classier car is experiencing a raise in ideal state; he adopts opportunity recognition(Solomon, 2013).

### **Information Search**

This process happens right after consumer recognize his/her problem. To solve a problem, consumer needs information. Therefore, consumer capture valuable information that could possibly lead them toward decision-making (Strebel, Erdem, & Swait, 2004)

### **Types of Information Search**

**Prepurchase search** is how consumers search through marketplaces for direct information that would provide them with valuable data. This type of search often happens quite sometime before the actual purchase(Bloch, Sherrell, & Ridgway, 1986).

**Ongoing search** is a pattern of browsing through information without specific purpose. Seemingly, shoppers do ongoing search because they want to stay subscribed and up-to-date on products or brands that they interest(Bloch et al., 1986).

**Internal search** happens when decision comes upfront. When consumers confront with sudden decision making; they first search through their memories as the first and only source of information. Their memories represent their previous experiences about confronting products or brands(Leonhardt, 2005).

**External search** describe how consumers capture information from

environmental factor; for example, commercial advertisements, social recommendations, or plain observations(Leonhardt, 2005).

### **Consumer Information-Search Rationality**

Stated types of information search are rational search process when consumer consciously seek for information; however, a rational search technically results as small amount of information(Mindlin, 2006). Moreover, Mindlin(2006) suggests that low-income consumers who would be effected by bad purchase decision, they search less information than those who earn more.

Information search occurs in many different circumstances which lead to different searching approach to maximize toward an exact information amount that consumer seeks. Carrillat, Ladik, and Legoux categorize these rational functions into *satisficing solution* which consist of different consumer information-search rationality(Carrillat, Ladik, & Legoux, 2010).

Information search costs some consumer resources; for example, time. Amount of required resources affect consumer decision; therefore, in some situation, consumers settle with amount of information that fairly satisfied. This is called *bounded rationality*. In other words, when consumers search for information, they are balancing between usages of resources and information satisfaction(Carrilat et al., 2010). However, some consumers are willing to give up resources to obtain maximum amount of information. The maximizer mostly occur under the high-involvement situation; and they often do not adopt internal search to guide themselves toward the current situation, Carrilat et al.(2010) called this phenomenon as the *Sisyphus effect*. Differently, the satisfier or those consumers who adopt bounded rationality generally

identify low-involvement situation(Carrilat et al., 2010). Satisfiers make decision in a fairly short time, but not sudden because they do not have time for it. For example, couple visits to two stores before actual purchase(Cobb & Hoyer, 1985).

However, consumers like to try new things; simple problems could be boredom and need of trail. There is a suggestion that *variety seeking* happens when consumer desire to alters their current product choices because the currents no longer lead to enjoyment(Miller, 1994). In contrast, *variety amnesia* is another side of current boredom, consumers who have variety amnesia would recall products that they consumed in the past as an alternative(Galak, Redden, & Kruger, 2009).

### **Information-Search Effort**

In general, consumers search for information due to the importance of preferred product. However, product importance is not the only variable; consumer demographic also contributes to search effort. For example, a young, high-educated shopper tends to search more; moreover, women put more effort on their searches than men (Punj & Staelin, 1983).

However, Solomon(2013) dedicates his attention toward how existing product knowledge would influence the amount of searching effort. Consumers who are experts about the product, they obviously use different searching strategy than those consumers who are fairly new to the product. Cobb & Hoyer(1985) explain that amount of search and product knowledge relate to each other in an inverted-U relationship. Therefore, consumers that have moderate knowledge about the product would put the greatest effort on information search; while, the newbie may not even interest in searching(Cobb & Hoyer, 1985). Relatively, the experts only search for

limited amount of information because they already have relevant idea about the product. This action is called *Selective search*; it explains more focused and efficient information search or more detailed and big picture (Bettman & Park, 1980). For example, an expert film consumer would rather search for a film review and not a trailer. According to Tugend (2008), when information search on the same product happens after a purchase; it indicates that consumer is looking for a psychological defensive mechanism so-called *blissful ignorance effect*; consumer searches for positive information about the product to ensure about their purchase decision (Tugend, 2008). Uncertain decision happens due to *perceived risk* for most of the time.

### **Perceived Risk**

Perceived risk is a thought that consumers develop when they concern about the negative consequence which may possibly come along with a purchase. The product is often either expensive or complex. On the other hand, perceived risk can contribute directly to other people's perspectives but the consumer's (Solomon, 2013).

Solomon (2013) classified perceived risks into five kinds which are *monetary risk*, *functional risk*, *physical risk*, *social risk*, and *psychological risk*.

**Monetary Risk** is a kind of which concerns with consumer's economical status; either a purchase would do any damage to consumer's finances or not (Solomon, 2013).

**Functional Risk** dedicates to consumer's concern on product's performance; consumers are afraid that the product performing functions may not served their

needs(Solomon, 2013).

**Physical Risk** directly concerns with consumer's health; consumers develop thought about potential health or physical damage that could possibly happened when consuming(Solomon, 2013).

**Social Risk** is a kind of risk that consumer concerns less about themselves; and more on how others will look at them after purchasing the product. Products which resemble social status(Solomon, 2013).

**Psychological Risk** similarly, to social risk; psychological risk concerns about the product represents consumers' selves. Does it make consumers feel good about themselves after purchasing(Solomon, 2013).

### **Brand Loyalty or Habitual Purchase**

Solomon(2013) explains that another influencer toward decision making is brand familiarity. It is a combination of both brand loyalty and consumer habit.

### **Inertia**

For regular-used product, some consumers purchase the same brand every time; this action is not brand loyalty but inertia. Consumers pick the same brand because it eliminate information-search effort. However, inertia consumers would not hesitate when they found the same product from different brand at a cheaper price. For

marketers to target this group, it considers easy because marketers know that these consumers are seeking for variety; their product just need the right incentive(Morago, 2007).

### **Brand Loyalty**

Brand loyalty can be define as consumers who repetitively buy products from the brand on regular basis, and also adopt a strong positive toward the brand(Jacoby & Chestnut, 1978). In addition, Solomon(2013) implies that if there is a true brand loyalty; there would be no inertia. Inertia and brand loyalty cannot be adopted together by an individual consumer within the same product category. To conclude, brand loyalty technically finalize the decision making because there is a emotion bond that cannot break between the consumer and the brand; while, inertia would lead consumers to other variables such as problem-solving and information search.

### **Decision Rules**

Consumers use different method to choose among different choices of products. Depending on level of involvement, consumers might use simple senses or complex processes. Solomon(2013) categorizes these decision rules into two major group which are *noncompensatory decision rules* and *compensatory decision rules*.

### **Noncompensatory Decision Rule**

Consumers generally use non-compensatory decision rules when they want a product that serve all expected attribute. Under non-compensatory decision rules, consumers would eliminate any brands that do not meet their standards. Nevertheless,

consumers who are not familiar with a product category because they did less information search; they often adopt these decision rules. Non-compensatory decision rules also consist with three functional rules which are *the lexicographic rule, the elimination-by-aspects-rule, and the conjunctive rule* (Park, 1976).

First, lexicographic rule contributes to consumer who chooses a particular brand based on its most important attribute. If two or more brands share the same goodness in the first important attribute then the consumer goes on to second; this selection process goes on until consumer cuts down to the one brand (Solomon, 2013).

Secondly, the elimination by aspects rule, if a consumer has the most important attribute in his/her mind; then he/she would go for the particular brand with highest rating on the expected attribute (Solomon, 2013).

Lastly, the conjunctive rule, a consumer might set his/her attribute rating standard and cut off those which do not meet his/her standard. For example, if the standard is good-rating, then brand with a product concern below good-rating on any attribute will be cut off (Solomon, 2013).

### **Compensatory Decision Rules**

Consumers with high knowledge on the product generally adopt compensatory rules; these consumers look at the big picture; good product attribute possibly cancel out with the bad ones (Monga & John, 2007). Solomon (2013) suggests that there are two types of compensatory rules which are *simple additive rule* and *weighted additive rule*.

Simple additive rule is simple as it sounds; consumers choose a brand with highest score on the overall attribute. This approach often being used by those



consumers who prefer not to find information and the drawback is that the highest score on overall attribute may or may not represent what the consumer needs from that product(Solomon, 2013).

Relatively, weighted additive rule is more complex; consumers concern on both the importance of attributes, and the rating of overall attribute then multiply them together.(Solomon, 2013)

### **2.3 Film Ecology**

A review of film ecology is important to this research because it would lead to true understanding of the film industrial structures and functions before going deeper into their research methodologies. These understandings answer why film industry needs consumer research or why not.

Film making process generally contains five procedures which are idea and development, pre-production, production, post-production and distribution. These steps usually run chronologically with different business functions. In other words, investing, producing, distributing, and exhibiting are happening among with the mentioned procedures. In film making perspective; these steps are logical, however, film studios might switch around between steps under some circumstances. If these five steps are followed; film making somewhat could be completed(Lakhan, 2013). These procedure can be applied to studio films, independent films and independent studio films; the difference is a scale of production (Stoller, 2009)

### 2.3.1 Scales of Film Production

*Studio films* basically are films which sponsored by major studio; with a budget higher than sixty millions dollars. Generally, budget allowance relies much on casts, and referred stories; for instance, won novel, famous comic, or best selling books. Nevertheless, studios are often attracted to high concept film with fresh innovation and technologies(Stoller, 2009).

*Independent films* generally are low-budget films; the source of independent film statement comes from financially independent; some independent films might aim for distribution in small independent film theaters, while some might only consider to contest in film festivals(Stoller, 2009).

*Independent studio films* consider as a small branch of the major studios; they provide small budgets. However, there is a higher attention toward filmmakers in independent studios films; these studios often have less restrictions and more opportunities(Stoller, 2009)

As you can see, different types of film production contains their own advantages and disadvantages. Studio pictures came with an enormous budget, but yet it pays more; for instance, fortune amount of salaries on the actors, innovative special effects, or long shooting schedules. Moreover, studio pictures care more about returning profit than creativity and senses of storytelling. In difference, independent studios films give smaller budget which in a way give room for film-makers creativity. Independent film does not necessary have to be a cheap film. It depends on the afford and financial

ability of the filmmaker(Stoller, 2009).

### 2.3.2 Studio: Idea development

An essential idea for a film is the root of the entire procedure; it does not ensure the success of a film, however, it lays a solid ground for a filmmaker to work with the right particles(Lakhan, 2013). For filmmakers, ideas can be coming from resources such as film scripts which are being sent to film studios everyday, a personal story or a published novel,; these are called existing resources. These resources would need to be adapted and elaborated. Using an existing resources is very famous for studio filmmakers(Stoller, 2009). Ideas give stories and stories need to be turned into a film script format; it is a very essential to has a correct format because it would keep the strength of the storytelling function(Lakhan, 2013).

### 2.3.4 Studio/Investor: Financing

Thus, film scripts lead to budget; in film studio perspective, one film production is one business; therefore, a well-organized business plan is often required. Different investors are looking for different things; for example, their personal interest in the script, or possibility of making financial profit. Some investors may seek for both and many investors only care about financial facts. The common approach of a producer is to present the risk and possibility to the investor. In this case, investor often is facilities within the studios; however, it could be other business campaign looking for product placement, or a businessman who simply is looking to invest(Stoller, 2009). For instance, according to Winokur & Holsinger(2001), since the film studio system descended in 1950s, many small companies came in to fill the gap; and other business

industries come in to support the financial role under the names of those companies.

#### 2.3.4 Studio: Pre-production

Similarly to others businesses, after the budget is invested, budget turned into campaign, business plan, research, schedule, team, and so on. Film production schedule needs to be planned out in a very delicate way according to the budget. For example, salaries for the team, equipment rental, or production design cost(Stoller, 2009). Pre-production is all about knowing what to do and when to do. In a business perspective, for the often times, producers could use a solid schedule to negotiate with the investors for more budget(Lakhan, 2013).

#### 2.3.5 Studio: Production

Production is when the business is launched; under all the needed materials, the team start working based on the planned schedule from pre-production(Lakhan, 2013). Good schedule and team ability would show within this step; if the business is running efficiently for the campaign; then the campaign will not go over budget(Stoller, 2009).

#### 2.3.6 Studio: Post-production

Generally, production implies the process of producing the footage; therefore, post-production is editing the footage. It is another structure which being used to tell the story; and post-production usually take more time than the production. This process happens within the studios or under control of the studio before it is being distributed by the distributor(Lakhen, 2013). Nevertheless, post-production change

film business raw-materials to become a product (Winokur & Holsinger, 2001).

### 2.3.7 Distributor: Distribution

During early 1900s, film is being sold by the distributor to exhibitor, this process is called primitive distribution. However, the process only lasted not for long because theaters were paying too much for the films and it left them with less profits; moreover, the films technically useless after it were shown. Therefore, later in the age, movie theatre only rents the films for a particular period of time (Winokur & Holsinger, 2001). Film product does not only contain the movie itself, but also other promotion products such as movie trailers posters, merchandises, rights of television broadcast after theatrical launch, or promotional events. These elements would be produced under the responsibility of the hired distributors (Lakhen, 2013).

### 2.3.8 Exhibitor: Exhibition

Movie theatre is the retailer which puts film products on their shelves under certain exhibiting contract and agreement. Nowadays, distributor often consider their film to be exhibited worldwide; in some countries, American films are being restricted to certain condition because the government want to support their national film industry (Winokur & Holsinger, 2001). However, when it comes to exhibiting process; it does not seem to be a problem for the studio films (Stoller, 2009). In difference, independent filmmakers are having problems with getting their film exhibited. For example, in the United States, government ignores films those which produced outside the studio system because the studios films seem to be the major essence of their economic (Winokur & Holsinger, 2001)

## CHAPTER 3

### Methodology

“Current status of Consumer Research in Thai Film Industry” is a qualitative research that aims to study how stakeholders in Thai film industry conduct consumer research, and to analyze the research methodology as well as the body of knowledge about film consumer in the research conducted within Thai higher education institutions. In order to obtain the data, this research employs two research methods which are in-depth interview with stakeholders and document analysis of previous research.

#### 3.1 In-depth Interviews with Stakeholders

To answer the first research question “How do different stakeholders in Thai film industry conduct consumer research?” the researcher conducted in-depth interview with personnel from different parties of the stakeholders in Thai film industry. Unstructured interview questions were used as a research tool to capture three aspects which are research methodology, audience categorization, research data-restriction.

##### 3.1.1 Sampling Method

Firstly, the researcher identifies stakeholder characteristics by referring to Donald & Preston’s (1995) *normative aspect of stakeholder theory*; which mainly explains that a person who has benefit toward the organization is a stakeholder. On

the other hand, an organization's interest in a person does not make the person becomes a stakeholder. Moreover, Donaldson & Preston's(1995) *normative justifications* aspect also concerns about the characteristics of stakeholders. For instance, stakeholders are picked by their affairs with the corporation. These affairs are considered as intrinsic value and it is axiomatic(Dolnaldson & Preston, 1995). In a way, it is a *purposive sampling method*. Therefore, the researcher first identifies stakeholder organizations and categorizes them into four different parties as following:

### **1. Thai film industry-stakeholder from production side.**

- 1.1 GTH
- 1.2 Kantana
- 1.3 Sahamongkol Film International
- 1.4 Phranakorn Film
- 1.5 M-Thirtynine
- 1.6 Kantana Motion Picture
- 1.7 GMM Picture
- 1.8 Bungfai Film
- 1.9 20th June Entertainment
- 1.10 Prommitr Film Studio
- 1.11 Film Bangkok
- 1.12 RS Film and Distribution
- 1.13 Oriental Eyes

**2. Thai film industry-stakeholder from investor side.**

- 2.1 GMM Picture
- 2.2 Pharanakorn Film
- 2.3 Sahamongkol Film
- 2.4 Kantana
- 2.5 Ministry of Culture

**3. Thai film industry-stakeholder from distributor side.**

- 3.1 GTH
- 3.2 M Picture Entertainment
- 3.3 Pacific Marketing and Entertainment Group
- 3.4 Five Star Production
- 3.5 GMM Thai Hub
- 3.6 Kantana Distribution
- 3.7 20th June Entertainment
- 3.8 Nontanund Entertainment
- 3.9 Film Bangkok
- 3.10 RS Film and Distribution
- 3.11 Oriental eyes
- 3.12 Sony Pictures Releasing Walt Disney Studios CO., LTD.
- 1.13 Local Color Film

**4. Thai film industry-stakeholder from exhibitor side.**

- 4.1 Major Cineplex



4.2 SF Cinema

4.3 Major Hollywood

4.4 Century Movie Theatre

4.5 House RCA

4.6 Skala

4.7 Lido

The researcher then called all the companies which were listed purposively. However, many of them declined to participate with particular reasons. Some could not be reached. Moreover, through the calls, the researcher found that GMM Thai Hub and Kantana contributes to both roles: producer and investor. Relatively, owner and executive producer of Local Color, even though, the company is mainly a production company; however, he has direct experience with distribution system, as an executive producer.

### **1. Producer**

1.1 Preyavun Sirisuptawee – GMM Thai Hub Promotion Director

1.2 Peerada Tupsaifar – Kantana Educational Practitioner

### **2. Investor**

1.1 Preyavun Sirisuptawee – GMM Thai Hub Promotion Director

1.2 Peerada Tupsaifar – Kantana Educational practitioner

### **3. Distributor**

3.1 Pawas Sawatchaiyamet – owner and executive producer of Local Color  
Film

#### 4. Exhibitor

- 3.1 Thongchai Piriya-boonyanon – Public Relation and Marketing Manager of Major Hollywood
- 3.2 Ithikorn Thepsiri – Programming Manager of Major Hollywood
- 3.3 Chalisa Poolvorarluck – Cinema Manager

##### 3.1.2 Research Tool

Unstructured interview guideline constructs with three dimensions of questions to measure or capture three variables of this research. Three dimensions are *research methodology*, *research data-restriction*, and *audience categorization*.

##### **First dimension – research methodology**

Questions within this dimension aims to capture stakeholders' perspectives and knowledge about consumer research methodology which conducted in their field of Thai film industry. These methodology concerns *research question*, *research scope*, *research sample*, and *research tools*.

##### **Second dimension – research data restriction**

For this dimension, this research follows Ohmer's (1999) suggestion that consumer research data are restricted to certain organizational personnel. For instance, executives and producers have full access to research data; while actors and writers could not acquire to these data. Therefore, this research focuses to capture the similar aspect as Ohmer (1999) did. In other words, to understand which department or personnel of Thai film industry has access to their consumer research data.

### **Third dimension – audience categorization**

Within this part, the major consideration lays toward how audiences are being grouped and named by the Thai film industry according to research data. For example, Maltby (1999) explained that Hollywood categorized their audiences into three group which are *class and mass*, *sophisticated and unsophisticated*, and *broadway and mainstreet*.

## **3.2 Content Analysis of Previous Research**

To answer the second research question “What is the body of knowledge in consumer research done by stakeholders and higher educational institutions?” the researcher decided to searches for past consumer researches that were done in Thai universities by post-graduate students, or researchers.

### **3.2.1 Sampling Method**

Chosen universities must have communication-related department inside; for instance, Srinakharinwirot University, Mahidol University, Thammasat University, and Chulalongkorn University. The following are keywords used for searching through the university library’s search engine: film, consumer, research, audience research, film consumer, film audience. The researcher managed to pick out fourteen research following the mentioned process.

### 3.2.3 Analysis Method

After the eleven researches were gathered; firstly, the researcher summarized all the research (see Appendix B) and listed them into table format (see Table 3.1).

Secondly, the researcher looks for the similar components of all the researches which are:

1. Research approach discusses how past research were conducted with different research approaches, research methods, and research tools.
2. Research sample discusses how past research were conducted with different ways of picking their samples; for instance, sampling method, sample size, and specification of samples.
3. Focuses of the studies discusses how past research share similarities and differences through different aspects which are research variables, focuses of research, and its relationship.
4. Demographic profiling discusses how past research either report their research data through demographic variables, or group their samples according to samples' attitudes.

Lastly, the researcher looked for relevant points of the researches' components to discuss; and seek for patterns in the divided components.

Table 3.1 Analysis Form

Quan.	Qual.	Research Method	Consumer Attitude	Info. Search	Media Habit	Satisfaction	Audience Categorization
X		Survey	X				X
	X	Focus Group	X				X
	X	In-depth Int.	X				X
X	X	In-depth int., Survey	X	X			
X	X	In-depth int., Survey	X			X	
	X	Interview textual analysis, in-depth int., focus group	X				
	X	Document analysis, in-depth int.	X			X	
X		Survey	X			X	
X		Survey				X	
	X	In-depth int.		X	X		
X		Survey				X	
X		Survey				X	
X		Survey	X	X		X	
X		Survey	X			X	



## CHAPTER 4

### Research Data Analysis

#### 4.1 Consumer Research by Stakeholders in Film Industry

Through in-depth interviews with key informants, the researcher found out that stakeholders in Thai film industry have no clear understanding in consumer research methodology. Many informants stated that they have never done a consumer research of any kind, while in fact they have already conducted a sort of informal consumer research. Some informant even believed that consumer research in Thai film industry does not exist. Chalisa Poolvorarluck, the Cinema Manager of Major Hollywood, for example, believes that consumer research is a new concept for Thai film industry and that it does not match with Thai working ethic.

The researcher began the process of data-collection by contacting all of the companies which were mentioned in chapter 3. However, most of them denied to participate in this research for the reason as following:

- The topic is too confidential to be disclosed,
- The company board does not permit for an interview
- The is no convenient time for an interview
- The company is lacking of knowledge in the topic
- There is no department or personnel in the company that can contribute to the

topic.

However, the researcher managed to get approval to interview six stakeholders as a representative of four different sides of Thai film industry as follow:

### **Producer**

Preyavun Sirisuptawee – GMM Thai Hub Promotion Director

Peerada Tupsaifar – Kantana Educational practitioner

### **Investor**

Preyavun Sirisuptawee – GMM Thai Hub Promotion Director

Peerada Tupsaifar – Kantana Educational practitioner

### **Distributor**

Pawas Sawatchaiyamet – owner and executive producer of Local Color Film

### **Exhibitor**

1. Thongchai Piriya-boonyanon – Public Relation and Marketing Manager of Major Hollywood
2. Ithikorn Thepsiri – Programming Manager of Major Hollywood
3. Chalisa Poolvorluck – Cinema Manager

The data collected from the in-depth interview with these key informants can be described in connection with research methodology, audience categorization, and



research data restriction as following:

### **Research Methodology**

The researcher started off the interviews by stating the definition of consumer research and providing the informant with basic understandings on the topic. Then, the researcher asked them about the existence of consumer research in their company.

Preyavun Sirisuptawee, Promotion Director of GMM Thai Hub first stated that *“for real, our company has not been conducting consumer research of any source.”* The researcher then change the direction of the interview toward the company’s opinions on consumer research or an existence of any form of research. Sirisuptawee (2014) then revealed the information about research that has been conducted in her company:

*“In term of research, it’s not like that we do not totally have one, sometimes we went out to look for understandings within a film character; for example, how a teacher behaves. Go around and asking teachers. But this kind of research considered to be researching for the film itself. But we also have that kind of research called focus group; it went like this, after the rough editing for the film, our CEO would edit himself for one version and then the distributor will edit for another version. Then I will gather employees in the company to come and watch then ask them to give scores for each version. Creative and producer will then again meet to look for the winning version, sometime the winner was not exhibited, sometimes both were combined the exhibited.”* – (Sirisuptawee,

2014)

Thongchai Piriaboonyanon, Public Relation and Marketing Manager of Major Hollywood believed that their CRM system can somehow be a kind of consumer research for their companies:

*“These data we captured from the consumers who registered for our member cards. We have CRM system; it gave us consumer data in detail, when it was used, names, demographic, names, frequency. – (Piriaboonyanon, 2014)*

Pawas Sawatchaiyamet, owner and executive producer of Local Color Film, did not mention any kind of research. However, he expressed his opinion about the situation of consumer research in Thai film industry that:

*“There is a question, why producers do not pay their attention toward consumer data. I might be wrong but I think they may be keeping data by themselves and friends or those who are also working in the industry. They probably receive great amount of data from their own film, but friends; box office data might be enough for producers. However, for deeper information, it relies on the distributor and exhibitor because it is their direct benefit.” – (Sawatchaiyamet, 2014)*

On the other hand, Peerada Tupsaifar, Educational Practitioner of Kantana Group mentioned about the research done by a research company. She stated that “We

*do not have research department or research conduction within Kantana; when some research is needed we hire A.C. Nielsen”. The researcher further asked about the methodology and research samples of the research conducted by outsourced research agency. Tupsaifar (2014) explained that “Really, the data is not analyzed by us, it is the result we received from A.C. Nielsen and we used it.”*

The researcher asked the informants about research questions, research samples, or any possibility that the stakeholders could share their research methodology. Most of them was not be able to give the answer. However, Sirisuptawee (2014) answered:

*“ Sometime, I will send 5-6 teams to movie theatres, most of the time in karaoke rooms, and invite random audiences to watch new trailers from GTH and let them choose the one they prefer, the questionnaire sometime is not as much relevant, but I will personally talk to them also, asking what do you think and why. These information was recorded. However, we are not doing this for every film, just some. We looked at our consumers, toward understanding of the content.” (Sirisuptawee, 2014)*

### **Audience Categorization**

After the question on research methodology; the topic finished off with research samples. The researcher asked stakeholders about how they identify their audiences and how they are being grouped.

From the producer’s point of view, Sirisuptawee explained that:

*“In general, majority of movie audience is teenager but not every film, we have to analyze from the content. Sometime, our film’s target may be both teenagers and white collar, for example. For every film, we should be able to tell whether who our primary and secondary target audience is, from that we choose media. Teenagers consume a lot of social media, or if target was office worker, then we might need an activity to promote.”* – (Sirisuptawee, 2014)

The same question was also asked to the exhibitor, and Piriyoonyanon(2014) explained:

*“As it is, our main target group is teenager and student. The information is concluded monthly by the IT department. Member numbers run out. We usually picked out thirty to forty members because the whole thing will be too big. It becomes the indication toward next month communication plan. It is our development; I can ensure you that we are the first one who adopt magnetic member system before any other companies”* – (Piriyoonyanon, 2014)

### **Research Data Restriction**

Lastly, the researcher asked the informants about research data restriction, and what kind of consumer research should be arranged within Thai film industry.

Sirisuptawee (2014) shared her idea that:

*“A consumer research for the industry itself, we should have. We should have a*

*research for the industry, the whole industry. In order to know what consumers think about the industry. But it should not be conducted for any particular company, because if it is done that way, in my opinion, I want people who are working in the industry to make a good film, with good content. Understand the audience and contribute, do not trick them by something that you think the consumers do not know.” (Sirisuptawee, 2014)*

The same question was asked to both the distributor and exhibitor. From the exhibitor side, Thepsiri (2014) claimed that:

*“It is the system, when a consumer wants to register for a member card, the information is filled in; each department then later fulfill further information about the member into the main server. The data will be pulled out for the executives” – (Thepsiri, 2014)*

Similarly, Poolvorarluck (2014) also shared that:

*“If we are talking real consumer research, movie exhibitors will not hire outsources; when it mostly needed, we predicts it from experience. When another branch will be opened, we need to understand our target, we look for students, schools, governmental offices, BTS, condominiums. After it opened then we look for the truth, what we expect and how it really is. Then it comes to strategy; and how to adapt our communication toward them. If you ask me if there is any consumer research, no there is no consumer research, it comes*

*from what we see, and personal experience. For me I think, consumer research is quite new for Thailand. In other countries, there are database, and reports available, we can buy. However, in Thai, for a job, where will you get these data? Thailand relied so much on personal experience, people and you know. May be it is because our Thai habit, so it becomes our work ethic.” –*

(Poolvorarluck, 2014)

From the distributor side, Sawatchaiyamet (2014) expressed his idea about the arrangement of consumer research in Thai film industry that:

*“Distribution greatly contributes, film is separated into two worlds; when it produces in one world and distributes in another. Therefore, those who take care of distribution looks at it differently from the producers; producers look at it as an art. Distributor looks at it as a product, they look at film as if it would sell or not. They have no relationship with the content whatsoever, unlike the producers. But, they both are working for the studios. If you look at a whole cycle of film production, the money invested in production and distribution are not different. 15 million invested on production, most likely, another 15 million will be invested on distribution. Total of 30 million. It is a result of one plus two. The distributor job is to create the relevant value to the first 15 million while using the second 15 million properly.” –* (Sawatchaiyamet, 2014)

In summary, key issues concerning consumer research in Thai film industry from stakeholders’ point of view can be described in following topics:

- A lack of clear understanding about consumer research within Thai Film Industry
- A lack of methodologically-sounded consumer research
- A lack of responsible research unit and collaboration within the industry

### **A Lack of Understanding about Consumer Research within Thai Film Industry**

Thai film industry stakeholders have a misconception in consumer research. This is captured from personal observation through the interview, for example, opinions of the interviewee on such topic. At one point of the interviews, all interviewed stakeholders had claimed about nonexistence of consumer research in their positions. For instance, Sawatchaiyamet (2014) quickly stated that producers had low attention or toward consumer research data; nevertheless, Sirisuptawee (2014) mentioned since the beginning of the interview that there is no consumer research in the company. However, after such information was recorded, the researcher directed the interview toward asking about any form of research; some stakeholders shared information about their 'research'. GMM Thai Hub's promotional director first emphasized research that the company studied toward understandings in film characters then Sirisuptawee(2014) explained that sometimes the company conducted a focus group inside the company by letting the employees scored two versions of film trailers. Moreover, the same stakeholder explained that once in a while, she would employed the same research method, but the samples were real consumers who they found at movie theatres. From the context from the interview, assumingly, Sirisuptawee(2014) did not take it for granted that the conducted focus group is

methodology-sounded consumer research. It possibly showed a lack of understanding in consumer research, whether or not the conducted research is consumer research.

### **A Lack of Methodology-Sounded Consumer Research**

There is evidence showing that Thai film industrial stakeholders have inaccurate knowledge about the definition and implementation of consumer research.

Sirisuptawee (2014) firstly claimed that there was no consumer research in her company; however, later, she explained about the conducted focus group. This explains that there is a misconception on whether which studies could be described as consumer research, and which studies could be described as informal research.

Relatively, when Piriyoonyanon(2014) was asked about the research methodology and research sample, the interviewee claimed that Major Hollywood's IT department would processed the member cards system every month to provide the company with top-consuming demographics. Assumably, Piriyoonyanon(2014) considered that as consumer research. Yet, he did not mention any methodology-sounded research method.

Moreover, Poolvorluck (2014), cinema major of Major Hollywood mentioned that in a practical manner of Major Hollywood's business operation. The company relied heavily in personal experience. Relatively, Sirisuptawee (2014) and Piriyoonyanon(2014) stated from their experience that the major group of audience is teenager.

### **A lack of Responsible Unit and Collaboration within The Industry**

Poolvorluck (2014) stated that outsourcing for consumer research is out of



hand and believe that consumer research is expensive. In different, the gathered research showed that some consumer research done by post-graduate students contained small group of samples. On the other hand, Tupsaifar (2014) explained the difference as when she claimed that Kantana's consumer research was conducting by outsources. The two different statements from two stakeholders showed that consumer research in Thai film industry might not has a proper arrangement, unlike Hollywood which all research were conducted in one place Audience Research Institute (Ohmer, 1999). Therefore, since the research data was coming from different sources, the stakeholders believed that consumer research is technically not their responsibility and it should be conducted in the different sector. Which can be seen from Sawatchaiyamet (2014)'s statement regarding the jobs of producers and distributors. Hence, Poolvoralcuk (2014) stated that, for small Thai companies, consumer research seems to be quite out of hands due to availability of the data. As Poolvoralcuk (2014) further claimed that Thai people has been working based on their experience, and it obviously got them to certain points. She concluded that it could be the working ethic of some Thai industry.

#### **4.2 Analysis of Previous Research**

The researcher managed to gather different consumer research that were conducted by researchers in higher education or post graduate students. First, these research were summarized and analyzed using an analysis form (Table 3.1). Then, the researcher looked for the components that all research shares, such as *research approach, research sample, focuses of the study, demographic profiling*. These components were used for further discussion by looking for patterns of exiting

consumer research about Thai film Industry (see Table4.1).



Table 4.1 Gathered Research

Research topic	Quan.	Qual.	Research Method	Consumer Attitude	Info. Search	Media Habit	Satisfaction	Audience Categorization
Research1: "Consumer Behavior on 2-D and 3D Movies"	X		Survey	X				X
Research2: "Perception, Attitude and Awareness of Movie-Goers about social problems in Pro-social films"		X	Focus Group	X				X
Research3: "Factor Influencing The Independent Film Viewing"		X	In-depth Int.	X				X
Research4: "Marketing Communication Strategy and Consumer Behavior on GTH Movies"	X	X	In-depth int., Survey	X	X			
Research5: "Marketing Communication Factors Influencing Thai Movie Viewing Behavior"	X	X	In-depth int., Survey	X			X	
Research6: "Narration of Attitudes Regarding Violence in Thai and Hollywood Films"		X	Interview textual analysis, in-depth int., focus group	X				
Research7: "The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand"		X	Document analysis, in-depth int.	X			X	
Research8: "Bangkok Movie Goers Attitude toward Domestic Film Production"	X		Survey	X			X	
Research9: "Customer Response Toward Customer Experience Management of SF Cinema City"	X		Survey				X	
Research10: "Media Habit, Information Need and Film Viewer's Behaviors of Independent Films"		X	In-depth int.		X	X		
Research11: "Factors Related to The Decision to View Thai Animated Film Khankhuy 2"	X		Survey				X	
Research12: "The Comparison of Factors Influencing the Audience's in Film Choosing at Major Cineplex and Entertainment Golden Village(EGV), Bangkok"	X		Survey				X	
Research13: "Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area"	X		Survey	X	X		X	
Research14: "Marketing Factors Affecting Movie-Watching Behavior of Consumers At Major Hollywood Theatres In Bangkok Metropolitan and Perimeter Areas"	X		Survey	X			X	

### **Research Approach and Data-gathering Methods**

In term of research approach, previous research about Thai film consumer usually employ quantitative research approach, qualitative research approach, and mixed-method research approach respectively.

In term of data-gathering method, the research in quantitative approach usually employed questionnaire survey; while the research in qualitative approach employed methods such as focus group, in-depth interview, interview textual analysis and document analysis. For the mixed research approach research, both in-depth interview and questionnaire survey are used.

In terms of data-gathering tools, the quantitative research used only questionnaire. However, the qualitative research used diverse research tools such as open-ended questions, interview sheet, record sheet, and structured interview questions. Relatively, the mix approach research both employed guideline questions in combination with questionnaire (see Table 4.2). There is a pattern that can be seen here. The research that employed two or more research tools or more, their research contain two sides under their topic which are consumer side, and film industry side.

*Research 4* and *research 5* both studied communication strategy of the film industry side first before related it onto consumer. They both used in-depth interview to study the industry side then used survey to study the consumer side. In addition, *research 6* studied violence in Thai and Hollywood film by using interview textual analysis, then followed with in-depth interview and focus group to studied the

consumer toward the mentioned topic. Moreover, *research 7* employed document analysis to study the pattern of multiplex expansion in Thailand, then used in-depth interview to interview consumer regarding the topic (see Appendix B).



Table 4.2 Research Approach and Data-Gathering of Gathered Research

Research topic	Research Approach	Research Method	Research Tool
Research 1: "Consumer Behavior on 2-D and 3D Movies"	Quantitative	Survey	Questionnaire
Research 2: "Perception, Attitude and Awareness of Movie-Goers about social problems in Pro-social films"	Qualitative	Focus Group	Open-ended questions
Research 3: "Factor Influencing The Independent Film Viewing"	Qualitative	In-depth Int.	Open-ended questions
Research 4: "Marketing Communication Strategy and Consumer Behavior on GTH Movies"	Mixed	In-depth int., Survey	Guideline questions, Questionnaire
Research 5: "Marketing Communication Factors Influencing Thai Movie Viewing Behavior"	Mixed	In-depth int., Survey	Guideline questions, Questionnaire
Research 6: "Narration of Attitudes Regarding Violence in Thai and Hollywood Films"	Qualitative	Interview textual analysis, in-depth int., focus group	Open-ended questions
Research 7: "The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand"	Qualitative	Document analysis, in-depth int.	Interview sheet, record sheet
Research 8: "Bangkok Movie Goers Attitude toward Domestic Film Production"	Quantitative	Survey	Questionnaire
Research 9: "Customer Response Toward Customer Experience Management of SF Cinema City"	Quantitative	Survey	Questionnaire
Research 10: "Media Habit, Information Need and Film Viewer's Behaviors of Independent Films"	Qualitative	In-depth int.	Structured interview questions
Research 11: "Factors Related to The Decision to View Thai Animated Film Khankluay 2"	Quantitative	Survey	Questionnaire
Research 12: "The Comparison of Factors Influencing the Audience's in Film Choosing at Major Cineplex and Entertainment Golden Village(EGV), Bangkok"	Quantitative	Survey	Questionnaire
Research 13: "Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area"	Quantitative	Survey	Questionnaire
Research 14: "Marketing Factors Affecting Movie-Watching Behavior of Consumers At Major Hollywood Theatres In Bangkok Metropolitan and Perimeter Areas"	Quantitative	Survey	Questionnaire

### **Focus of the Study and Research Variables**

Regarding, focus of the study, this research found these research have various focus of Thai film industry based on the topic. For instance, film technology, film content, film category, film as products from particular companies, film company's marketing communication strategy, film industrial service, aspects related to film production, film exhibitor services, or single film (see Table 4.3).

It can be summarized that there are three major types of focus of the research: focus on film content, focus on film industrial service, and focus on marketing communication of the film industry.

In terms of research variable, the studied variables consisted of consumer attitude, media habit, level of satisfaction, and information search.

The common research variables are consumer attitude and level of satisfaction; it explains that consumer research regarding Thai film industry contributes toward predicting consumer behavior by understanding their current attitude then measure consumer satisfaction upon the past experience of the same topic. It seems to be a proper operation in terms of consumer research to understand the past experience which will lead to present perception and behavior.

Moreover, in terms of focus of the research, it could be summarized that there are two main focusing areas which are film as a product, and service given from the Thai film industry. However, the gathered research ranged from the year of 2002 to 2013, the Thai film industry seemingly developed through the time, and gathered research did not show evidence of extreme change in terms of research variables that studied in two focusing areas of Thai film industry.

Table 4.3 Focus of the Study and Research Focuses of Gathered Research

Research topic	Research Variables	Focus of the research	Discussion & Relationship
Research1: "Consumer Behavior on 2-D and 3D Movies"	Consumer Attitude	Film technology	Consumer attitude toward 3D screening technology.
Research2: "Perception, Attitude and Awareness of Movie-Goers about social problems in Pro-social films"	Consumer Attitude, Media Habit	Film content	Consumer attitude toward film with pro-social film content
Research3: "Factor Influencing The Independent Film Viewing"	Consumer Attitude	Film Category/ scale	Consumer attitude toward independent film viewing.
Research4: "Marketing Communication Strategy and Consumer Behavior on GTH Movies"	Consumer Attitude, Information Search	Films as products from particular companies	Consumer attitude and information search behavior toward GTH films.
Research5: "Marketing Communication Factors Influencing Thai Movie Viewing Behavior"	Consumer Attitude, Level of Satisfaction	Film companies' marketing communication strategy	Consumer attitude and satisfaction toward advertisement / communication of Thai film industry.
Research6: "Narration of Attitudes Regarding Violence in Thai and Hollywood Films"	Consumer Attitude	Film content	Consumer attitude toward violence film content in Thai film industry
Research7: "The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand"	Consumer Attitude, Level of Satisfaction, Information search	Film industrial service	Consumer attitude and consumer satisfaction toward film service providers in Thailand
Research8: "Bangkok Movie Goers Attitude toward Domestic Film Production"	Consumer Attitude, Level of Satisfaction	Aspects related to film production	Consumer attitude and consumer satisfaction toward film production aspects technical values.
Research9: "Customer Response Toward Customer Experience Management of SF Cinema City"	Level of Satisfaction	Film exhibitor services	Consumer satisfaction toward SF Cinema City's service.
Research10: "Media Habit, Information Need and Film Viewer's Behaviors of Independent Films"	Information search, media habit	Film category/ scale	Independent film viewers' information searching behavior, and media consumption habit.
Research11: "Factors Related to The Decision to View Thai Animated Film Khankhuy 2"	Level of satisfaction	Single film	Consumer's satisfaction after watching "Khankhuy 2"
Research12: "The Companion of Factors Influencing the Audience's in Film Choosing at Major Cineplex and Entertainment Golden Village (EGV), Bangkok"	Level of Satisfaction	Film industrial service	Consumer satisfaction toward watching films at Major Cineplex and EGV
Research13: "Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area"	Consumer Attitude, Information Search, Level of Satisfaction	Film region	Consumer attitude, information search and level of satisfaction toward Thai film.
Research14: "Marketing Factors Affecting Movie-Watching Behavior of Consumers At Major Hollywood Theatres In Bangkok Metropolitan and Perimeter Areas"	Consumer Attitude, Level of Satisfaction	Film industrial service	Consumer satisfaction toward watching film at Major Hollywood.



### **Sample Size, Sample Group, and Sampling Method**

In term of sample size, quantitative research is ranging from 200 samples to 420 samples. For quantitative research, the research covered the sampling area as the first step of sampling method by various sampling methods which are purposive sampling method, stratified sampling method, cluster sampling method. In addition, to specifically narrow the samples down, these sampling methods were employed: simple random sampling method, quota sampling method, convenience sampling method, and accidental sampling method.

On the other hand, qualitative research's sample size ranges from 18 samples to 32 samples. In contrast, for qualitative research, the research chose the sampling area as the first step of sampling method by only purposive sampling method. Relatively, then several methods were used to specify the samples; namely, snowball sampling method, and volunteer sampling method. However, there is a difference purpose of using snowball sampling method and volunteer sampling method. Volunteer sampling method allows a qualitative research to acquire fixed amount of samples, but snowball sampling is being used increase the amount of samples after the first sampling method. Nevertheless, in terms of specification of the samples, there are two major types which are research in Bangkok area and research in Thailand (see Table 4.4).

In terms of research sampling method, gathered quantitative research theoretically picked out their samples as it can be seen that the gathered research's sampling methods and steps are similar. These researches possibly followed the past researches' sampling method to maintain a proper research manner. Therefore, it also led to similar sample size.

Relatively, most of the gathered research picked samples which only was living

or consuming Thai films in Bangkok area. Meanwhile, suburban area was left out because it was not the designated area of research, and suburban possibly contributes minor role of the entire population.

As mentioned about characteristics in sampling method of gathered research, and research sampling area, it led to similar patterns of sample. For instance, 18-35 years old consumers who was living in Bangkok. In a way, it is a confirmation that the researcher targeted the right group of audience, however, it could emphasize that the minor consumers were left out.



Table 4.4 Research Sample of Gathered Research

Research topic	Sample size	Sampling method	Specification
Research 1: "Consumer Behavior on 2-D and 3D Movies"	200 samples	Purposive, Stratified, Simple random	Random movie theatres from four exhibitor companies
Research 2: "Perception, Attitude and Awareness of Movie-Goers about social problems in Pro-social films"	3 focus groups, 10 samples each	Purposive sampling, Snowball sampling	Those who interest in films and pro-social films.
Research 3: "Factor Influencing The Independent Film Viewing"	32 samples, divided into 5 groups	Purposive sampling, Snowball sampling	Consuming/ Purchasing behavior
Research 4: "Marketing Communication Strategy and Consumer Behavior on GTH Movies"	200 samples	Purposive sampling, Quota sampling	15-35 years old consumers who were currently living in Bangkok
Research 5: "Marketing Communication Factors Influencing Thai Movie Viewing Behavior"	420 samples	Stratified, purposive, quota, convenience	15-35 years old consumers who were currently living in Bangkok
Research 6: "Narration of Attitudes Regarding Violence in Thai and Hollywood Films"	3 groups, 6 samples each	Volunteer sampling method	Those who were currently living in Bangkok and watch at least 1 Hollywood film
Research 7: "The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand"	400 samples	Cluster sampling, quota sampling	Customers of multiplex theatres in 8 cities around Thailand
Research 8: "Bangkok Movie Goers Attitude toward Domestic Film Production"	400 samples	Purposive sampling, accidental sampling	Consumers from 220 movie theatres in 18 different Bangkok districts
Research 9: "Customer Response Toward Customer Experience Management of SF Cinema City"	200 samples	Simple random sampling, quota sampling, accidental sampling	Consumers from 14 branches of SF Cinema City in Bangkok
Research 10: "Media Habit, Information Need and Film Viewer's Behaviors of Independent Films"	20 samples	Purposive sampling, Snowball sampling	Independent film consumers who went to independent film festival
Research 11: "Factors Related to The Decision to View Thai Animated Film Khankluay 2"	400 samples	Cluster sampling, Accidental sampling	303 movie theatres in 18 Bangkok districts
Research 12: "The Comparison of Factors Influencing the Audience's in Film Choosing at Major Cineplex and Entertainment Golden Village(EGV), Bangkok"	400 samples	Simple random sampling, quota sampling, purposive sampling, convenience sampling	15-45 years old consumers who were currently living in Bangkok
Research 13: "Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area"	400 samples	Simple random sampling, quota sampling, purposive sampling, convenience sampling	Thai Hollywood film consumers in Bangkok.
Research 14: "Marketing Factors Affecting Movie-Watching Behavior of Consumers At Major Hollywood Theatres In Bangkok Metropolitan and Perimeter Areas"	385 samples	Quota sampling, convenience sampling	Customers of Major Hollywood in Bangkok

### **Demographic Profiling and Audience Categorization**

There are two ways of profiling samples' demographic as it showed through the gathered research. Firstly, report through the demographic of the research samples. There are various demographic variables which were used to report as dependent variable: gender, age, educational level, career, and personal income. In terms of dependent variable which concerned with number input, these were often asked through choices of range. For example, under 18 years old, 19-25 years old, 26-30 years old, and above 30 years old. Educational level and gender required samples to choose from choices also.

Secondly, there are research which grouped and reported their samples based on their attitude regarding the research topic (see Table 4.5). For example, Research 1 mentioned their samples as consumers who prefer 3D movies when both 2D and 3D movies are available, consumers who prefer 3D movies more than 2D. Research 2 grouped the samples into three group based on level of interest toward social film; high interest, medium interest, and low interest. Nevertheless, Research 3 categorized their samples based on their level of relationship toward the preferred media (see Appendix B).

As mentioned before in the research sample, profiling the samples by their demographic gave to a confirmation of correct target group. Hence, as gathered research were following past research sampling manners, the demographic profile of gathered research is overlapping each other. On the other hand, with the same demographic profiling styles, some researchers managed to categorized the samples by their attitude, this action gave the research with new function in terms of reporting the research data. Audience categorization allowed the research to report the findings

by sample category, and not only by sample's demographic. For example, *research 2* reported that 'university student who studied in film-related department' had a medium interest in pro-social film. While, *research 4* reported that 'samples aged from 18-35 years old' paid most attention in film trailers as they searched for information.



Table 4.5 Demographic Profiling and Audience Categorization of Gathered Research

Research topic	Demographic Report	Audience Categorization
Research 1: "Consumer Behavior on 2-D and 3D Movies"	Gender, age, educational level, career, personal income	1. Consumers who prefer 3D movies when both 2D and 3D movies are available 2. Consumer who prefer 3D movies more than 2D
Research 2: "Perception, Attitude and Awareness of Movie-Goers about social problems in Pro-social films"		Categorized samples by Level of interest in pro-social films: high interest, medium interest, and low interest.
Research 3: "Factor Influencing The Independent Film Viewing"		Categorized samples by consumer media preferences and their relationship with the media
Research 4: "Marketing Communication Strategy and Consumer Behavior on GTH Movies"	Age: 15-35 years old/ teenagers	
Research 5: "Marketing Communication Factors Influencing Thai Movie Viewing Behavior"	Gender, age, educational level, career, personal income	
Research 6: "Narration of Attitudes Regarding Violence in Thai and Hollywood Films"	Gender	
Research 7: "The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand"	Gender, age, educational level, career, personal income	
Research 8: "Bangkok Movie Goers Attitude toward Domestic Film Production"	Gender, age, educational level, career, personal income	
Research 9: "Customer Response Toward Customer Experience Management of SF Cinema City"	Gender, age, educational level, career, personal income	
Research 10: "Media Habit, Information Need and Film Viewer's Behaviors of Independent Films"	Gender, age, educational level, career	
Research 11: "Factors Related to The Decision to View Thai Animated Film Khanluay 2"	Gender, age, educational level, career, personal income	
Research 12: "The Comparison of Factors Influencing the Audience's in Film Choosing at Major Cineplex and Entertainment Golden Village(EGV), Bangkok"	Gender, age, educational level, career, personal income, marital status, movie theatres that consumer want to.	
Research 13: "Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area"	Gender, age, educational level, career, personal income, marital status.	
Research 14: "Marketing Factors Affecting Movie-Watching Behavior of Consumers At Major Hollywood Theatres In Bangkok Metropolitan and Perimeter Areas"	Gender, age, educational level, career, personal income, marital status.	

## CHAPTER 5

### Summary, Discussion and Recommendation

#### Summary

“Current Status of Consumer Research in Thai Film Industry” is a qualitative research which employed in-depth interview as a research tool, and analyze past research.

There are two key informants of this research: in-depth interview with Thai film industry stakeholders, and gathered documents regarding past research conducted by researchers from higher education institutes, or post-graduate students; the research data allows this research to answer two designated research questions; which are:

#### Research Questions

1. How do different stakeholders in Thai film industry conduct consumer research?
2. What is the methodology employed in consumer research done by stakeholders in Thai film industry and researchers in Thai higher educational institutions?

Firstly, to answer the first research question, the researcher interviewed six different stakeholders in Thai film industry, by using in-depth interview method. The goal was to capture three different variables which are research methodology, audience categorization, and research-data restriction. However, apart from reporting through variable, the researcher also discussed four relevant points as the result of analysis which is stakeholders' knowledge in consumer research, informal research, outsourcing for consumer research, and Thai working ethic and personal experience.

The result has shown that in term of research methodology, stakeholders upheld different positions; for instance, Kantana hired outsource and they had no evidence of research methodology in hand; while, GTH from time to time conducted a focus group with employees inside the company, and also with the audiences. In term of audience categorization, stakeholders mentioned that teenager is their target group, and it is the major target audience for the Thai film industry. Relatively, in term of research-data restriction, as the researcher called the companies which were purposively picked, this emphasized the obviousness throughout their reasons of denial that many companies in Thai film industry restricted their research data from outsiders. In difference, some of the stakeholders who participated in the interviews explained that research-data is only being used by the executives.

Secondly, to answer the second research question, the researcher gathered fourteen different research which conducted by researchers in higher education, or post-graduate students. The analysis of gather research followed the three steps:

1. The researcher summarized all the research (see Appendix B) and listed them into table format (see Table 3.1).
2. The researcher looked for the similar components of all the researches which are research approach, research sample, focus of the study and research variable, and demographic profiling.
3. The researcher looked for relevant points for reporting the components.

Result the analysis has shown that in term of research approach.

Therefore, the finding of this research method is being reported through these components. Firstly, in terms of research approach, the gathered research variously



employed both research approaches, and some also used mixed method. Moreover, the research tools were being used relatively to their research approaches, for example, in-depth interview for qualitative research. However, the interesting point here is that for those which employed more than two research methods often study toward both the film industry and the consumers.

Secondly, in terms of research sample, sample size of the qualitative research ranged from 18-32 samples, and sampling method consisted of one or two methods. In difference, sample size of quantitative research ranged from 200-420 samples, and sampling method consisted two or more methods.

Thirdly, in terms of focus of the study and research variable, the similarity of the gathered research has shown that consumer attitude, level of satisfaction, information search, and media habit are respectively the similar research variable. The focus of the study directs toward many elements of film industry, for example, film industrial service and film content. If focus of the study could be broader, it could be summarized as focus on film content, focus on film industrial service, and focus on marketing communication of film industry.

Lastly, demographic profiling, there are two styles of profiling samples' demographic as it showed in gathered research which are report by the demographic of research samples, and report by samples' attitude regarding certain topic. In terms of demographic data-collection, for the quantitative research, it could be implanted with the research tool. However, for the qualitative research, the research usually specified the samples and mostly obtained demographic information before the interviews or focus group happened.

## **Discussion**

For the discussion of this research, the researcher found some interesting similarities and differences comparing this research data to past literatures, studies, and articles.

### **Film Consumer Research Is Still in Its Infancy**

After this research has conducted under two designated research objectives in order to answer two research questions, it provided a base knowledge in consumer research of those which conducted by Thai film industry, and those which conducted by researchers in higher education and post-graduate students. It captured different components in consumer research regarding Thai film industry, for example, stakeholder different perspectives in consumer research, research approach of gathered research, research sample of gathered research, research variable and focus of the study of gathered research, and demographic profiling and audience categorization of gathered research. However, it yet cannot set a solid ground for consumer research in Thai film industry because of two reasons which are consumer consists of a wider range of audience, and unclear understanding of Thai film consumer's psychology.

Firstly, Kent (1927) once mentioned that some audiences might pay their best attention to the sensational camera work and art composition; for instance, artist, scientist, photographer, or some people might pretend just to relocate themselves in such social category. In difference, there were people that would hate your films; an ideal place where the product come to die. There was slight possibility that a film would appeal both big city and small city people (Kent, 1927). Hence, the Hollywood

adapted relatively with Kent's (1927) statement by an employment of 'block booking' and it brought Hollywood to its crisis in 1934 because film consumer contains a wide range of audience, the whole should be studied and not only chose the majority (Maltby, 1999). Similarly to this research data, it showed from analysis of gathered research that researchers were studying samples with very similar demographic profiles which basically are 18-35 years old consumer who were living in Bangkok area. Arguably, such similarity between Hollywood in 1934 and the gathered research shows that by not treating film consumers as a wider range of sample group, it could create uncertainty film's industry focus.

Secondly, the body knowledge which captured from this research is the analysis of gathered research and stakeholder's knowledge. They were all reporting in a proper research manner, for example, research methodologies, or research samples. However, it showed no evidence toward direct-psychological studies of consumers which could be the next step of consumer research similarly to the studies by some sociologists in 1952.

For example, Two sociologists Riesman D. (1952) and Riesman E. T.(1952) suggested in their writing: *Movies and audiences* that audiences spent their money at movie theatre because they prefer to learn about relationship structures between theirs and others. Logically, these movie-going functions are being done subconsciously by movie-goers. Moreover, Riesman D.(1952) and Riesman E. T.(1952) studied that there are three relationship structures that movie-goers subconsciously desired to learn about which are relationship between generations, relationship between social classes, and relationship between character types (Riesman & Riesman 1952).

### **Thai Film Industry, Researchers in High Education and Their Opposition**

Firstly, the gathered research showed that the research shared many similarities in terms of research approach, research method, research samples, demographic profiling and audience categorization, or focus of the study. Moreover, the research methodology explained by some stakeholders also shares some similarities with the gathered research. The phenomenon happened due to its consumer research manners. To conduct an ideal consumer research, the researchers followed the past consumer researches' methodologies. However, Bazerman (2001)'s statement of characteristics, in a way oppose with the gathered research and stakeholders' research methodology (Bazerman, 2001).

Bazerman (2001)'s characteristics of consumer researches are:

1. Research supposed to state the problematic factors that consumer is facing. Begin with the area that consumer needs help, it may not be the same area where purchases are happening or the area where research data already exist.
2. Descriptive research should be done against the existing research data. In order to conduct consumer research for consumer, researchers technically need to understand consumers more than consumers understand themselves. These can be done by understanding consumer decision model which comes from descriptive research.
3. By giving advice to consumer means researchers should point out the interests of consumer environment. Researchers should help consumers to understand the nature of their marketplaces; "to aid them in interpreting the

information they receive from these sources". For example, sale-person, or advertisements.

4. Researchers should apply their personal research data to identify biases in other research (p.501).

Secondly, in terms of research samples, gathered research showed that the researchers observed the similar demographic group of samples, perhaps, 18-35 years old consumers who were living in Bangkok area. It corresponds with statement of some stakeholders in terms of research sample. This group is the majority of film consumers in Thailand with no doubt. Moreover, it supported with Kent (1927)'s statement that explained how film industry should know its main target audience and worked its way to reach them. Hollywood was working relatively to that statement but, it brought them to their crisis in 1934(Maltby, 1999). Maltby (1999) possibly explained the phenomenon, the crisis happened because Hollywood was also targeting the majority, and exhibitors chose to only serve that group of audience.

Thirdly, in terms of audience categorization, it showed in the analysis of the gathered research that only few of the gathered research categorized their samples based on their attitudes. Consumer attitudes implied consumer belief which possibly led to their unconscious wants or needs. When the consumers were named into certain groups; it allowed the researchers to keep those data in different format than profiling their samples by only demographic. Reporting samples through demographic variables imply that researchers somewhat were treating their samples/consumers as a whole. Moreover, to affectively understand film consumers' needs and wants, attitudes of the consumers matter. Rush's statement best explained the phenomenon (Rush, 1932):

Likewise it's one of those peculiar stories, nearly always by a woman, in which the not-too-good heroine eats her cake and has it too, and for the femme trade that formula is generally and almost fool proof. Exploitation is emphasizing the Chanel clothes. With of the dialog may be a bit polish for the proletariat, but the basic human humor of the situations of these three lilies of the field in rivalry, in battle and in comradeship will register universally. The men won't care for it much but flap and matron will adore its flashy sophistication certainly in the key towns, even if the whole thing may prove a bit high for the neighborhoods and rural spots (p.15).

Lastly, in the gathered research analysis, it showed that many researches followed some similar research variables. These research variables were followed from past studies which considered as proper research variables and scales for consumer research. However, please be noted that gathered researches are ranged from the year of 2002 to 2013. This movement of following the past consumer research variable opposes with Hendel's (1950) work about public tastes. The writer explained that to understand public wants, it is most essential to first understand the consumers' status. 'Public tastes' changed dramatically and quickly (Hendel, 1950). This opposition emphasized that using past research variables for present consumer research might not be enough to catch up the public taste.

### **Research Data-Restriction and Location of Consumer Research Data**

As the key informants of this research came from two resources, stakeholders, and gathered research in higher education. Firstly, it showed that consumer research

data is kept in different location as Sirisuptawee (2014) mentioned about consumer research conducted by the company were only used by executives in the company. Relatively, Poolvorluck (2014) perceived that consumer research data only come from research companies. However, it contradicts with the fact that the researcher gathered past consumer research from higher education institutes. Secondly, the researcher received a lot of denials to participate in the research during the sampling process. Together, it shows that consumer research regarding Thai film industry has somewhat no proper arrangement of research data in a sense that it was restricted from researchers and stakeholders unlike Audience Research Institute (Ohmer, 1999) or The Korea Creative Content Agency.

Audience Research Institute (ARI) conducted research for the Hollywood in 1940. Film studios hired ARI to conduct audience research for further understanding in studios' target audience (Ohmer, 1999). This created a proper arrangement of audience research data since the Hollywood companies only hired ARI to conduct the research. In other words, the research data stayed in one place and all the film industry had possible access to the research data.

Similarly, The Korea Creative Content Agency (KOCCA) is a company which provide full support for the Korean media industry. Information and data of the media industry is kept stored by KOCCA. The company role is to serve, and support the entire media industry to maintain the systematic way of keeping data and information (Kocca).

The two examples of ARI and KCCOA suggested that there should be a systematic way of maintaining the availability of audience research or consumer research data in film industry because film industry around the world is stepping into

the age of big data (Canepa, 2013). The availability of the data is the money, and it seemingly leads to profitability, as Sinz (2013) mentioned regarding the film industry, “Big data is the new oil” (Sinz, 2013). The availability and proper arrangement of the data allowed the film industry to reach their consumer and catch up with their behaviors (Canepa, 2013).

### **Research Limitation**

Firstly, for an in-depth interview method, the researcher reached small amount of samples due to the denial of participating in the in-depth interviews. Many stakeholders in many companies were not willing or able to share their information due to different reasons; for example, sensitivity of the content, or lacking of knowledge regarding the topic. This might lead to small amount of findings.

Secondly, for the document analysis, this research only collected research from researchers in higher education and post-graduate students. From the particular sources as in universities, the range of related research is small and some topic is repetitive.

### **Recommendation for future research**

Firstly, the research regarding consumer research in Thai film industry could be narrowed down into particular side of Thai film industry to capture more detailed information from particular side of the industry.

Secondly, gathered research could come from different sources; for example, universities or research companies. Moreover, due to different sources of gather documents, together it could be compared to look for similarities and differences.



Thirdly, quantitative research can be conducted regarding an impact of consumer research in Thai film industry. It could possibly measure an effectiveness of Thai film industrial companies which applied consumer research in terms of economic developments or development in consumer satisfaction.

### **Practical Implication**

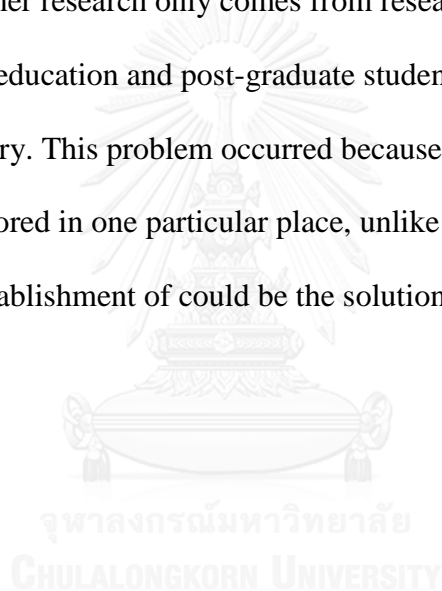
According to result from in-depth interview, some stakeholders in Thai film industry believe that consumer research is costly and somewhat unnecessary. However, as it is reported in this research, graduate students conducted many consumer research which are very similar to how Hollywood's audience research were conducted; so it is seemingly possible for the industry. An attempt does not need to be set in large scale, but with the correct methodology and variables will do the job. The basic of *consumer research in Thai film industry* can be described for future practical implication as follow:

From research gathering, it showed that nine out of fourteen gathered researches employed consumer attitude as their research variable. Relatively, as mentioned in the discussion, it correlates with past studies of audience impression in Hollywood (Zukor & Kramer, 1953). Therefore, it can be summarized that the fundamental of consumer research in the film industry concerns with consumer attitude as research variable. If possible, consumer research conducted by Thai film industry should consider including consumer attitude as one of the research variable.

As mentioned before in the discussion, in terms of demographic profiling and audience categorization, based on the result of gathered research, it showed that audience categorization provides an advantage when reporting the research.

Consumers as samples could be reported by the measured attitude, for example, consumer preference in film content. Consumer research by Thai film industry could employ this aspect if such function is needed.

According to the result of in-depth interview, and document analysis, relatively to the topic that was discussed, “location and arrangement of consumer research data”, the result showed that consumer research data regarding Thai film industry are stored in different places with different contribution areas. Some stakeholder perceived that consumer research only comes from research companies, while researchers in higher education and post-graduate students conducted their research and stored in the library. This problem occurred because consumer research for Thai film industry is not stored in one particular place, unlike Audience Research Institute in Hollywood. An establishment of could be the solution.



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## APPENDIX A

### Unstructured Interview Guideline Questions

**These questions are only served as guidelines to direct the interview. However, some questions might be asked upon respondents' previous answers or new perspectives; all answers will be recorded into both unstructured text and audio recording format. The researcher will explain rationales each research variable before asking the question within each dimension. The total number of directory questions is thirteen questions.**

#### **1. Research Methodology** (6 directory questions)

- 1.1 Do you have research department within the company or do you hire outside resources?
- 2.2 Do you usually conduct consumer research before or after execution?
- 3.3 Within the consumer research that were conducted by your company, what were the main research questions?
- 4.4 Who are your research samples?
- 5.5 Generally, how far does the research scope covers?
- 6.6 What commonly is served as your research tool?

#### **Second Dimension: Research data-restriction** (3 directory questions)

- 1.1 Do you restrict your consumer research data to particular department or personnel?

2.2 Which department or personnel of the company has access to acquire consumer research data for professional use?

3.3 Any particular reasons why consumer research data is being restricted in certain way?

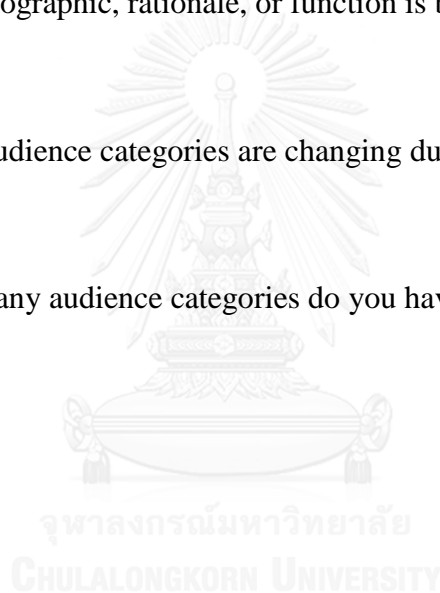
**3. Audience Categorization** (4 directory questions)

3.1 Do you categorize your audiences based on consumer research data?

3.2 What kind of demographic, rationale, or function is being used to categorize your audiences?

3.3 How often your audience categories are changing due to conducted consumer research?

3.4 Currently, how many audience categories do you have, and what did you named them as ?





## APPENDIX B

### Summaries of gather research

#### **Research 1: “Consumer Behavior on 2-D and 3-D Movies” – Aurachat**

**Sukkrakarn; university professional project published in academic year of 2012.**

*Consumer Behavior on 2-D and 3D Movies* is a quantitative research which studied differences and similarities of audience behaviors through various variables. Nevertheless, the research was conducted by survey method; it is a cross-sectional study and questionnaire served as a research tool (Sukkrakarn, 2012).

#### **Research Methodology**

Sukkrakarn's(2012) research contains 200 samples who were 15-34 years old. The researcher claimed that this age range considered as the most frequent moviegoers. These samples were required to be those who watched at least one or more 2-D and 3-D film at the movie theatre for the past six months. Relatively, these samples were picked out through multi-stage sampling and employed both probability sampling and non-probability sampling. This research's sampling method can be explained into three steps:

First step: Purposive sampling was used to list out 41 movie theatres who had both digital cinema, and 3-D movie theatre installed.

Second step: Stratified Sampling method allowed the researcher to categorized these 41 movie theatres into classes; in this case, the theatres were separated into four companies which were Major Cineplex, SF Cinema, Major

Hollywood, and Century. Nevertheless, the researcher used proportionate stratified sampling to determine amount of samples from each company according to the audience size of each movie exhibitor group.

Third step: Simple random sampling was used to randomly select movie theatre branches from four companies.

As mentioned the research tool for this paper was questionnaire; therefore, Sukkrakarn(2012) measured consumer behavior through four major variables/questionnaire parts.

First variable: demographic questions and interest in movie going. To identified each sample as 2-D or 3-D moviegoers, the research developed two attitudes questions and two behavioral questions to measure that matter.

Sukkrakarn(2012) employed 5-pointed Likert Scale for her scoring system.

Second variable: Relevancy and perception toward 2D and 3D movies is separated into three minor parts:

1. Composition toward relevancy of 2D and 3D movies.
2. Open-ended questions toward 2D and 3D movies recall.
3. Perception on ticket prices, service quality and risk.

Third variable: Consumer attitudes and behaviors toward 2D and 3D movies.

Fourth variable: Consumer general behaviors toward consuming 2D and 3D movies.

After the research data was collected through questionnaire from 200 samples; the researcher *code* raw data into SPSS; then analyze the data with two analytical methods which are descriptive statistics, and inferential statistics.

### **Audience Categorization**

Similarly to many consumer research, this research also categorized consumers by their demographic. For example, gender, age, educational level, career and personal income. In difference, this research categorized audiences into two attitude and behavioral group which are those audiences who prefer 3D movies if both 2D and 3D movies are available, and those audiences who watch more 3D movies than 2D for the past six months.

### **Result**

Generally, the result from this research showed that consumers as audiences were more willing and loyal to 2D movies. In difference, some consumers preferred 3D movies while some had some negative perceptions toward; for example, inconvenient location, uncomfortable 3D-glasses, physical risk and financial risk.

### **Research 2: “Perception, Attitude and Awareness of Movie-Goers About Social Problems in Pro-Social Films” – Disney Itthirunwong; university thesis published in academic year of 2010**

Itthirunwong’s(2010) research aimed to study consumer perception and attitude toward consumers’ society by watching pro-social films.

### **Research Methodology**

This research was conducted qualitatively by using focus group as a research method. The research employed open-ended questions as the research tool in order to

capture opinions, perspectives, and attitudes regarding pro-social film from the research samples. The research divided the research samples into three groups; each group contained 10 samples.

1st group consisted of any samples who interested in films.

2nd group consisted of university students who studied in the field related to films.

3rd group consisted of pro-social campaigners.

The researcher had different sampling methods for each group; for the first group, Itthirunwong(2010) employed purposive sampling method by posting the detail of this research onto the internet. For instance, Facebook, and Pantip.com. Thus, the researchers asked those who entered online discussion to be the research samples for the focus group. Nevertheless, the researcher also used a snowball sampling method to raise amount of samples from three samples to ten samples. This sampling method applied to the second group. However, for the third group, the researcher used purposive sampling method; in other words, Itthirunwong(2010) directly asked pro-social campaigner to participate in the focus group.

According to Itthirunwong(2010), there were three sources of data for this research which are documents, three pro-social films, and data from focus group. Relatively, for the research tool, the researcher designed open-ended question guides and topics for the focus group. There are topics regarding the study:

1. Perception toward social problems in pro-social films.
2. Attitude toward social problems in pro-social films.
3. Awareness toward social problems in pro-social films.

For the analytical process, the researcher used descriptive analysis to analyze

data from focus group discussion.

### **Audience Categorization**

Seemingly, Itthirunwong(2010) categorized her samples by their level of interest toward pro-social films. For instance, first group: anyone who interested in film most likely had a low level of interest toward pro-social films, second group: university students who studied in the field related to film most likely had a medium level of interest toward pro-social films, and third group: pro-social campaigners seemed to had a high level of interest toward pro-social films. This method could somewhat be explained as an audience categorization by audience attitudes.

### **Result**

Itthirunwong(2010) explained that there were three main result retrieved from the research data.

1. In terms of perception, audiences perceived the social problems that were presented by pro-social films. The message from pro-social was well received.
2. In terms of attitude, audiences believed that contents within pro-social film could positively influence the society. However, they also believed that it depended on the judgments of individuals.
3. In terms of awareness, audiences believed that the society already aware about social problems. Moreover, they thought that the proper responses to pro-social message was to stay responsible and cause no problems to the society.

### **Research 3: “Factor Influencing The Independent Film Viewing” –**

**Praweenamai Baicloy; university thesis published in academic year of 2002.**

The research was conducted qualitatively with two research objectives: (1) to capture factors which mattered to independent film viewers. (2) to study information-search behavior of the independent film consumers (Baicloy, 2011).

#### **Research Methodology**

Baicloy(2002) used in-depth interview as the research method and open-ended question as a research tool. The samples considered to be the key informants for this research; it consisted of 32 samples which divided into five groups.

1. Independent film consumers who purchased independent film DVD and VCD.
2. Independent film consumers who watched independent films at different cultural centers.
3. Independent film consumers who watched independent films at various festivals.
4. Independent films consumers who watched independent films at theatres.
5. Samples who had careers related to independent film distributions.

At first, 15 samples were drawn purposively; then the researcher used snowball sampling method to picked 17 more samples. Relatively, as mentioned, an open-ended interview question was used as research tool. The researcher divided these questions into three main topics:

1. Information search behavior of independent film consumers.
2. Consuming behavior of independent film consumers
3. Factors toward independent film viewing.

### **Audience Categorization**

Baicloy(2002) categorized independent film consumers by the mediums that they consumed and their relationship toward independent films. However, the researcher also kept record of consumers' demographic.

### **Result**

The researcher concluded the result of this research into five points:

1. Demographic had very little influence toward factors related with independent films' consumers.
2. There were two kinds of independent film consumers which are consumers who watched mainstream films and independent films, and consumers who only watched independent films.
3. Independent films consumer felt highly involve with the information related to independent films and the searching process.
4. There were various motivations toward consuming independent films.
5. Personal expectations, and utilization of independent films vary throughout different consumers. For instance, entertaining, or socialization.

**Research 4: “Marketing Communications Strategy and Consumer Behavior on GTH Movies” – Somruthai Puangpan; university professional project published in the academic year of 2011**

The researcher, Puangpan (2011) conducted this research based on two research purposes which are obtaining marketing communications strategy of GTH, and capturing consumer’s attitude toward GTH films. Therefore, this paper consists of two parts: in-depth interview with GTH executive and officer to obtain basic perspective and direction of GTH communication strategy; also, a quantitative research using questionnaire to inspect GTH’s consumer behaviors (Puangpan, 2011b).

**Research Methodology**

This research was conducted with a mix research approach, qualitative and quantitative; for qualitative research, Puangpan (2011) interviewed two stakeholders from GTH which are GTH’s chief executive officer and GTH’s promotion director. Hence, for quantitative research, Puangpan (2011) gathered GTH-related document, for example, GTH’s television commercials, magazine commercials, newspaper commercials, public relation reports, news reports, academic papers, literatures, and articles from difference mediums. Relatively, a survey of 200 samples is also a part of quantitative research.

Firstly, the researcher adopted in-depth interview as a research method, and used guideline question as a research tool. The in-depth interview consists of eighteen questions within two different topics:



First topic: Questions for executive examining managing philosophy and business direction.

1. The history of GTH.
2. Business function of GTH.
3. Economic status of Thai film industry.
4. Variables, procedures, and processes of GTH's film.
5. Variables that lead GTH to success.
6. Strength, weakness, opportunity, and treat of GTH.
7. GTH's market target.
8. GTH's marketing strategy.
9. Direction toward the future of Thai film industry.

Second Topic: Questions for marketing communication strategic planner of GTH.

1. Communication target of GTH.
2. Communication objective of GTH.
3. Marketing Communication Strategy of GTH.
4. Communication processes of GTH
5. Communication channels of GTH
6. New media toward communication strategy of GTH.
7. Variables toward choosing communication channels for GTH.
8. An evaluation toward effectiveness of GTH communication strategy.
9. Future of GTH marketing communication strategy.

It led to researcher's quantitative research, Puangpan's (2011) quantitative

research took single-cross sectional design survey as the research method; questionnaire was the research tool to capture attitude and behavior of GTH consumers which led to further analytical process. The researcher picked out 200 samples which were 15-35 years old consumers who were currently living in Bangkok by using non-probability sampling method. Relatively, the researcher purposively picked out top four movie theatres according to its ticket sales. Then Puangpan (2011) used quota sampling method to equally determined the number of samples. Fifty samples from each theatre; therefore, quota sampling determined this research with two hundred samples. The questionnaire consists of two majors parts which are screening questions and questions for measuring the attitude. After the samples were screened, these samples were asked to fill out a questionnaire that contains twenty-eight questions under five constructs. Nevertheless, various scales and measurement tools were used. Most of the time, the researcher applied likert scale.

First variable: Demographic: five questions to capture age, gender, educational level, career, and personal income.

Second variable: Consumer information processing toward GTH film: four questions

Third variable: Consumer attitude toward GTH communication strategy: ten questions

Fourth variable: Purchasing behavior toward GTH film ticket: five questions

Fifth variable: Behavior toward film consuming in general: four questions.

After the research data was collected from different methods and tools; the researcher divided analytical process into two parts:

Puangpan (2011) analyzed the in-depth interview by managing the interview data into categories according to the questions; then descriptively analyze the answers. Relatively, for quantitative research, the researcher analyzed the data from questionnaires by coding through SPSS. To brought out frequency, percentage, means, standard deviation, and inferential statistics from the data; the researcher applied descriptive statistics method into the coded data (Puangpan, 2011a).

### **Audience Categorization**

The researcher explained according to the data received from in-depth interview that GTH had a clear direction toward their target which was concluded as 15-35 years old audience or teenagers. Therefore, the research used consumer demographics as dependent variable. There is no evidence of categorizing these consumers by their psychological behaviors or attitudes.

### **Result**

The data from qualitative research explained that GTH's products compounded with three major essences which are presenting good content, producing with quality, and fulfilling a good feeling to the audience. Throughout GTH production process, there was a product analysis which was done by the company in order to maintain its standard. The marketing communication determined to stay consistent and effective in order to keep GTH consumers to return and watch more GTH films.

In difference, the data from quantitative research showed that consumers paid a lot of attention onto trailers as they searched for information. Cast was the most effective factor in choosing a movie. The most crucial communication channels were

television commercials and theatre trailers. All in all, consumers believed that GTH films had good quality and suitable for all ages of consumer.

**Research 5 “Marketing Communication Factors Influencing Thai Movie Viewing Behavior” – Sirada Ketuiem; university thesis published in academic year of 2002.**

This research was conducted with two research objectives: (1) to study marketing communication strategies of Thai film industry. (2) to study marketing communication strategies that effecting Thai film’s consumer behavior (Ketuiem, 2002).

**Research Methodology**

This research was conducted both qualitatively and quantitatively. For qualitative research, the researcher employed in-depth interview as research method; in contrast, for quantitative research, the research used survey research method conducted as one-shot study. Thus, questionnaire was a research tool for the quantitative research. As the research was planned, the researcher emphasized two sources of data which are (1) data from people who were working in the Thai film industry; and (2) data from document analysis; as in thesis, literatures, and documents from film industries.

The researcher looked at 29 films that were exhibited in the year of 2000 – 2002. Therefore, the researcher purposively picked out two films accounted to their box office sales which were *Suriyothai* and *Bangrajun*. After the films were picked, the researcher conducted an in-depth interview with personnel from both companies

which produced the films.

Ketuiem(2002) prepared an in-depth interview to capture perspectives about patterns in usage of marketing communication tools and importance in usage of marketing communication tools. These data retrieved from in-depth interview was used to designed variables for questionnaire later in the process. These questions were delivered by open-ended question as the research tool. Three main topics that were asked through in-depth interview are:

First topic: Overall status of Thai film market in the year of 2000 until 2002.

Second topic: Planning processes toward advertisement, promotion, public relation, and marketing communication campaign for company's film.

Third topic: Importance in usage of marketing communication tools.

Relatively, in Ketuiem's(2002) quantitative research, the researcher set her sample to be Bangkok people who aged between 15 to 35 years old; in this case, the research managed to set the number at 420 samples; as explained into four steps of her sampling method:

First step: Stratified sampling was used to divide Bangkok into six areas.

Second step: Purposive sampling was used to pick out one large movie theatre from each area.

Third step: Quota sampling was used to equalize the number of sample for each movie theatre; the researcher determined the number to be 70 samples.

Fourth step: Convenience sampling allowed the research to collect data from 420 samples from 6 movie theatres.

The questionnaire consisted of three independent variables and one dependent variable as follow:

First variable: Demographic as a dependent variable consists of 5 questions.

Second variable: Variable related to film consists of two major parts.

1. Influence level of film components consists of 16 questions
2. Satisfaction level of Thai film consists of 7 questions

Third Variable: Variable related to marketing communication, and personnel consists of three major parts.

1. Influence acceptance level from marketing communication strategy consists of 54 questions.
2. Influence level of marketing communication strategy consists of 54 questions.
3. Influence of personnel consists of 6 questions.

Forth Variable: Consumer behavior and consumer attitude toward Thai films.

For analytical process, Ketuiem(2002) coded the data into SPSS which also managed the data for further usage in the analytical process. This process can be described into two main steps.

First step: Descriptive analysis was employed to capture percentage, mean, standard deviation.

Second step: To find the differences between variables, t-test was used among with one way analysis of variance, and pearson's product moment correlation coefficient. The research set the significant level at 0.05.

### **Audience Categorization**

There is no evidence shown that this research categorized the consumers

according to their attitude; however, the researcher managed the samples by their demographic which are gender, age, educational level, career, and personal income.

## **Result**

According to Ketuiem(2002); the research data shown that consumers were most influenced by how unconventional the plot was; and of also in terms of advertisement, they were most influenced by the trailer. For public relation, consumer perceived trailer on television as the most influential source. In terms of sales promotion, given souvenir boosted consumer satisfactory level. Relatively, in terms of marketing communication activities, consumers were most influenced by the advertisement of Thai film by having film's characters on other products. Nevertheless, the research shown that consumer's friends was the most effective source of suggestion. In general, the researcher also suggested that Thai people went to watch Thai film three to four times per year in a group of three or four.

## **Research 6 “Narration of and Attitudes Regarding Violence in Thai and Hollywood Films” – Prapon Tatiyaworagulwong; university thesis published in academic year of 2010.**

There are two research objectives for this research: (1) To analyze and compare violent context in both Thai and Hollywood films. (2) To analyze the production process of violent films and consumer attitudes toward violent film. However, in this case, *Current Status of Consumer Research in Thai Film Industry* lays its focus on only the consumer attitude regarding violent films (Tatiyaworagulwong, 2010).

## **Research Methodology**

Relatively, to the consumer attitude regarding violent films, the researcher employed three research methods for this research which are interview textual analysis, in-depth interview, and focus group.

Interview text analysis was used to capture existing interviews for further analytical frameworks. This method is combined with three components as follow:

1. Source of research data: the researcher collected both interviews from both Thai and Hollywood violent films. These interviews were found on websites, and special features with movie VCD and DVD.
2. Research tool: Tatiyaworagulwong(2010) explains in his paper that he collected data by purchasing related VCD and DVD; and also by purchasing relevant magazine. For instance, Filmmax or Starpics. In addition, some interviews came directly off the interview in a form of video or text.
3. Analytical process: firstly, the research cut down any irrelevant information by using data reduction method. Secondly, data categorization was employed in order to manage the retrieved data into proper form. Lastly, data interpretation allowed the researcher to pull out the real context of the data then put it into a proper form by data patternization.

Secondly, an in-depth interview was used in order to capture information from those who work in the Thai film industry regarding their perspective on violent films. There are three major components to this method:

1. Source of research data: the researcher called it as key informants or those who concerned with the production process of Thai film industry.



2. Sampling method: the researcher purposively picked out the research samples into two groups which are violent films workers, and non-violent films worker.
3. Research tool: the research planned an unstructured interview as a guideline for this interview. Tatiyaworagulwong(2010) provided five unstructured interview topic as an example.

3.1 Opinion regarding violence in film.

3.2 Pattern of violence in film.

3.3 In term of storytelling components, which one of them supports violence?

3.4 Violence in film affects the film genre?

3.5 The source of violence in film.

4. Analytical process: the researcher analyzed an in-depth interview data with four different analytical method which are data deduction, data categorization, data interpretation and data pattern.

Lastly, focus groups led the researcher to capture information from the consumers regarding their attitudes toward violence in film. This part consisted of four major steps.

1. Source of data: the researcher focused on those film viewers who were living in Bangkok.
2. Sampling method: Tatiyaworagulwong(2010) picked out sample by using volunteer sampling method. He seek for volunteer via a website called Pantip.com. There was only one requirement for the samples that is the samples were required to watch at least one film from Hollywood. After all

volunteers were confirmed, the researcher divided them down into three groups: (1) Male group consisted of 6 samples (2) Female group consisted of 6 samples (3) Both genders consisted of 6 samples.

3. Research tool: before the interview, the researcher shown some part from selected Thai and Hollywood film which Tatiyaworagulwong(2010) explains that it allowed the samples to recall the selected film before the researcher handed out a document which explains about violence in film. Relatively, the researcher interviewed the three group with five different questions:

3.1 Do you prefer watching violence in film or not? Why?

3.2 How do you feel after watching violent film?

3.3 Do you think violence is important for film?

3.4 Apart from physical violence in film, does the film contain structural violence also? What is your opinion?

3.5 Between physical violence and structural violence, which one do you think is more influential to the audience?

4. Analytical process: similarly, to other research methods, this method was analyzed through four different steps which are data deduction, data categorization, data interpretation, data patternization.

### **Audience Categorzation**

As mentioned, the researcher only categorized the research samples by their gender. Moreover, there is no evidence shown that the audiences were categorized by their psychological attitudes.

## **Result**

The research data showed that violence in film and sex is related; as Tatiyaworagulwong(2010) explained that male consumers were willing to accept violence in film more than women. It became the matter of acceptance for Thai audience because there was no data which shown that Thai audiences actually preferred violence in films. Relatively, they understood that violence in film is a nature of storytelling.

### **Research 7: “The Impact of Multiplex Theater Expansion on Provincial Film Distribution System in Thailand” – Chayanin Tanasukaworn; university thesis published in academic year of 2011.**

This research contributed to consumer attitude and behavior of multiplex theatre in Thailand; and to study how Thai film distribution system was changing throughout the trend of multiplex theatre. It was an exploratory research of both samples group and document analysis (Tanasukaworn, 2011).

## **Research Methodology**

Tanasukaworn(2011) explained that there were two sources of research data which are primary data and secondary data. Thus, primary data came from related-documents, films, and interviews; while, secondary data was captured from literatures, newspapers, magazines, and journals. As mentioned, this research contained interviewing samples as a part of primary research. Therefore, the researcher emphasized that in order to examine the trend of multiplex theatre, the

research must also be conducted in the area whereas multiplex was not originated.

Tanasuktaworn (2011) decided to pick out samples from eight cities in Thailand that contained in-service multiplex theatres. These samples must be people who were served at the multiplex theatres. The researcher used multi-stage random sampling method to choose 400 samples of this research; there were two major steps for the sampling method.

First step: Cluster sampling was used to pick out 23 cities that had multiplex theatres then the researcher used judgmental sampling to reduced it down to 8 cities.

Second step: To equalized amount of samples from each city, the research decided to pick 50 samples from 8 cities which given 400 research samples.

There were two main research tools for this research which are interview sheet and record sheet.

First tool: Interview sheet was used to record information measured by in-depth interview and questionnaire. The in-depth interview consisted of two minor parts: (1) Introduction (2) Open-ended questions asked about opinions toward the trend of multiplex theatres; and close-ended questions for demographic information. Relatively, the questionnaire consisted of twelve topics to captured consumer attitude: demographic, reason of going to multiplex, decision-making, satisfaction level, number of partners, preferred genre, money spending at multiplex theatre, frequency, selling point of multiplex, transportation, multiplex service, and multiplex theatres trend.

Second tool: record sheet was a tool to record all literatures and research documents for further usage in the analytical process.

There were two main purposes toward analytical process of this research:

First purpose: Analyzing the effect of growth in multiplex theatres, and changes in the Thai film distribution system after the multiplex theatres were founded.

Second purpose: Analyzing the trend of Thai film distribution system in the future.

### **Audience Categorization**

Indifferently, the researcher did not categorize consumers into certain attitude and behavior, but demographic patterns, for instance, gender, age, and educational level. By doing so, the consumers were being summarized as a whole.

### **Result**

The majority of multiplex theatres' consumer were university students who had income less than 10,000 bahts per month. They retrieved information from TV commercials, went to theatres with friends for at least once a month. Relatively, they preferred foreign action movies. Multiplex theatres were considered as a place for relaxation similar to department stores. These consumers had great satisfaction level for the sound system, the screen system, and the projector of the multiplex theatres.

Nevertheless, in-depth interview data showed that the film distribution cycle were decreasing in terms of branches, and distribution zones. Relatively, Thai film distribution system could be emphasized into four perspectives: organizational

structure, buying and selling, film delivery system.

**Research 8: “Bangkok Movie goers Attitude toward Domestic Film Production”  
– Associate Professor Raksarn Wiwatsinudom; research report published in  
August 30, 2014.**

This research studied Bangkok movie audience attitude towards Thai film production and its values during 2002-2003. It is a quantitative research which collected research data from 487 samples, at 220 movie theaters in eighteen different districts of Bangkok. One-way ANOVA and Pearson’s Correlation Coefficient was being used to analyzed the data among with other mathematical functions (Wiwatsinudom, 2004).

**Research Methodology**

This research is one-shot descriptive study which targeted consumers who were founded at different movie theatres in Bangkok as its research samples. The limitation of this research was the conduction within eight different film exhibitor companies which together consisted of 220 branches or theatres in Bangkok. These branches were considered as urban community centers. Nevertheless, for its sampling method, it used multi-stage random sampling method to pick out 400 samples throughout two steps.

First step: Determined number of sample based on the size of each movie theatre. By committing so, Wiwatsinudom (2004) reported that there were 220 movie theaters within 18 different Bangkok districts; relatively to the size of each theatre, all together he chose 530 samples.

Second Step: This research used accidental sampling method to reduce the number of samples down to 400 samples; however, for each district, the research decided to collect an extra of 5 questionnaires.

According to Wiwatsinudom (2004), he designed fifteen different dependent variables which are adapted based on his revision of past literatures and research; these dependent variables were drawn out to capture scores based on its psychological functions. Fifteen different variables are:

1st variable: Gender is separated in two two groups.

1. Male
2. Female

2nd variable: Age. Audience chronological age is divided into four groups.

1. Under 18 years old
2. 18 – 25 years old
3. 26 – 30 years old
4. Over 31 years old

3rd variable: Educational level is divided into three groups.

1. Lower than Bachelor Degree
2. Bachelor Degree
3. Higher than Bachelor Degree

4th variable: Career is divided into five groups.

1. Students
2. Office employees
3. Business owners
4. Governmental officers

5. Others

5th variable: Personal income is divided into six groups

1. No income
2. Less than 10000 baht per month
3. 10001 - 20000 baht per month
4. 20001 – 30000 baht per month
5. 30001 – 40000 baht per month
6. Above 40000 baht per month

6th variable: Sixty seven Thai film throughout the year of 2002 and 2003

7th variable: Level of dislike in Thai film throughout the year of 2002 and 2003

1. Mostly dislike
2. Second most dislike
3. Thirdly most dislike

8th variable: Film producing function is divided into three processes.

1. Pre-production
2. Production
3. Post-production

These processes are captured audience preference level into score using likert scale of 1-5

Least prefer	scores 1
Less prefer	scores 2
Moderately prefer	scores 3
More prefer	scores 4
Most prefer	scores 5



9th variable: Thai films toward quality of life is divided into five levels of perspectives.

Level 1 implies that Thai film lacks of content toward audience emotion and morality.

Level 2 implies that Thai film lacks of teaching functions, emotional development and morality.

Level 3 implies that Thai film merely leads audience into learning new contents, but it does not affect audience morality.

Level 4 implies that Thai film affectively provides audience with new knowledge and develop audience's moral.

Level 5 implies that Thai film strongly encourages sense of intelligence and develop audience's moral.

10th variable: Thai film toward social contribution.

Level 1 implies that Thai film mostly lacks of contribution toward family value and decreases audience's social quality

Level 2 implies that Thai film merely lacks of contribution toward family value and contains some indication toward decreasing audience's social quality.

Level 3 implies that Thai film contributes toward family value and developing audience's social quality in a moderate level.

Level 4 implies that Thai film mostly contributes toward family value and mostly developing audience's social quality.

Level 5 implies that Thai film affectively contributes toward family value and mostly developing audience's social quality.

11th variable: Thai film toward artistic value.

Level 1 implies that Thai film contains to no artistic value and entertaining function.

Level 2 implies that Thai film merely contains artistic value and entertaining function.

Level 3 implies that Thai film contains artistic value and entertaining function at a moderate level.

Level 4 implies that Thai film mostly contains artistic value and entertaining function.

Level 5 implies that Thai film affectively contains artistic value and entertaining function at a satisfactory level.

12th variable: Thai film toward scientific function.

Level 1 implies that Thai film has no rationale and academic knowledge toward its scriptwriting process.

Level 2 implies that Thai film merely has rationale and academic knowledge toward it scriptwriting process.

Level 3 implies that Thai film has its rationale and academic knowledge toward its scriptwriting process at a moderate level.

Level 4 implies that Thai film mostly has its rationale and academic knowledge toward its scriptwriting process at a moderate level.

Level 5 implies that Thai film affectively has its rationale and academic knowledge toward its scriptwriting process at a satisfactory level.

13th variable: Comparison between Thai film and Hollywood film.

Level 1 implies that Thai film is incomparable to Hollywood film.

Level 2 implies that Thai film is far behind from Hollywood film.

Level 3 implies that Thai film is one time behind from Hollywood film.

Level 4 implies that Thai film is a little behind from Hollywood film.

Level 5 implies that Thai film is comparable to Hollywood film.

14th variable: Thai film style is divided into three group.

Group 1 is Thai film that excites audience with fast movement and non-linear editing.

Group 2 is Thai film that mysteriously contains quality content by using extremely long depth of field.

Group 3 is Thai film is packed with delicate production design and editing that suggests the realness of the film

15th variable: Possibility of watching another Thai film in the future is divided into five possibility level.

Level 1: Definitely will not

Level 2: Might not

Level 3: Not sure

Level 4: Most likely will

Level 5: Definitely will

Apart from the variables, Wiwatsinudom (2004) employed questionnaire as the research tool. One set of questionnaire consists of forty-three questions within four different constructs.

First construct aims to capture three different perspectives which are:

1. Close-ended questions to obtain sample's demographic. Consisted of 5 questions.
2. Two close-ended questions examine sample's social status and personal Thai film personal consumption during the year of 2002-2003
3. One open-ended questions ask about Thai film that sample dislikes.

Second construct contains close-ended questions about perspectives toward Thai film production.

1. Ten close-ended questions aim to capture perspectives toward Thai film pre-production process.
2. Eleven close-ended questions aim to capture perspectives toward Thai film production process.
3. Seven close-ended questions aim to capture perspectives toward Thai film post-production process.

Third construct contains four close-ended questions ask about Thai film contribution toward four different values which are life quality value, social value, artistic value and scientific value.

Fourth construct contains five open-ended questions ask about other perspectives which are comparison between Thai film and Hollywood Film, Thai film style, and attitude toward consuming another Thai film in the future.

Before collected research data, Wiwatsinudom (2004) arranged pre-test by using the same set of questionnaire and used university students as the research sample. Hence, research data collection is divided into two parts which are primary data and secondary data. Primary data is data captured from questionnaire, and secondary data

is document analysis of academic research, academic thesis, and literatures. These sources came either domestically and internationally. Later, the researcher analyzed research data through statistical procedures; for instance, T-test, Oneway ANOVA, and Peason's Correlation.

### **Audience Categorization**

Wiwatsinudom(2004) categorized the audiences/samples by using demographic variable which captured from questionnaires which are gender, age, educational level, career, and personal income. These variables are being used as dependent variable later in the analytical processes. Seemingly, there is no evidence of categorizing their audience into specific attitude groups, but audiences were being treated as a whole.

### **Result**

After the analytical process, the result and suggestion from Wiwatsinudom (2004) showed that undergraduate college students were the majority of Bangkok moviegoers. The most popular genre was drama-related. In general, the attitude toward three different processes of Thai film production laid around the scale from fair to good. However, for the attitude toward Thai film scriptwriting turned out to be low due easy story line. Nevertheless, attitude toward contribution of Thai film industry upon three variables which are life quality, social value, artistic value and scientific value; these could be described as fair. Wiwatsinudom (2004) also suggested that audience believed Thai film was not developing to match the quality of Hollywood film. However, Thai film served Thai audiences at an exceptable level.

**Research 9: “Customer Response Toward Customer Experience Management of SF Cinema City” – Viranya Kitpoonvong; university professional project published in academic year 2011.**

The researcher emphasized two research objectives for the paper which are (1) to study perception from customer experience management. (2) to emphasize the relationship between customer experience management and customer perception, customer satisfaction, and customer loyalty. Kitpoonvong’s(2011) paper is a quantitative research (Kitpoonvong, 2011).

**Research Methodology**

As mentioned, this research was conducted quantitatively by using survey research method. It was a one shot study with a questionnaire served as a research tool. SF Cinema City’s customers were the samples of Kitpoonvong’s(2011) research. The researcher considered this group of samples because they upheld the direct influence from the exhibitor.

In sampling process, then researcher referred to another theory, after the calculation, the researcher determined that this research need 200 samples. Relatively, to ensure the validity of picked samples, the research employed multi stage sampling with consisted of three major steps.

First step: within 14 Bangkok branches of SF Cinema City, the researcher randomly chose ten by using simple random sampling method.

Second step: quota sampling method determined number of samples from each selected branch, in this case, the researcher equalized the number of samples from each branch to 20 samples. These samples had watched at least one film

for the past six months.

Third step: accidental sampling allowed the researcher to pick samples from three different locations: (1) samples at ticket booth (2) samples that were prepared to enter the theatre (3) samples that just left the theatre.

Kitpoonvong(2011) emphasized two sources of research data.

1. Primary data came from 200 samples which were asked to fill out the questionnaires.
2. Secondary data came from related documents, magazine, books, and research.

The questionnaire consisted of 75 close-ended questions which divided into four parts:

1. Demographic questions that capture gender, age, educational level, personal income, and career; consisted of 5 questions.
2. Questions regarding knowledge toward consumer experience management which combined with three touch points that every customers went through which are face-to-face- interface, personal-but-distant customer interface, electronic customer interface. This part consisted of 43 open-ended questions.
3. Questions toward customers satisfaction level on given service by SF Cinema City; this part consisted of 15 questions.
4. Customers loyalty toward SF Cinema City consisted with 12 questions.

For part two to four of the questionnaire, the researcher applied likert scale for the scoring system.

Relatively, Kitpoonvong(2011) explained about the analytical process into two major parts; SPSS was used as the main analytical tool.

1. Descriptive statistic method was used to bring out the percentage, mean, and standard deviation.
2. Inferential statistic and Pearson's Product Moment Correlation Coefficient was used in order to look for relationship, and correlation between different research variables.

### **Audience Categorization**

The research only categorized the customers by their demographic; for instance, gender, age, educational level, personal income, and career. However, there was no evidence shown that customers were divided by their behavior.

### **Result**

After the research data was analyzed, the researcher claimed three main results from this research:

1. Many customers perceived customer experience management very differently through the three touch points. There was no significant assumption of customers' perceptions toward customer experience management.
2. Customer satisfaction toward SF Cinema City's customer experience



management was positively high.

3. Customer loyalty on customer experience management was also positively high; regarding both behavior and attitude.

**Research 10: “Media Habit, Information Need and Film Viewer’s Behaviors of Independent Films” – Pimploy Ratanamas; university thesis published in academic year 2011**

In order to describe certain media habit, information need and behavior of independent film viewer; Ratanamas(2011) conducted a qualitative research with an in-depth interview as a research method. The research samples were participant of World Film Festival of Bangkok 2012 (Ratanamas, 2011).

**Research Methodology**

According to Ratanamas(2011), there were two functional methods toward collecting the research data.

First method: participant observation, the researcher attended to watch independent films at three different independent film exhibitors in Bangkok. In addition, the researcher also participated in various independent film festivals in Bangkok during the month of January, 2012 to February, 2012. This method led to the creation of structured interview questions for in-depth interviews.

Second method: in-depth interview; the researcher managed to interview twenty samples by using two research sampling methods which are purposive sampling and snowball sampling. These samples were asked with structured interview questions.

There were four major research tools to this research: interviewer, audio recorder, video camera, notes, and structured interview questions. Relatively, there were three major topics of structured interview questions:

First topic: General questions included four open-ended questions; concerning, interest in independent film, cause of preference, reason of preference, and number of participating partners.

Second topic: Information-need toward independent films included five open-ended questions; concerning, information search, channels of information, favorite channels of information, accuracy of information, and influences of information.

Third topic: Media habit included four open-ended questions; concerning, daily media consumption, reason of media consumption, location of media consumption, and amount of time spent on media.

Ratanamas(2012) explained that research data from in-depth interview was analyzed by using descriptive analysis method.

### **Audience Categorization**

The researcher reported, and listed twenty samples with demographic information of each sample. These demographic information included gender, age, educational level, and career. However, there is no evidence shown that the researcher categorized the samples into psychological attitudes, or behavioral pattern.

## **Result**

Research data shown that samples who were having film-related career have a similar media habit to those who were not. Relatively, these samples also shared similar pattern of information search. Independent film consumers tended to have film-related educational background; and preferred to watch films by themselves. Moreover, independent film consumers paid great attention to films in detail; for instance, these consumers stayed for the film credit.

### **Research 11: “Factors Related to The Decision to View Thai Animated Film Khankluay 2” – Korapat Jitajamnong; university thesis published in academic year of 2009.**

This research contains two research objectives: (1) To measure factors that relate with decision-making toward watching the film “Khankluay 2” (2) To capture responses and satisfaction level of consumers after watching the film. This research was conducted quantitatively throughout the process (Jitajamnong, 2009).

### **Research Methodology**

Survey was being used as research method; and it was measured in one-shot descriptive study. The samples of this research were consumers who watched “Khankluay 2” at 303 movie theatres from 7 different film exhibitor companies in 18 Bangkok districts. The researcher picked out 400 samples by multi-stage random sampling method.

First step: Cluster sampling allowed the researcher to list out eighteen Bangkok community district then randomly pick out ten from all.

Second step: The researcher decided to have forty samples from each district; these samples were chosen by accidental sampling method.

According to Jitjamnong(2009), the questionnaire was being used as the research tool; moreover, it was designed by the researcher upon reviews of past literatures, and supervision of professors. Thus, the questionnaire contained forty-nine close-ended questions ; it could be divided down into three parts.

First part: Demographic consists of 5 questions to capture educational level, career, and personal income.

Second part: Factors toward watching Thai animated film “Khankluay 2” consists of 24 questions

Third part: Level of satisfaction toward Thai animated film “Khankluay 2” consists of 20 questions; and one question about consuming behavior of Thai animated film.

Relatively, after the research data was collected, these data went through four analytical steps as follow:

1. Recheck through all questionnaires; uncompleted questionnaires were taken out.
2. Designed coding method and coded all questionnaires.
3. Put coded data into data table for further analytical process.
4. Created coding sheet as a preparation for SPSS analysis.

In addition, after the data was ready and coded, it was analyzed by two statistic methods which are descriptive statistics, and inferential statistics.

### **Audience Categorization**

Jitjamnong(2009) categorized his samples with demographic information which are gender, age, educational level, career, and personal income. There is no evidence which shows that audience were being categorized by their attitudes or behavioral factors.

### **Result**

Most of the consumer who watched “Khankluay 2” were audiences who were younger than eighteen years, with most likely no personal income. According to Jitjamnong(2009), there are three major factors related to decision-making toward consuming Thai animated film “Khankluay 2”:

1. Characters.
2. Entertainment.
3. Visual effects.

In terms of satisfaction level, the mentioned three factors also met what the consumers expect; generally, they were satisfied after watching the film. Nevertheless, consumers from different demographic upheld differences in terms of satisfaction.

### **Research 12: The Comparison of Factors Influencing the Audience’s in Film Choosing at Major Cineplex and Entertain Golden Village(EGV), Bangkok – Songsak Danubumrungsart; professional project published in academic year of 2004**

This is research is a quantitative research which contains six research objectives

which are (1) To study pattern of personal factors of Major Cineplex and EGV. (2) To study consumer behavior of those Major Cineplex and EGV consumer. (3) To study factors and variables toward consuming film at Major Cineplex and EGV. (5) To study factors that have an impact on Major Cineplex's and EGV's consumer behavior (Danubumrungsart, 2004).

### **Research Methodology**

The researcher picked out 400 samples through multistage sampling through four research sampling methods respectively which are simple random sampling, quota sampling, purposive sampling, and convenience sampling. This research employed survey research method with questionnaire as a research tool. There are three research variables which are demographic, consumer behavior, level of satisfaction.

### **Audience Categorization**

Danubumrungsart(2004) report her result through demographic variable as dependent variable which are gender, age, personal income, career, marital status, and level of education.

### **Research 13: Factors Influencing Consumers Behavior in Viewing Thai and Hollywood Movie in Bangkok Metropolitan Area – Wadee Maneerat; university professional project published in academic year of 2006**

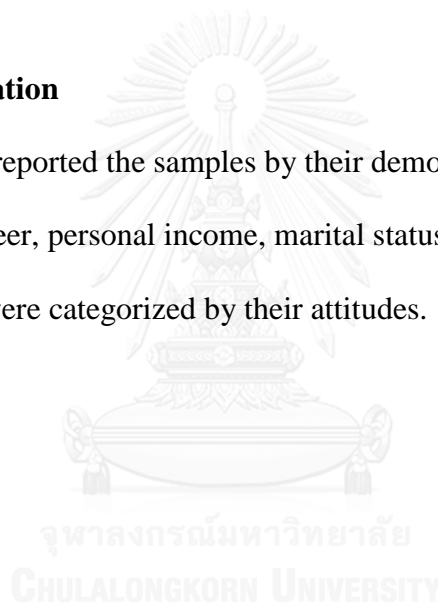
Maneerat(2006) claimed that the research objective is to study about the factors which influence consumer behavior in viewing Thai and Hollywood movie in Bangkok metropolitan area (Maneerat, 2006).

### **Research Methodology**

The samples of this research consisted of 400 consumer who were living in Bangkok area. The researcher picked out these 400 samples through four sampling method: simple random sampling, quota sampling, purposive sampling, and convenience sampling. The research variables were demographic, consumer attitude, information search, and consumer satisfaction.

### **Audience Categorization**

The researcher reported the samples by their demographic; namely, gender, age, educational level, career, personal income, marital status. There was no evidence shown that samples were categorized by their attitudes.



**Research 14 :Marketing Factors Affecting Movie-Watching Decision Making  
Behavior Of Consumers At Major Hollywood Theatres In Bangkok  
Metropolitan and Perimeter Areas - Pennapa Jindathong; university  
professional project published in academic year of 2003**

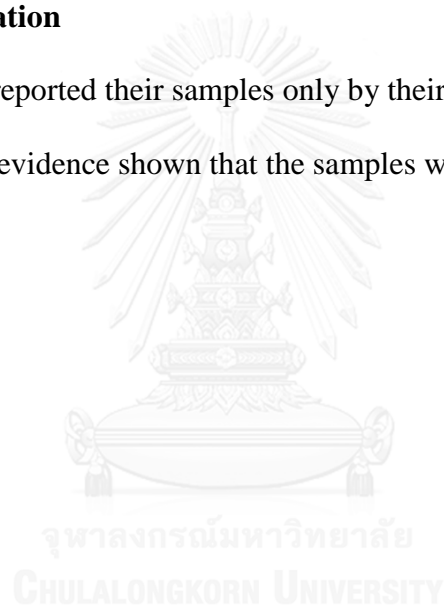
The research objective is to study the marketing factors affecting film-consuming decision making behavior of consumers at Major Hollywood theatres in Bangkok metropolitan and perimeter areas (Jindathing, 2003).

**Research Methodology**

The research is a quantitative research consisted of 385 samples who were Major Hollywood customers. The research picked out sampling by two sampling method respectively, quota sampling, convenience sampling. This research studied consumer attitude and consumer satisfaction as research variables.

**Audience Categorization**

The research reported their samples only by their demographic variables. However, there is no evidence shown that the samples were categorized by the studied attitudes.





## VITA

Supakit Boonaegpat was born in October 6th, 1989. He graduated from Mahidol University International College in fine and applied art division; majoring in film production. Then he applied for MA in Strategic Communication Management at Communication Art, Chulalongkorn University. The researcher is working as a freelance filmmakers.

