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The Influential Social Marketing in Film Industry



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### บทคัดย่อ

การส่งเสริมการตลาดของภาพยนตร์ได้พัฒนาไปอีกขั้นหนึ่ง ภาพยนตร์ตัวอย่างถูกนำเสนอแก่ผู้บริโภคโดยผ่านอินเทอร์เน็ตด้วยเทคโนโลยีโซเชี่ยลมีเดีย ทำให้มีการสร้างความเปลี่ยนแปลงให้กับวงการภาพยนตร์ งานวิจัยชิ้นนี้จัดทำขึ้นมาเพื่อสำรวจความเชื่อมโยงระหว่างอิทธิพลของภาพยนตร์ตัวอย่างบนโซเชี่ยลมีเดียและกิจกรรมส่งเสริมการขายอื่นๆ และการตัดสินใจเพื่อรับชมภาพยนตร์ที่โรงภาพยนตร์ในเขตกรุงเทพมหานคร โดยใช้แบบสอบถามเป็นเครื่องมือในการดำเนินการเก็บข้อมูลจากกลุ่มประชากรตัวอย่าง 400 คนในเขตกรุงเทพมหานครและมีการนำไปวิเคราะห์ด้วยเครื่องมือสถิติในเชิงปริมาณและการทดสอบค่าถดถอย ผลการวิจัยสรุปได้ดังนี้ 1) บทสรุปภาพยนตร์มีอิทธิพลมากที่สุดต่อการตัดสินใจของผู้บริโภคในการรับชมภาพยนตร์ที่โรงภาพยนตร์ ( $\text{sig}=0.003$ ) 2) กิจกรรมต่างๆ บนโซเชี่ยลมีเดีย เช่น การค้นหาภาพยนตร์ตัวอย่าง การสนทนาหรือการแบ่งปันแหล่งข้อมูล หรือไม่ว่าจะเป็นคำแนะนำจากคนใกล้เคียง สื่อโฆษณา สื่อสิ่งพิมพ์ ทวี วิทยู ไม่มีผลต่อการตัดสินใจของผู้บริโภคในการรับชมภาพยนตร์ที่โรงภาพยนตร์ 3) สื่อภาพยนตร์ตัวอย่างที่อยู่เว็บไซต์ของผู้ผลิตภาพยนตร์ ที่อยู่บนเว็บไซต์ของโรงภาพยนตร์ ที่อยู่บนเว็บไซต์ข่าวสาระบันเทิงที่อยู่บนเว็บไซต์ประเภทวิจารณ์ภาพยนตร์และบันเทิง ไม่มีผลต่อการตัดสินใจของผู้บริโภคในการรับชมภาพยนตร์ที่โรงภาพยนตร์ 4) อย่างไรก็ตามพบว่า สื่อภาพยนตร์ตัวอย่างที่อยู่บน YouTube นั้นมีอิทธิพลต่อการตัดสินใจของผู้บริโภคในการรับชมภาพยนตร์ที่โรงภาพยนตร์ ( $\text{sig}=0.002$ ).

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Research Title: The Influential Social Marketing in Film Industry

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### ABSTRACT

Today, movie promotion has been taken to a whole new level: movie trailers are brought to anyone interested by means of internet-based social media which have greatly changed the landscape of movie pitching. This research explored the effects on moviegoers' decision to make a visit to a cinema in Bangkok of movie trailer placement in various social media platforms on the Internet and other promotional and moviegoer-related activities, using a questionnaire as the research instrument. Copies of the questionnaire were distributed to and then collected from a sampling population of 400 in Bangkok metropolitan area. Descriptive statistics and one-way analysis of variance were utilized for data analysis. The findings include the following: i) film synopsis was found to be the most influencing promotional material that influenced moviegoers' intention to watch a film at the cinema (sig = .003); ii) quite a few activities on social media platforms including searching and previewing, chatting and messaging, sharing and posting, referral from friends and family, as well as finding information from printing press, TV, and radio did not have a significant effect; iii) likewise, movie trailers on filmmakers' website, cinema website, news and variety website, entertainment and movie review website, and social media site seemed not to have an effect; and iv) however, film trailers placed on YouTube greatly influenced moviegoers' decision to make a trip to watch the film at the cinema (sig = .002).

**Keywords:** Film trailer, Entertainment, Social Media, Cinema, Marketing

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Montajula Suvattanadilok

Leader of Research Project

## TABLE OF CONTENTS

	<b>Page</b>
<b>ABSTRACT (THAI)</b> .....	<b>I</b>
<b>ABSTRACT (ENGLISH)</b> .....	<b>II</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>III</b>
<b>CONTENTS</b> .....	<b>IV</b>
<b>LIST OF TABLES</b> .....	<b>VI</b>
<b>CHAPTER1 INTRODUCTION</b> .....	<b>1</b>
1.1 RATIONALE OF THE STUDY.....	1
1.2 OBJECTIVES OF THE STUDY .....	3
1.3 SCOPE OF THE RESEARCH .....	3
<b>CHAPTER 2 LITERATURE REVIEW</b> .....	<b>4</b>
2.1 FILM TRAILER PLACEMENT .....	4
2.2 DECISION ON WATCHING A MOVIE .....	4
2.3 eWOM: SOCIAL MEDIA ENGAGEMENT .....	5
2.4 THE 4P's OF MOVIE MARKETING .....	6
2.5 HYPOTHESES TO BE TESTED .....	6
<b>CHAPTER 3 RESEARCH METHODOLOGY</b> .....	<b>8</b>
3.1 THE SAMPLING TECHNIQUE .....	8

**TABLE OF CONTENTS (continued)**

	<b>Page</b>
<b>CHAPTER 4 STATISTICAL ANALYSIS</b> .....	10
4.1 FILM AND CINEMA INDUSTRIES IN THAILAND .....	10
4.2 DEMOGRAPHIC ANALYSIS .....	34
4.3 MOVIEGOERS' BEHAVIOR ANALYSIS .....	36
4.4 MOVIEGOERS' SOCIAL MEDIA FOOTPRINT ANALYSIS .....	39
4.5 HYPOTHESES TESTING .....	43
<b>CHAPTER 5 RESULTS, LIMITATION AND RECOMMENDATIONS</b> .....	47
5.1 RESULTS OF RESEARCH .....	47
5.2 LIMITATION .....	48
5.3 RECOMMENDATIONS .....	48
<b>REFERENCES</b> .....	49
<b>APPENDIX</b> .....	52
<b>QUESTIONNAIRE</b> .....	53
<b>VITAE</b> .....	59

## LIST OF TABLES

<b>Table</b>	<b>Page</b>
1.1 2014 TOP 20 FILMS, BOX OFFICE WORLDWIDE RANKING .....	2
4.1 MAJOR CINEPLEX GROUP'S CINEMAS AND THEIR LOCATIONS .....	17
4.2 SF GROUP .....	23
4.3 MAJOR HOLLYWOOD .....	28
4.4 THE APEX GROUP .....	30
4.5 COLISEUM MULTIPLEX .....	31
4.6 THANA CINEPLEX .....	31
4.7 VISTA .....	32
4.8 UMG .....	33
4.9 OTHER OPERATORS COMBINED .....	33
4.10 DESCRIPTIVE ANALYSIS OF THE SAMPLING POPULATION .....	34
4.11 DESCRIPTIVE ANALYSIS OF MOVIEGOERS' REASONS FOR MAKING A TRIP TO THE CINEMA .....	37
4.12 DESCRIPTIVE ANALYSIS OF MOVIEGOERS' PREVIEW/REVIEW OF FILMS .....	39
4.13 DESCRIPTIVE ANALYSIS OF SOURCES OF INFORMATION ABOUT A FILM .....	40
4.14 DESCRIPTIVE ANALYSIS OF SOURCES OF INFORMATION ABOUT A FILM ON THE INTERNET .....	40
4.15 DESCRIPTIVE ANALYSIS OF SOURCES OF FILM TRAILER ON THE INTERNET .....	41

**LIST OF TABLES (continued)**

**Table Page**

4.16	DESCRIPTIVE ANALYSIS OF SOURCES OF MOVIE TRAILER ON SOCIAL MEDIA WEBSITES .....	41
4.17	DESCRIPTIVE ANALYSIS OF SOCIAL MEDIA ACTIVITIES AFTER WATCHING A FILM TRAILER ON A SOCIAL MEDIA SITE .....	42
4.18	DESCRIPTIVE ANALYSIS OF CHATTING/MESSAGING OVER SOCIAL MEDIA PLATFORMS AFTER WATCHING A FILM TRAILER .....	42
4.19	DESCRIPTIVE ANALYSIS OF POSTING/SHARING OVER SOCIAL MEDIA PLATFORMS AFTER WATCHING A FILM TRAILER .....	43
4.20	REGRESSION ANALYSES OF AVAILABLE INFORMATION ABOUT A FILM INFLUENCING MOVIEGOER'S INTENTION TO WATCH THE FILM (H1) .....	43
4.21	REGRESSION ANALYSES OF ACTIVITIES ON SOCIAL MEDIA PLATFORMS INFLUENCING MOVIEGOERS' INTENTION TO WATCH A FILM AT THE CINEMA (H2) .....	44
4.22	REGRESSION ANALYSES OF SOURCES OF INFORMATION ABOUT A FILM INFLUENCING MOVIEGOERS' INTENTION TO WATCH A FILM (H3) .....	44
4.23	REGRESSION ANALYSES OF SOURCES OF INFORMATION ABOUT A FILM ON THE INTERNET INFLUENCING MOVIEGOERS' INTENTION TO WATCH A FILM (H4) .....	45

**LIST OF TABLES (continued)**

<b>Table</b>	<b>Page</b>
4.24 REGRESSION ANALYSES OF SOURCES OF FILM TRAILER ON SOCIAL MEDIA SITES INFLUENCING MOVIEGOERS' INTENTION TO WATCH A FILM AT THE CINEMA (H5)..	45



# CHAPTER I

## INTRODUCTION

### 1.1 Rationale of the Study

Movie is a popular recreational activity that one can spend one's time with family and friends even in economic hard times. According to a film industry report (Statista, 2015), the yearly revenue of the entertainment industry was over \$564 billion dollars at the end of 2014, and film industry is one of the biggest players in the entertainment sector. So far this year, film entertainment revenue worldwide is \$88.3 billion dollars. Global box office revenue is \$39.1 billion dollars. While China's box office is the leader at \$4.8 billion dollars, most films have been produced in India totaling 1,274 film titles. In 2014 alone, 1,268 million tickets were sold in the US and Canada. "The Hunger Games: Catching Fire", the blockbuster of the year 2013, earned \$424 million dollars of revenue, while "Guardians of the Galaxy", the blockbuster of the year 2014, earned \$328.6 million dollars, see also table 1 for the 20 top-earning films in 2014.

The success or failure of a movie is typically predictable in its very first week at the theater. To attract audiences, movie producers and studios are pressured to introduce the movie to the public in an appealing way, and movie trailers have long been used to create the "buzz". Movie trailer is a form of advertisement for the movie. According to Kernan (2009), film trailer is "a unique narrative of film exhibition, wherein promotional discourse and narrative pleasure are conjoined." Moviegoers are moved by the trailer to watch a full film at the cinema. Furthermore, several techniques are employed to make a trailer emotionally appealing to the audiences (Marich, 2005; Robert, 1997; Wolf, 2010).

**Table 1.1 2014 Top 20 Films, Box Office Worldwide Ranking**

Rank	Movie Title	Studio	Total Gross/Theater	Opening/Theater	Open	Closed
1	American Sniper	WB	\$350,126,372 3,885	\$633,456 4	12/25	6/25
2	The Hunger Games: Mockingjay - Part 1	LGF	\$337,135,885 4,151	\$121,897,634 4,151	11/21	3/19
3	Guardians of the Galaxy	BV	\$333,176,600 4,088	\$94,320,883 4,080	8/1	1/22
4	Captain America: The Winter Soldier	BV	\$259,766,572 3,938	\$95,023,721 3,938	4/4	8/21
5	The LEGO Movie	WB	\$257,760,692 3,890	\$69,050,279 3,775	2/7	9/4
6	The Hobbit: The Battle of the Five Armies	WB	\$255,119,788 3,875	\$54,724,334 3,875	12/17	4/2
7	Transformers: Age of Extinction	Par.	\$245,439,076 4,233	\$100,038,390 4,233	6/27	10/9
8	Maleficent	BV	\$241,410,378 3,948	\$69,431,298 3,948	5/30	12/4
9	X-Men: Days of Future Past	Fox	\$233,921,534 4,001	\$90,823,660 3,996	5/23	10/9
10	Big Hero 6	BV	\$222,527,828 3,773	\$56,215,889 3,761	11/7	5/28
11	Dawn of the Planet of the Apes	Fox	\$208,545,589 3,969	\$72,611,427 3,967	7/11	12/4
12	The Amazing Spider-Man 2	Sony	\$202,853,933 4,324	\$91,608,337 4,324	5/2	8/17
13	Godzilla (2014)	WB	\$200,676,069 3,952	\$93,188,384 3,952	5/16	8/28
14	22 Jump Street	Sony	\$191,719,337 3,426	\$57,071,445 3,306	6/13	11/26
15	Teenage Mutant Ninja Turtles (2014)	Par.	\$191,204,754 3,980	\$65,575,105 3,845	8/8	11/20
16	Interstellar	Par.	\$188,020,017 3,561	\$47,510,360 3,561	11/5	3/19
17	How to Train Your Dragon 2	Fox	\$177,002,924 4,268	\$49,451,322 4,253	6/13	12/11
18	Gone Girl	Fox	\$167,767,189 3,284	\$37,513,109 3,014	10/3	2/26
19	Divergent	LG/S	\$150,947,895 3,936	\$54,607,747 3,936	3/21	7/10
20	Neighbors	Uni.	\$150,157,400 3,311	\$49,033,915 3,279	5/9	8/21

\*Source: Box Office Mojo

Today, movie promotion has been taken to a whole new level. A movie trailer is brought to audiences by means of internet-based and video-streaming technologies to grab their maximum attention before the

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movie is released. Social media has changed the landscape of movie promotion. This paper aims to explore the impact of film trailer embedded in popular social media sites toward film trailer watchers' decision to see the film at the cinema. This research highlights, from a moviegoer's point of view, which social media site captures the most of their attention and influences the most of their decision to see a full film at the cinema.

## **1.2 Objectives of the Study**

1. To investigate available information about a film contributes significantly to the decision to make a trip to watch the film at the cinema;
2. To investigate activities on social media platforms contribute significantly to the decision to make a trip to watch a film at the cinema;
3. To investigate sources of information about a film contribute significantly to the decision to make a trip to watch a film at the cinema;
4. To investigate sources of information about a film on the Internet contribute significantly to the decision to make a trip to watch a film at the cinema;
5. To investigate sources of film trailer on social media sites contribute significantly to the decision to make a trip to watch a film at the cinema.

## **1.3 Scope of the Research**

1. Questionnaire was given to sampling group in Bangkok metropolitan area.
2. The returned questionnaire was analyzed with descriptive statistics were used to describe the demographics of the participants and linear regression to analyze the influencing factors underlying the moviegoers' intention to watch a film at the cinema.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Film Trailer Placement

A good trailer is considered a strong indicator of the success or failure of the film (Gray, 2010). An exposure to a movie trailer contributes to film consumers' expectation, and thus the attention to watch a film (d'Astous, Colbert, & Nobert, 2007; De Vany & Walls, 1999; Elberse & Anand, 2007; Hixson, 2006; Joshi & Hanssens, 2009; Liu, 2006; Moul, 2007; Simonton, 2009; Stapleton & Hughes, 2005). Therefore, to attract moviegoers, film marketers spend significant amounts of money on making trailers and on placing them in both the traditional and digital media before the films are actually put on "now-showing."

Perhaps, movie trailers are the most powerful promotional channel for film industry that greatly influence moviegoers (Hixson, 2006). (Bridges, 1993) studied the influence of movie trailers on moviegoers and found that their expectations are not solely based on the movie trailers themselves. Rather, their expectations are associated with the perception of friendliness to one's significant other, friends, or family who accompany them to the cinema. Movie trailers are placed on traditional (i.e. television, cinema) or digital (i.e. the Internet, video streaming, social media site) media (Iida, Goto, Fukuchi, & Amasaka, 2012). As for the latter, information communication technology advancement has shaped movie trailer logistics. For instance, the Internet allows people to have easy access to movie trailers, hence attracting more moviegoers (Hixson, 2006; Marich, 2005). Perhaps, social media sites are the most convenient places for moviegoers to watch film trailers (Devlin, Chambers, & Callison, 2011).

#### 2.2 Decision on Watching a Movie

(Kreitner, Kinicki, & Buelens, 2002) suggested that decision making is either fixed and can be formulated into rules or flexible and needs a problem solving approach. (Schermerhorn, 1975) argued that a decision is a choice from a range of possible alternative courses of action, and that a decision-making process is made up of various activities that guide one's way through a problem, help formulate a decision, and evaluate the result. However, decision to watch a movie is highly subjective since movie is an experiential

consumption that has an emotional value rather than a functional value (Cooper-Martin, 1992); Consumers choose a movie based on their intrinsic preference and the pleasure they gain from experiential products (O'shaughnessy, 1987).

The information of consumers has reflected to make a better purchasing decision in order to best purchasing. The information is sought in order to make a purchase or just to enjoy learning more about the product. However, watching a movie is often done without learning more about the film before buying the ticket (Kardes, Cronley, & Cline, 2014).

In addition, movie review and critique are very likely to have an effect on consumers' decision to watch movies (d'Astous & Touil, 1999; Eliashberg & Shugan, 1997; Reinstein & Snyder, 2005), (Eliashberg & Shugan, 1997) found that a film review had an effect toward moviegoers' decision to watch or not to watch the film, hence it can be regarded as an influencer. Likewise, (Reinstein & Snyder, 2005) agreed with Eliashberg and his colleague that movie review can be used as a predictor on consumers' judgement of the movie. A bad review usually negatively affects consumers' decision to watch the film (Basuroy, Chatterjee, & Ravid, 2003).

### **2.3 eWOM: Social Media Engagement**

(Westbrook, 1987) broadly explained word-of-mouth (WOM) as informal message and communication from customers about particular characteristics of a product, service, or seller that reach other customers. eWOM is an online version of WOM that has become so powerful in this social media era. eWOM has become more and more influencing because social media has gained increasing popularity especially among younger generations that consume media heavily and have considerable purchasing power (Miller & Lammas, 2010). On social media platforms, engagement such as chatting, messaging, posting, and sharing about particular characteristics of a product can be counted as eWOM. Social media, which include online channels for sharing and participating in a variety of activities, represent an increasingly important way for brands to communicate with interested audience segments (Murdough, 2009). Dell, perhaps, was among the very first firms to successfully manage customer relationship in the form of business-to-customer dialogue (Quintos, 2013).

## 2.4 The 4P's of Movie Marketing

According to Bradley(1995), marketing mix consists of basic elements (product, promotion, placement, and people) for winning targeted customers. Marketing mix is derived from activities such as pricing, product development and improvement activities, promotion, public relation, advertising, sales promotion, personal selling, and distribution designed to win market and customers. In movie marketing, the product, placement, people, and promotion can be described as follows.

The product is a film. However, movie is different from other products and services on the market since it is for experiential consumption. Its value lies in provoking emotions rather than providing functions. Promotion refers to different methods that are used to influence moviegoers' decision to make a trip to the cinema to watch a movie. For example, film maker's website, cinema's website, social media site, news and variety, entertainment and movie review are all heavily employed to promote a film before and during now-showing. Placement in this context is the cinema where people physically make a visit to watch a movie. There are factors embedded in the placement of a product—the cinema—that affect people's decision to visit or not to visit it such as distance, parking facility, sound system quality, visual system quality, location and decoration, community and utilities, and toilet and amenity. People in this movie marketing context include film makers, advertisers, marketers and audiences.

## 2.5 Hypotheses To Be Tested

From literature review, it was found that studies about interplays between activities on social media platforms including information seeking, trailer watching, chatting, messaging, posting, and sharing about a film and the consumers' intention to make a trip to the cinema to watch a film have not been fully undertaken. Therefore, this research aims to explore these interplays by formulating and testing the following hypotheses:

- H1: Available information about a film contributes significantly to the decision to make a trip to watch the film at the cinema;
- H2: Activities on social media platforms contribute significantly to the decision to make a trip to watch a film at the cinema;

- H3: Sources of information about a film contribute significantly to the decision to make a trip to watch a film at the cinema;
- H4: Sources of information about a film on the Internet contribute significantly to the decision to make a trip to watch a film at the cinema;
- H5: Sources of film trailer on social media sites contribute significantly to the decision to make a trip to watch a film at the cinema.



## CHAPTER 3

### RESEARCH METHODOLOGY

The appropriate sample size for this study was determined by a formula used by Zikmund, Babin, Carr, & Griffin(2012). The equation is:

$$n = Z^2 C l p q / E^2, \text{ where}$$

$n$  = the number of items in the sample,

$Z^2$  = the square of the confidence interval in standard error units,

$p$  = the estimated proportion of film market share,

$q = 1 - p$  = the estimated proportion of other kinds of market shares,

$E^2$  = the square of the maximum allowance for error between the true proportion and the sample proportion.

The confidence level was set at 95%, so  $(Z^2 \text{ cl}) = 1.96$ . The allowance for error was set at 5%, so  $E = 0.05$ . The market share for film was not known and was estimated to be 50%. Therefore,  $p = 0.5$ ,  $q = 1 - p = 1 - 0.5 = 0.5$ . Inputting these values into the sample size formula yielded.

$$n = 1.96 * 0.5 * 0.5 / (0.05 * 0.05) = 385 \text{ which is approximately } 400.$$

#### 3.1 The Sampling Technique

The sampling technique used in this study was simple random sampling. It ensured that each individual in the population had the same probability of being chosen. The female respondents in this study were 60% and the male respondents were 40% of the sample population. Participation in this study was voluntary, and the participants were assured of anonymity.

The researcher handed out 400 copies of the questionnaire to a sampling group at a Central department store and entertainment complex in Bangkok during May–June, 2015. The questionnaire return

rate was 100%. The questions were categorized into four groups. Two kinds of statistical analyses were employed. First, descriptive statistics were used to describe the demographics of the participants. They served a function of complementary analysis in the discussion. Second, linear regression was utilized for analysis of the influencing factors underlying the moviegoers' intention to watch a film at the cinema.

The selected social media platforms were Facebook, YouTube, Instagram, Twitter, and Line. These outstanding platforms were drawn from a pilot study on popular social media sites in Thailand. They are valid in the context of this study, but another set of platforms may be more appropriate for newer studies outside Bangkok, Thailand.



## **CHAPTER 4**

### **STATISTICAL ANALYSIS**

The results of this study are organized into three parts. The first part is the analysis of the demographics of the respondents by using descriptive statistics. The second part is the analysis of the respondents' behavior of making a trip to the cinema by using descriptive statistics. The third part is the social media footprint analysis of moviegoers. This final part is hypotheses testing of available information about a movie influencing moviegoers' intention to watch a film, activities on social media platforms influencing moviegoers' intention to watch a film, information sources influencing moviegoers' intention to watch a film, sources of information about a film on the Internet influencing moviegoers' intention to watch a film, and sources of film trailer on social media sites influencing moviegoer's intention to watch a film.

#### **4.1 Film and Cinema Industries in Thailand**

##### **4.1.1 A Brief History**

According to a document from the Ministry of Foreign Affairs of the Kingdom of Thailand, the first foreign film shown in Thailand was in 1897; it was a play called "Parisian Cinematograph". Due to the high price of the tickets then, audiences were limited to wealthy aristocrats and businesspersons. Film became affordable to the public around 1897-1906, "the early cinema era" that began the rapid growth of movie theaters. During this era, more common people were able to attend the cinema because of competition had lowered the ticket price.

During 1920s and 1930s, Thai film production industry emerged as several film companies formed. The first Thai film was a 35 mm black and white silent movie entitled "Chok Song Chun" (Double Luck). "Talking pictures" were first shown in 1927 when Hollywood succeeded in making the first "talkie" using the "Vitaphone" system.

According to a document from the Ministry of Foreign Affairs of the Kingdom of Thailand, the development of Thai film industry was similar to that of the West. However, the emphasis of Thai film production was different from the West in that a production had to be below cost but high quality. Therefore, Thai films that were produced then were of high quality and reflected the uniqueness of Thai

lifestyle, but they were not well known outside of Thailand. Today, even though the nation is still developing, the film industry has taken great strides to advance as new film technologies—international standard equipment and studio facilities—became available. Moreover, with its diverse geographical characteristics, Thailand has a great variety of landscapes to offer: coastline, reef, river, lake, rocky mountain, and green plateau. Thailand also has numerous exotic historical sites that have been shot by many foreign production companies. Well known films shot in Thailand are such as *The Killing Fields*, *Good Morning Vietnam* (20th Century Fox), *Heaven and Earth* (Warner Brothers), *Mortal Combat I&II*, *James Bond 007 (Tomorrow Never Dies)*, 1998 (20th Century Fox), *Operation Dumbo Drop* (Walt Disney Pictures), and *The Beach* (20th Century Fox). In fact, in the year 2000 alone, over 402 shots by foreign production companies were done in Thailand, a 15% increase over 1999.

#### 4.1.2 History of Films Shot in Thailand

Thailand has been a filming destination since 1920s. According to Thailand's Film Office, Department of Tourism, Thailand has hosted a lot of film studios from Hollywood and other overseas studios. The following is a list of foreign films shot in Thailand, drawn from the website of Thailand's Film Office.

##### 1960s – 1970s

- *The Ugly American* (1963) – Thai statesman Kukrit Pramoj appeared on screen with Marlon Brando, portraying the prime minister of a fictional Southeast Asian country of Sarkhan. He was later elected Prime Minister of Thailand, serving in the office during 1975-76.
- *The Big Boss* (1971) – Bruce Lee portrayed a young fighter from Guangdong who comes to Thailand to sort out his life and finds a job working in an icehouse. He tries to be peaceful, but they just keep pushing him.
- *Duel of Fists* (1971) – David Chiang travels to Bangkok looking for his long-lost brother (Ti Lung), who is a Muay Thai boxer in this Shaw Brothers Studio film by Chang Cheh. Pawana Chanajit co-starred as a love interest of Chiang's character. Locations included Dusit Thani Hotel on Rama IV Road, long before the overpass bridge and the Bangkok Skytrain were built, as well as

Siam Intercontinental Hotel that was razed recently to make way for Siam Paragon Shopping Mall.

- The Man with the Golden Gun (1974) – Filmed around Bangkok and Phang Nga Bay near Phuket. Bond attends a boxing match at Ratchadamnoen Boxing Stadium in Pom Prap Sattru Phai district. One of the islands seen in the film is known as the "Nail" island (or Ko Khao Tapoo); it houses the solar panels. The hideout of Scaramanga (Christopher Lee) is actually another island called Ko Kow-Phing-Khan. Both islands are now tourist attractions. The "nail" island is referred to as "James Bond Island" in tourist literature. The location was extremely hard hit by a tsunami following the 2004 Indian Ocean earthquake.
  - The Deer Hunter (1978) – The Russian roulette bar was in Patpong in Bangkok, while the POW camp was in Sai Yok, Kanchanaburi Province.
- 1980s
- The Killing Fields (1984) – Locations in Hua Hin and Phuket stood in for Khmer Rouge-era Cambodia. Actor Spalding Gray recounted a film shot in his monologue, *Swimming to Cambodia*.
  - Rambo: First Blood Part II (1985) – Super soldier Sylvester Stallone goes to Vietnam (actually Thailand) looking for his POW buddies. Followed by Rambo III, set in Afghanistan but partially shot in Thailand.
  - Good Morning Vietnam (1987) – Thai actress Jintara Sukapat portrayed the love interest of Robin Williams' character.
  - Off Limits (1988) – Christopher Crowe's Vietnam War crime thriller featured Willem Dafoe and Gregory Hines. The film is also known as Saigon.
  - A Casualty of War (1989) – Brian De Palma's Vietnam War saga was filmed in Phuket.
  - Kickboxer (1989) - Jean Claude Van Damme' Movie about a westerner who learns Muay Thai.

## 1990s

- Air America (1990) – Mae Hong Son Province in northern Thailand stood in for Secret War-era Laos. The film later attracted tourism to the region and was featured on the cover of Conde Nast Traveller in May 1993.
- Heaven & Earth (1993) – Oliver Stone's Vietnam War-era drama was shot in Thailand.
- Operation Dumbo Drop (1995) – Walt Disney Pictures' Vietnam War comedy-drama features Thai elephants.
- Cutthroat Island (1995) – Renny Harlin's swashbuckler was filmed on a location in Maya Bay, which would later be used for The Beach production.
- Mortal Kombat: Annihilation (1997) – Tony Jaa worked as a stunt double and went on to become a major Thai action star. Filming was in historic Ayutthaya, where a minor stir was caused when scantilyclad foreign women were filmed dancing on top of some sacred ruins. Mortal Kombat was also shot in Thailand, around Sukhothai historical park.
- Tomorrow Never Dies (1997) – Another Bond film and another BondwithMichelle Yeoh co-starring. Bangkok stood in for Ho Chi Minh City. Scaramanga's island was in a Phang Nga Bay substitute for Halong Bay, Vietnam.

## 2000s –2003s

- The Beach (2000) – Environmentalists protested the film because the production crew altered the beach of Ko Phi Phi Leh. A 2006 court ruling held that 20th Century Fox was among the parties responsible for damages.
- In the Mood for Love (2000) – Wong Kar-wai's love story starring Maggie Cheung and Tony Leung. The film setting is in 1960s Hong Kong but the exterior scenes were filmed in Bangkok.
- City of Ghosts (2002) – Matt Dillon's noirish thriller was set in Cambodia and mostly filmed there, but some scenes were shot in Thailand, and many of the crew were Thais.

- The Medallion (2003) – Jackie Chan's action picture was filmed in Thailand under the working title, Highbinders.
- Belly of the Beast (2003) – Steven Segal portrayed a former CIA agent who searches in Thailand for his kidnapped daughter. Co-starring Thai actors were Sarah Malakul, Pongpat Wachirabanjong and Chakrit Yamnam.

#### 2004s

- 2046 – Wong Kar-wai's follow-up to In the Mood for Love was filmed partially in Bangkok, and the film underwent post-production processing at Bangkok's Kantana Group lab, where the director made last-minute edits to the film before delivering it late to the 2004 Cannes Film Festival.
- Two Brothers – This family-oriented story about two tigers had some scenes shot in Samut Prakan Province at a tourist site called Muang Boran (Ancient City), which has scaled-down replicas of many of Thailand's famous structures. The tigers in the film were from the Si Racha Tiger Zoo near Pattaya. The film was set in neighboring Cambodia, and many locations there were used as well.
- Alexander – Oliver Stone's epic starring Colin Farrell as Alexander the Great was filmed along the Mekong in northeastern Ubon Ratchathani Province and Saraburi Province. Royal Thai Army soldiers were the extras. Thai actors Bin Bunluerit and Jaran Ngamdee portrayed an Indian king and an Indian prince, respectively.
- Around the World in 80 Days – This Jackie Chan/Steve Coogan remake of the 1956 film was filmed in Thailand, with scenes shot in Krabi that were meant to take place in a rural village in China. Sammo Hung made an appearance as Wong Fei Hung.
- Bridget Jones: The Edge of Reason – Shots were made in Bangkok and Phuket, including Bangkok's Soi Cowboy. Tabloid reporting that Hugh Grant was chased by bar girl was false.

## 2005s

- Star Wars: Episode III Revenge of the sith(2005) – The approach to Kashyyyk, the Wookiee homeworld, was filmed in Krabi Province by Santa Film International.
- Stealth (2005) – Jamie Foxx, Jessica Biel, and Josh Lucas portrayed high-tech US Navy aviators. Rest and relaxation scenes were set in Thailand and filmed on The Beach Island, Ko Phi Phi Leh. Neighboring Myanmar was the setting for a missile target, but those scenes were filmed in Australia.
- Blackbeard (2005) – With Angus Macfadyen, Stacy Keach, Richard Chamberlain, Rachel Ward, and the film was shot in Suratthani and Nakorn Si Thammarat in Southern Thailand by Living Films. The story depicts the exploits of English pirate Edward Teach, better known as Captain Blackbeard. Blackbeard roamed the Caribbean in the 18th century. The swashbuckling adventure story was meant to take place primarily in the Caribbean city of New Providence in 1717.

## 2006s

- Journey from the Fall – Unable to make his film at home, Vietnamese director Ham Tran came to Thailand to make his drama about Vietnam's re-education camps and the experience of boat people.
- Tsunami: The Aftermath (2006) – The HBO-BBC joint production came to Phuket in April-June 2006 to film mini-series about the December 26, 2004, Indian Ocean earthquake and the resulting tsunami that hit Phuket.

## 2007s

- American Gangster (2007) – Directed by Ridley Scott and starring Denzel Washington and Russell Crowe, the film is a story of an American heroin smuggler, shot in November 2006 in Chiang Mai.
- Croc (2007) - This Thai Occidental Productions movie is about a large man-eating crocodile. It was filmed in Thailand in 2006. Michael Madsen, who played a crocodile-hunter in the film, was in Thailand for the filming. The

movie was broadcast on Sky One in the U.K., the Sci Fi Channel (United States) in the U.S., and Star Movies in Asia.

- Rambo (2007) – Sylvester Stallone returned to Thailand to make the fourth installment in his Rambo franchise, directing and starring as the Vietnam War veteran who takes on a mission to protect Christian missionaries delivering aid to the Karen people in Myanmar. Filming started in January 2007.
- Rescue Dawn (2007) – Werner Herzog came to Thailand in August 2005 to direct this true story of a pilot Dieter Dengler and his escape from a POW camp during the Vietnam War, starring Christian Bale and Steve Zahn.
- Return to The Bronze Forest is a movie about elephants in Thailand and their life in a forest hill and in town.

#### 4.1.3 Cinemas in Thailand

There are several movie cinema operators in Thailand. However, all major cinemas in Thailand is multiplex facilities, entertainment complex that integrates with shopping mall, which offer a variety of activities to visitors. Today, Major Cineplex is the largest cinema group in Thailand; the group is recognized by its variety of brands such as EGV, IMAX Theater, Paragon Cineplex, Explanade Cineplex, and Paradise Cineplex. The second largest group is SF Cinema Group; this group is recognized by its variety of brands such as SFW Cinema, SFX Cinema, SFC Cinema, and SF Multiplex. Other operators are Major Hollywood, Century The Movie Plaza, Thana Cineplex, Coliseum Cineplex, APEX, UMG, Kosa, Prince, MVP, Five Star, Vista, and Fairy.

According to a Deal Street Asia's industry report, Thailand's leading cinema operators—Major Cineplex Group (MAJOR) and SF Corp Plc—are planning an investment of \$229 million (7.5 billion baht) to expand aggressively both domestically and in the CLMV countries (Cambodia, Laos, Myanmar and Vietnam) over the next five years. While Major Cineplex has an investment outlay of \$152 million (five billion baht) for organic expansion, SF Corp is planning an IPO of \$76 million (2.5 billion baht) next year to fund its expansion.

For the next five years (2015-2020), Thailand's largest cinema operator, MAJOR Cineplex,

has an investment budget of 5 billion baht for adding 400 screens domestically and 100 screens in Southeast Asia countries focusing on Cambodia, Laos, Myanmar and Vietnam. Currently, there are 800 screens in Thailand, of which more than 500 in 33 provinces belong to Major Group. Therefore, the number of its screen is expected to double by 2020.

The following tables list by groups the major cinema operators in Thailand. Note that all of the information was retrieved from each operator's web site and Wikipedia.

#### 4.1.3.1 Major Cineplex Group's Cinemas and Their Locations

Major Cineplex, combined with the EGV chain, is the largest operator of cinemas in Thailand. Its operations are concentrated in Bangkok. Major Cineplex's cinemas are divided into five brands: Major Cineplex, EGV, Paragon Cineplex, Paradise Cineplex, and Esplanade Cineplex.

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations**

Cinema	Screens	Seats	Location	Remarks
Major Cineplex Bang Kapi	10		Tesco Lotus Bang Kapi, Lat Phrao Road	
Major Cineplex Bang Na	10		Central City Bang Na	On the sixth floor of a Central Group shopping mall, adjacent to Major Hit bowling alley, karaoke booths, restaurants, shops, and the Leo Land water amusement park.
Major Cineplex Central Pinklao	12	1900	Central Pinklao, Pinklao-Nakhon Chaisri Road	Rebranded from an EGV location.
Major Cineplex Chaeng Wattana	5		The Avenue Chaeng Wattana, next to Big C Supercenter on Chaeng Wattana Road	Mall anchored by cineplex, with Big Echo karaoke, shops and restaurants.
Major Cineplex Fashion Island	11		Fashion Island, Ram Inthra Road, Min Buri	Formerly an EGV cinema but was rebranded after the Major Cineplex and EGV chains merged.
Major Cineplex Future Park Rangsit	10		Future Park Rangsit	Rebranded from an EGV location.
Major Cineplex Nonthaburi	7		Nonthaburi	
Major Cineplex Phetchakasem	6		Phetkasem Road, Bangkok	
Major Cineplex Pinklao	13		Boromarachachonnanee Road, Bang Phlat	The first Major Cineplex complex; it opened in 1996 and is opposite to Central Plaza Pinklao, Bangkok Noi.

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations (continued)**

Cinema	Screens	Seats	Location	Remarks
Major Cineplex Ratchayothin	15	4014+	Phahonyothin Road, Lat Yao, Chatuchak	The former flagship branch of the Major Cineplex chain was opened in 1998. It had the first IMAX theater in Thailand until the IMAX operation was moved to Paragon Cineplex in 2006. The shopping mall is anchored by the cineplex with shops, restaurants, a bowling alley, karaoke and a fitness center. An IMAX Digital Theatre was opened here in 2010.
Major Cineplex Rama II	9		Central Plaza Rama II,	
Major Cineplex Rama III	9		Central Plaza Rama III	A former United Artists multiplex, Major Cineplex took over and remodeled it in 2003.
Major Cineplex Ramkhamhaeng	7		Ramkhamhaeng Road, Bang Kapi	Major Cineplex's second complex.
Major Cineplex Rangsit	16		Phahonyothin Road, Rangsit, Pathum Thani	The first megaplex in Asia.
Major Cineplex Samrong	12		Imperial World Samrong, Sukhumvit Road, Samut Prakan	Formerly an EGV Cinema but was rebranded after the Major Cineplex and EGV chain merged.
Major Cineplex Samsen	6		Supreme Complex Shopping Mall, Samsen Rd, Bangkok	Opened on 23 September 2010
Major Cineplex Srinakarin	5		Tesco Lotus, Srinakarin	
Major Cineplex Sukhumvit	8		Sukhumvit Soi 61, Watthana	A shopping center anchored by the movie theater with restaurants, shops, bowling alley, and karaoke; the Sukhumvit branch sometimes has late shows. It is near the Skytrain's Ekamai station, opposite the Eastern Bus Terminal.
Major Cineplex Ayutthaya	4		Big C, Ayutthaya	It includes a 10-lane bowling alley.
Major Cineplex Amatanakorn	5		Tesco Lotus, Amata Nakorn Industrial District, Chonburi	
Major Cineplex Ban Pong	5		Tesco Lotus, Ban Pong, Ratchaburi	
Major Cineplex Chachoengsao	5	1572	Chachoengsao Center	It is a part of a complex anchored by Big C and has a 12-lane bowling alley.

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations (continued)**

Cinema	Screens	Seats	Location	Remarks
Major Cineplex Chiang Mai	7		Central Plaza, Chiang Mai Airport	Normal-class seat is priced at 100-120 baht. On Tuesday, there is a special discount for seats of all classes. Honeymoon seat is available, providing larger seat pitch and legroom. Emperor-class reclining seat is also available at 500 baht with a complimentary drink or popcorn.
Major Cineplex Chiang Rai	10		Central Plaza, Chiang Rai	
Major Cineplex Chonburi	4		Big C Chonburi	
Major Cineplex Hua Hin	4		Hua Hin Market Village	Opened in February 2006; the large-scale shopping mall has a Tesco Lotus, a bowling alley, and many stores. It does not show English-soundtrack films often.
Major Cineplex Krabi	4		Tesco Lotus, Krabi	Opened in December 2007, it includes an 8-lane bowling alley.
Major Cineplex Nakhon Sawan	5		Nakhon Sawan	
Major Cineplex Nakhon Sawan	5		Nakhon Sawan	
Major Cineplex Lotus Nawanakorn	4		Tesco Lotus, Nawanakorn	
Major Cineplex Big C Nawanakorn	3		Big C, Nawanakorn	
Major Cineplex Pattaya	8		The Avenue Pattaya, Second Road, Pattaya	Stand-alone branch with Blu-O Rhythm & Bowl.
Major Cineplex Phetchaboon	4		Tesco Lotus, Phetchaboon	
Major Cineplex Phitsanulok	4		Tesco Lotus Phitsanulok	
Major Cineplex Salaya	5		Tesco Lotus, Salaya	
Major Cineplex Samui	3		Tesco Lotus, Ko Samui	It includes a 12-lane bowling alley.
Major Cineplex Saraburi	4		Suk-Anan park shopping mall, saraburi	
Major Cineplex Thanyaburi	5		Big C, Thanyaburi	

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations (continued)**

Cinema	Screens	Seats	Location	Remarks
Major Cineplex Ubon Ratchathani	5		Ubon Ratchathani	A former NPV multiplex; Major Cineplex took over and remodeled it in 2005.
Major Cineplex Udon Thani	8		Central Plaza Udon Thani	
Major Cineplex Kamphaeng Phet	4		Big C, Kamphaeng Phet	
EGV Bang Khae	10	1900	Seacon Bangkae, Petchkasem Road, Bang Khae	The first multiplex theater in Thailand, built in 1994 situated in the former Future Park Bangkae Shopping Mall before being taken over by Seacon Development Public Co., Ltd. in August 2010; it was temporarily closed for major renovation and reopened in April 2012.
EGV Five Stars Korat	8		The Mall Korat, Mitraphap Road, Nakhon Ratchasima	
EGV Lad Phrao	7	1826	Imperial World, Lad Phrao Road	Has one Gold Class cinema.
EGV Omyai	5		Omyai, Nakhon Pathom	
EGV Sri Racha	4	1350	Pacific Park, Si Racha, Chonburi Province	
EGV Seacon	14	3100	Seacon Square, Srinakarin Road, Prawet	Has one Gold Class cinema.
EGV Khon Kaen	5		Tesco Lotus Extra Khon Kaen	Opened in December 2011
Krung Sri IMAX	1	600	Siam Paragon, Pathum Wan	Opened in June 2006; moved from former location at Major Ratchayothin.
Paragon Cineplex	15	3450	Siam Paragon, Pathum Wan	Opened in early 2006 on the fifth floor of the shopping mall, the cineplex includes Siam Pavalai, a 1,200-seat theater. There are six smaller, luxury "Ultra Screen" cinemas with reclining seats, as well as Enigma, a members-only cinema and lounge.
Esplanade Cineplex Ratchada	12	2700	Esplanade Ratchada, Ratchadaphisek Road, Din Daeng	A flagship branch for the Major Cineplex chain opened in December 2006; it includes a 22-lane bowling alley, an ice-skating rink, shops, and restaurants. It is near the Bangkok Metro's Thailand Cultural Centre skytrain station.

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations (continued)**

Cinema	Screens	Seats	Location	Remarks
Esplanade Cineplex Rattanathibate	16	4200	The Esplanade (Ngamwonwan-Khaerai) Rattanathibate Road, Nonthaburi	The second branch in the Esplanade Cineplex's chain. It includes a 22-lane bowling alley, 15 karaoke rooms, an ice-skating rink 2-times larger than the Rachadaphisek branch, and 7,435 sq.m. retail space; it has an MMAX Theatre with Thailand's biggest Digital 3D Screen; it was opened in December 2009, located in the premise of Tesco Lotus Rattanathibate at Kae-Lai Intersection
Paradise Cineplex	8		Paradise Park, Prawet	A former Major Cineplex, the multiplex was expanded from six to eight screens and rebranded as Paradise Cineplex on 4 August 2010; in keeping with the shopping mall's aims, the multiplex is marketed as an upscale luxury cinema focusing on high-income customers living in Eastern Bangkok and the suburbs near Srinakarin Road, Suvarnabhumi Airport, and the Bangna-Trad Road area.
Mega Cineplex	15		Siam Future Mega Bangna, Bangkok	15 digital screens with Blu-O bowling, karaoke, and Sub-Zero ice skate rink.
Hatyai Cineplex	9		CentralFestival Hatyai, Songkla	Opened in December 2015 on the fifth floor of the shopping mall, the cineplex includes luxury "Ultra Screen" cinemas, with reclining seats and a 4DX Theater.
Toyota IMAX	1	360	EmQuartier, Vadhana	Opened in April 2015; moved from the former location at Major Pinklao.

**Table 4.1 Major Cineplex Group's Cinemas and Their Locations (continued)**

Cinema	Screens	Seats	Location	Remarks
Quartier CineArt	7		EmQuartier, Vadhana	Opened in April 2015 on the fourth floor of the shopping mall, the cineplex has an AEON Theater @ Quartier, Thailand's first luxury cinema with a laser projector system, SCB First Screen, the fourth Major Cineplex Dolby Atmos theater with RealD XL screening system, and TRUE Screen X, Asean's first Screen X system powered by 9 projectors showing on 3 screens
IMAX	1	402	CentralPlaza WestGate, Bang Yai	Opened in August 2015; it is the third branch with IMAX HFR system.
WestGate Cineplex	11		CentralPlaza WestGate, Bang Yai	Opened in August 2015 on the forthand fifth floor of the shopping mall, the cineplex has an Ultra Screen, the fifth Major Cineplex Dolby Atmos theater with RealD 3D screening system, a 4DX with all new 13-type effects, Kids Cinema, two cinema halls for kids adapting from EGV Kids Cinemas @ Future Park Rangsit, and 6 digital cinema halls.

Source: Wikipedia

#### 4.1.3.2 SF Group

SF Cinema City is one of the brand names of SF Group. SF Cinema City, dubbed SFC is targeted at middle-class families and teenagers. Its cinema structure is designed with a theme of orange and white of its logo and corporate identity.

**Table 4.2 SF Group**

Cinema	Screens	Seats	Location	Remarks
SF Cinema City Bang Khae	8	2088	The Mall Bang Khae, Phetkasem Road	Opened in August 2001 in the suburban shopping center under the concept of "Movie Fantasy".
SF Cinema City Bang Kapi	14	3639	The Mall Bangkok, Lat Phrao Road	Opened in August 2001 in the suburban shopping center under the concept of "Movie Pavilion"; it includes one VIP auditorium and has digital capability.
SF Cinema City Bangsaen	4	1200	Laemthong Shopping Center, Bangsaen, Chonburi	Opened in February 2010
SF Cinema City Chanthaburi	4	1100	Robinson Department Store, Chanthaburi	Renovated from SF Multiplex in 2008.
SF Cinema City Central Chonburi	7	1800	Central Plaza, Chonburi	Opened in March 2009
SF Cinema City Jungceylon	5		Jungceylon Shopping Complex, Phuket	Oriental-themed entertainment complex and shopping mall with bowling and karaoke; opened in October 2007.
SF Cinema City Khon Kaen	8	2400	Central Plaza, Khon Kaen	Opened in December 2009
SF Cinema City Laemchabang	4		Harbor Mall Shopping Center, Laemchabang, Amphoe Si Racha, Chonburi Province	Opened in March 2009.

Table 4.2 SF Group (continued)

Cinema	Screens	Seats	Location	Remarks
SF Cinema City Laem Thong Rayong	5	2026	Leam Thong Shopping Center, Rayong	Renovated from SF Multiplex in 2008.
SF Cinema City MBK	8	2120	MBK Center, Pathum Wan	The company's first multiplex branch, opened in 1999 under the theme "Movie Planet"; Also has a VIP cinema, bowling alley, and karaoke; located near the Skytrain's National Stadium station; it has digital capability and has been comprehensively renovated.
SF Cinema City Ngamwongwan	11	2922	The Mall Ngamwongwan	Opened in August 2001 in the suburban shopping mall under the theme "Movie Ocean"; it has digital capability and was renovated in November 2007.
SF Cinema City Pattaya	6	1610	Central Center Pattaya, third floor	The "Theatre on the Beach" shows English-soundtrack films and has late shows until 1-2 a.m. daily; it was renovated in October 2007.
SF Cinema City Ramintra	6	2100	Central Plaza Ramintra	Formerly a UMG cinema, it was taken over by SF in 2006. The cinema was the first to display the corporate identity and interior design model adopted by SF Group in 2007.

**Table 4.2 SF Group (continued)**

Cinema	Screens	Seats	Location	Remarks
SF Cinema City Rattana Thibet	7		Central Plaza Rattana Thibet, Nonthaburi	A large shopping mall anchored by a Robinson department store with bowling, karaoke, playland, and restaurants; it was opened in 2006.
SF Cinema City Terminal 21	8	2000	Terminal 21 Asoke Junction, Bangkok	Opened in October 2011
SF Cinema City Tha Phra	8		The Mall Tha Phra, Bangkok	The facility was expanded to up to 12 screens; there is also a bowling alley in the complex; the cinema was promoted as a high class luxury cinema experience; it was a renovated facility opened in October 2007.
SF Cinema City Pattaya	6	1610	Central Center Pattaya, third floor	The "Theatre on the Beach" shows English-soundtrack films and has late shows until 1-2 a.m. daily; it was renovated in October 2007.
SF Cinema City The Forum	7	1926	Forum Department Store, Chonburi	
SF Cinema City The Square Bangyai	5	1200	Bangyai Square, Bangkok	Opened in June 2009.
SF Cinema City Trang	3	900	Robinson Lifestyle Center, Trang	
SF Cinema City Suphanburi	4		Robinson Lifestyle Center, Suphanburi	Opened on 2 March 2012 and has 1 3DCinema.
SF Cinema City Ubon Ratchathani	7		City Mall Shopping Center @ Sunee Tower, Ubon Ratchathani	Opened on 7 March 2012
SF Cinema City Udon Thani	8		Landmark Plaza, Udon Thani	
SF Multiplex Prachinburi	2	250	BigC, Prachinburi	

**Table 4.2 SF Group (continued)**

Cinema	Screens	Seats	Location	Remarks
SF Multiplex Bangsan	4	1200	Saveland Department Store, Chonburi	
SF Multiplex Chalermthai	2	500	Pothong Road, Chonburi	
SF Multiplex Klaeng	2		Rayong	
SF World Cinema	11	2915	CentralWorld, seventh floor	
Cat First Class Cinema	2	180	CentralWorld, eighth floor	First Class cinema at SF World offers seating with motorized recline, pre-show buffet, cocktail reception, five-star service and unlimited popcorn and drinks.
World Happiness Screen	1	126	CentralWorld, ninth floor	The cinema is tastefully decorated in a vibrant color scheme to serve families;the cinema offers three types of seating ranging from day bed, lazy chair, to bean bag. Family films and animations are regularly played in this auditorium.
MasterCard Cinema	1	900	CentralWorld, ninth floor	The World Max Screen is SF Group's largest theatre boasting over 900 seats;it is the third largest cinema in Thailand behind Siam Pavalai and Scala.

Table 4.2 SF Group (continued)

Cinema	Screens	Seats	Location	Remarks
SFX Central Chaengwattana	10	2450	Central Plaza Chaengwattana, sixth floor, Chaengwattana Road	Opened in November 2008, the complex was slated to be Thailand's first all-digital cinema. The complex also houses one First Class Cinema following the concept of "Exotica Cinema"
SFX Central Festival Pattaya Beach	10	2922	Central Festival Pattaya Beach, sixth floor, Pattaya Second Beach Road	Opened in January 2009; the complex contains 8 Standard Cinemas along with one First Class Cinema and one Alfresco Cinema "The Porch"
SF Multiplex Klaeng	2		Rayong	
SFX Central Lat Phrao	9	3000	Central Plaza Lat Phrao, sixth floor, Phahonyothin Road	Opened in 2002 as the first of the SF Group's SFX "boutique" brand of cinemas, it has two "First Class" cinemas and digital capability.
SFX Central Phuket	7	1890	Central Phuket (Festival Wing)	Opened September 1, 2005, it has First Class cinemas and digital capability.
SFX Central Rama 9	11	3670	Central Plaza Rama IX	Opened on November 23, 2011.

Table 4.2 SF Group (continued)

Cinema	Screens	Seats	Location	Remarks
Emprive Cineclub	5	1200	The Emporium, Sukhumvit 24, Khlong Toei	In the second major remodeling of the top floors of The Emporium shopping complex, this branch was converted into luxury cinemas bundled with 2 Dolby Atmos theaters and Sony Digital Cinema system; it is formerly a United Artists theater and an SFX Cinema theater.

Source: Wikipedia

#### 4.1.3.3 Major Hollywood

Major Hollywood is a small chain of cinemas in suburban Bangkok.

Table 4.3 Major Hollywood

Cinema	Screens	Seats	Location	Remarks
Major Hollywood Suksawat	7		Suksawat Road, Ratburana	The first branch of Major Hollywood cinema chain.

**Table 4.3 Major Hollywood (continued)**

Cinema	Screens	Seats	Location	Remarks
Major Hollywood Chaeng Wathana	10	1799	Chaeng Wathana Road, Pak Kret, Nonthaburi	There are 3 types of auditoriums: first, 8 Standard auditoriums with 1713 seats; second, 1 auditorium named Major Hollywood's "Sweet" cinema fitted with 56 couches designed for couples; and third, 1 auditorium named Major Hollywood's "Star" cinema with small screening rooms fitted with thickly padded reclining seats and tableside food-and-beverage service, providing only 30 v.i.p. seats; there are also a bowling alley and karaoke rooms.
Major Hollywood Ramkhamhaeng	10		Ramkhamhaeng Road, Bang Kapi, opposite Ramkhamhaeng University	Three-storey complex has a shopping arcade, snack shops, 18-lane bowling alley and karaoke facilities; there are also "Sweet" and "Star" v.i.p. auditoriums; all standard auditoriums has legspace of up to 1.5 meter with modern-style comfortable seat.
U Hollywood	N/A		Phahonyothin Rd. opposite Central Lat Prao Shopping Mall on the 6th floor of Union Mall Shopping Complex.	World class eco-cinema opened on 14 Jan 2012.

Source: Wikipedia

**4.1.3.4 Apex**

The Apex Group of cinemas comprises the Lido, Scala and Siam theaters at Siam Square in Bangkok. The company is owned by Tansacha family and is headed by Nanta Tansacha. The theaters were built in the late 1960s and have changed little since, making possible a retro movie-going

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experience that cannot be had at shopping-mall multiplexes. The theaters tend not to be as crowded as the other cinemas in central Bangkok, and it is usually possible to obtain the most-desired seating in just minutes before showtime. The Apex cinemas are unique because they not only show first-run Hollywood films, but also many art films that are usually only shown at the House Theater on Royal City Avenue. Among the events exclusive to Apex is the annual Little Big Film Project in which a series of foreign independent films are shown over the course of several weeks.

**Table 4.4 The Apex Group**

Cinema	Screens	Seats	Location	Remarks
Lido	3	675	Siam Square, Pathum Wan, opposite Siam Center	The Lido cinema is an older multiplex dating back to the late 1960s. They often offer Japanese, Korean, and other foreign films with both Thai and English subtitles; all seats are 100 baht.
Scala	1	900	Siam Square, Pathum Wan, opposite Siam Discovery Center	The Scala Theatre was built in 1967; its screen is 21 meters wide and 8.7 meters tall [5]; Ticket buyers choose which seats they want on a paper chart in the ticket booth; in the lobby are hand-painted movie ads, which were commonplace in Thailand until 1990s when large-scale screen printing became available; first-run Hollywood movies are usually featured at Scala first, then moved to Lido in subsequent weeks; Scala is occasionally booked for live shows and private functions; tickets are 100 baht for normal seats and 120 baht for stadium-style seating at the rear of the auditorium.
Siam	1	832	Siam Square, Pathum Wan, opposite Siam Paragon	Siam Theatre was burnt down during the political unrest in Bangkok on 19 May 2010.

Source: Wikipedia

#### 4.1.3.5 Coliseum Multiplex

Coliseum Multiplex is a chain of movie theaters mostly in Southern Thailand.

**Table 4.5 Coliseum Multiplex**

Cinema	Screens	Seats	Location	Remarks
Coliseum Multiplex	4		The Mall Tha-Pra Shopping Center, Bangkok	
Coliseum Multiplex	3		Lee Garden, Hat Yai	
Coliseum Multiplex	6		Paradise Shopping Plaza, Phuket City	
Coliseum Multiplex	5		Diana Department Store, Hat Yai, Songkhla	
Coliseum Multiplex	4		Robinson Ocean, Nakhon Si Thammarat	
Coliseum Multiplex	3		Tesco Lotus, Surat Thani	
Coliseum Multiplex	1		Trang Rama, Trang	
Coliseum Multiplex	5		Coliseum Shopping Mall, Surat Thani	
Coliseum Multiplex	3		Phatthalung	

Source: Wikipedia

#### 4.1.3.6 Thana

Thana Cineplex is a chain of small cinemas in Central and Northern Thailand.

**Table 4.6 Thana Cineplex**

Cinema	Screens	Seats	Location	Remarks
Thana Cineplex Ayutthaya	4		Tesco Lotus, Ayutthaya	
Thana Cineplex Chiang Kam	1	344	Chiang Kam, Phayao	
Thana Cineplex Chiang Rai	2	701	BigC, Chiang Rai	
Thana Cineplex Kamphaeng Phet	1	175	Kamphaeng Phet	
Thana Cineplex Kanchanaburi	1		Castle Mall, Kanchanaburi	
Thana Cineplex Lampang	2		BigC, Lampang	
Thana Cineplex Lopburi	2		BigC, Lopburi	

**Table 4.6 Thana Cineplex (continued)**

Cinema	Screens	Seats	Location	Remarks
Thana Cineplex Nakhon Pathom	4		BigC, Nakhon Pathom	
Thana Cineplex Nakhon Sawan	1	360	Nakhon Sawan	
Thana Cineplex Phetchaburi	2		Phetchaburi	
Thana Cineplex Phichit	2		Phichit	
Thana Cineplex Phitsanulok	4		BigC, Phitsanulok	
Thana Cineplex Phayao	1	404	Phayao	
Thana Cineplex Phrae	1	342	Phrae	
Thana Cineplex Phrae (Mark Four)	1		Mark Four Department Store, Phrae	
Thana Cineplex Ratchaburi	2		Royal Park Department Store, Ratchaburi	
Thana Cineplex Samut Prakan	2		BigC, Samut Prakan	
Thana Cineplex Saraburi	2		Taweekij Department Store, Saraburi	
Thana Cineplex Sing Buri	2	203	Sing Buri	
Thana Cineplex Suphanburi 1 (O.K. Rama)	1	657	Suphanburi	
(Fah Siam)	1	602	Suphanburi	
Thana Cineplex Uttaradit	1	500	Uttaradit	

Source: Wikipedia

#### 4.1.3.7 Vista

Vista is a cinema chain based in Chiang Mai.

**Table 4.7 Vista**

Cinema	Screens	Seats	Location	Remarks
Vista Kadsuankeaw	7		Central Kadsuankeaw, Chiang Mai	Shows English-soundtrack movies; Vista 1-4 are older screens with only normal seating available; Vista 5-7 are newer screens comparable to Major Cineplex Airport Plaza.

Source: Wikipedia

#### 4.1.3.8 UMG

UMG is a small chain of cinemas in the Bangkok metropolitan area owned by Sahamongkol Film International.

**Table 4.8 UMG**

Cinema	Screens	Seats	Location	Remarks
UMG BigC Bang Phli	3	663	Theparak Road, Samut Prakan	
UMG RCA	3	1000	Royal City Avenue, Huai Khwang	Formerly a five-screen multiplex, two cinemas on the third floor were remodeled in 2004 to be House Boutique art film cinemas; there are bowling alley, indoor kart racing track, karaoke parlours, and nightclubs; a Tops supermarket is adjacent to it.

Source: Wikipedia

**4.1.3.9 Other Operators Combined****Table 4.9 Other Operators Combined**

Cinema	Screens	Seats	Location	Remarks
Alliance française	1	225	29 South Sathorn Road, Sathorn	Holds regular screenings of French films and films from other countries with French subtitles[8].
Century The Movie Plaza	8		Phayathai Road, Ratchathewi	This multiplex anchoring a shopping mall was opened in 2005; it is located near the Skytrain's Victory Monument station.
Fairy Cineplex	100		Fairy Plaza, Khon Kaen	Sometimes shows English-soundtrack films.
Goethe-Institut			18/1 Soi Goethe, Sathorn Soi 1, Sathorn	Regularly holds screenings of German films[9].
House	2	200	Royal City Avenue, Huai Khwang	House is a boutique art film cinema on the third floor of the UMG RCA cinema in Bangkok; it was opened in 2004; all films shown have English and Thai subtitles; the cinema has a café and a library lounge, where books and magazines about cinema can be browsed; House sometimes hosts special events and movie-preview parties; the ticket price for all seats is 100 baht.
Japan Foundation			10th Floor, Sermit Tower, 159 Sukhumvit Soi 21, Watthana	Holds regular screenings of Japanese films, usually with Thai subtitles only.

**Table 4.9 Other Operators Combined (continued)**

Cinema	Screens	Seats	Location	Remarks
Kosa Cineplex	4		Khon Kaen	
Prince	3		Khon Kaen	
Five Stars Multiplex	6		Nakhon Ratchasima	
Embassy Diplomat Screen	5		Chidlom	Located at Central Embassy, it is an all-sofa cineplex with premium service developed by AIS.
Sala Chalermkrung Royal Theatre	1		66 Charoen Krung Road, Wang Burapha Phirom, Phra Nakhon	Sala Chalermkrung is Bangkok's oldest cinema and was the first air-conditioned theater in Thailand; built by the order of King Prajadhipok and named by him, it was opened on July 2, 1933; it is the only theater from the first "golden age" of Thai cinema still standing; no longer showing movies on a regular basis, the theater has been renovated and is principally used for showcasing Thai dance performances.

Source: Wikipedia

## 4.2 Demographic Analysis

**Table 4.10 Descriptive Analysis of the Sampling Population**

Factor	Description	Frequency	Percentage	Cumulative Percentage
<b>Sex</b>	Male	170	42.5	42.5
	Female	230	57.5	100.0
<b>Age</b>	15-20	49	12.3	12.3
	21-25	209	52.3	64.5
	26-30	86	21.5	86.0
	31-35	22	5.5	91.5
	36-40	21	5.3	96.8
	41 or over	13	3.3	100.0
	<b>Marital Status</b>	Single	288	72.0
	Married	91	22.8	94.8
	Divorced	21	5.3	100.0

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**Table 4.10 Descriptive Analysis of the Sampling Population (continued)**

Factor	Description	Frequency	Percentage	Cumulative Percentage
<b>Sex</b>	Male	170	42.5	42.5
	Female	230	57.5	100.0
<b>Age</b>	15-20	49	12.3	12.3
	21-25	209	52.3	64.5
	26-30	86	21.5	86.0
	31-35	22	5.5	91.5
	36-40	21	5.3	96.8
	41 or over	13	3.3	100.0
<b>Marital Status</b>	Single	288	72.0	72.0
	Married	91	22.8	94.8
	Divorced	21	5.3	100.0
<b>Education</b>	Lower than Associate Degree	84	21.0	21.0
	Associate degree	64	16.0	37.0
	Undergraduate	226	56.5	93.5
	Postgraduate	25	6.3	99.8
	Some education	1	.3	100.0
<b>Occupation</b>	Government service/State Enterprise	37	9.3	9.3
	Educator/teacher	58	14.5	23.8
	Students	139	34.8	58.5
	Private enterprise	98	24.5	83.0
	Self-employed	28	7.0	90.0
	Housekeeper	10	2.5	92.5
	Retired	2	.5	93.0
	Labor-intensive	26	6.5	99.5
	Other	2	.5	100.0

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**Table 4.10 Descriptive Analysis of the Sampling Population (continued)**

Factor	Description	Frequency	Percentage	Cumulative Percentage
Income	<20,001	84	21.0	21.0
	20,001-40,000	64	16.0	37.0
	40,001-60,000	226	56.5	93.5
	60,001-80,000	25	6.3	99.8
	>80,000	1	.3	100.0

n = 400

The results in table 4.10 show that the majority of the respondents, which accounted for 57.5%, were women while 42.5% were men. As for marital status, 72.0% of the respondents were single; 22.8% were married; and 5.3% were divorced. As for education, the majority of the respondents, which accounted for 53.8%, completed an undergraduate degree; 21.0% completed a lower than associate degree; 16.0% completed an associate degree; 6.3% completed a post-graduate degree; and 0.3% had some education. As for occupation, the majority of the respondents, which accounted for 34.8%, were students; 9.3% worked in governmental service or state enterprise; 24.5% worked in private enterprise; 7.0% were self-employed; 2.5% were housekeepers; 0.5% were retirees; 6.5% worked in labor-intensive jobs; and 0.5% were unidentified.

The majority of the respondents, which accounted for 56.5%, earned between THB 40,001 and THB 60,000 a month; 21.0% of the respondents earned less than THB 20,001; 16.0% of the respondents earned between THB 20,001 and THB 40,000; 16.0% of the respondents earned between THB 60,001 and THB 80,000; and 0.3% of the respondents earned more than THB 80,000.

### 4.3 Moviegoers' Behavior Analysis

**Table 4.11 Descriptive analysis of moviegoers' reasons for making a trip to the cinema:**

Description	Frequency	Percentage	Cumulative Percentage
<b>Reason for making a trip to the cinema</b>			
Distance	172	43.0	43.0
Parking facility	20	5.0	48.0
Sound system quality	93	23.3	71.3
Visual system quality	27	6.8	78.0
Location and decoration	29	7.3	85.3
Community and utilities	54	13.5	98.8
Toilet and amenity	5	1.3	100.0
<b>Trip to the cinema</b>			
Less than once a month	131	32.8	32.8
1-2 times a month	155	38.8	71.6
3-4 times a month	109	27.3	98.8
More than 4 times a month	5	1.3	100.0
<b>Trip to the cinema to watch a Thai film</b>			
Less than once a month	181	45.3	45.3
1-2 times a month	130	32.5	77.8
3-4 times a month	78	19.5	97.3
More than 4 times a month	11	2.8	100.0
<b>Trip to the cinema to watch a foreign film</b>			
Less than once a month	183	45.8	45.8
1-2 times a month	145	36.3	82.1
3-4 times a month	61	15.3	97.3
More than 4 times a month	11	2.8	100.0
<b>Most-visited cinema</b>			
SF Cinema	49	12.3	12.3
Esplanade Cineplex	23	5.8	18.0
Major Cineplex	287	71.8	89.8
EGV Cineplex	34	8.5	98.3
Paradise Cineplex	7	1.8	100.0
<b>Company to the cinema</b>			
Self	20	5.0	5.0
Friends	159	39.8	44.8
Girlfriend/Boyfriend/Spouse	132	33.0	77.8
Family	89	22.3	100.0

**Table 4.11 Descriptive analysis of moviegoers' reasons for making a trip to the cinema (continued)**

Description	Frequency	Percentage	Cumulative Percentage
<b>Time to make a trip to the cinema</b>			
After work	54	13.5	13.5
Day off	60	15.0	28.6
Free time during the day	23	5.8	34.3
Weekend	262	65.5	100.0
<b>Expense per trip to the cinema</b>			
100-200	55	13.8	13.8
201-400	159	39.8	53.5
401-600	161	40.3	93.8
601-1,000	21	5.3	99.0
>1,000	4	1.0	100.0
<b>Reason for watching a movie at the cinema</b>			
Passion for the film	29	7.3	7.3
Relaxation	30	7.5	14.8
Diversion and entertainment	186	46.5	61.3
Accompanying a partner	14	3.5	64.8
Learning about film-making	21	5.3	70.0
Sound and visual system	57	14.3	84.3
Liveliness at the cinema	15	3.8	88.0
Going out with friends and family	48	12.1	100.0

n = 400

The results in table 4.11 show that the main reason for the respondents choosing to make a trip to the cinema was traveling distance which accounted for 43%; parking facility was responsible for 5%; sound system quality was responsible for 23.3%; visual system quality was responsible for 6.8%; location and decoration were responsible for 7.3%; community and utilities were responsible for 13.5%; and toilet and amenity were responsible for 1.3%.

As for the frequency of making a trip to the cinema, 32.8% of the respondents visited a cinema less than once a month; 38.8% onetotwo times a month; 27.3% three to four times a month; 1.3% more than four times a month. As for the frequency of making a trip to watch a Thai film at the cinema, 45.3% of the respondents visited a cinema for this reason less than once a month; 32.5% one to two times a month; 19.5% three to four times a month; and 2.8% more than four times a month. As for the frequency of making a trip to watch aforeign film at the cinema, 45.8% of the respondents visited a cinema for this reason less than once a

month; 36.3% one to two times a month; 15.3% three to four times a month; and 2.8% more than four times a month.

The most-visited cinema was SF Cinema, which accounted for 12.3%; Esplanade Cineplex accounted for 5.8%; Major Cineplex accounted for 71.8%; EGV Cineplex accounted for 8.5%; and Paradise Cineplex accounted for 1.8%. The majority of the respondents made a trip to the cinema with friends that accounted for 39.8% while 5.0% went to the cinema alone. The percentage of respondents who went to the cinema with family was 22.3%, while 33.0% went with the significant other. Most of the respondents visited the cinema on weekend which accounted for 65.5%; 13.5% visited the cinema after work; 15.0% visited it on a day off; and 5.8% visit in free time during the day.

Most of the respondents spent THB 401 to THB 600 at the cinema which accounted for 40.3%; those spending THB 100 to THB 200 were responsible for 13.8%; those spending THB 201 to THB 400 were responsible for 39.8%; those spending THB 601 to THB 1,000 were responsible for 5.3%, while those spending more than THB 1,000 were responsible for 1.0%. The main reason for the respondents making a trip to the cinema was for diversion and entertainment which accounted for 46.5%; for relaxation accounted for 7.5%; because of Passion for the film accounted for 7.3%; to accompany a partner accounted for 3.5%; to learn about film-making accounted for 5.3%; to experience sound and visual system accounted for 14.3%; for the liveliness at the cinema accounted for 3.8%; and to go out with friends and family accounted for 12.1%.

#### 4.4 Moviegoers' Social Media Footprint Analysis

**Table 4.12 Descriptive analysis of moviegoers' preview/review of films**

Description	Frequency	Percentage	Cumulative Percentage
<b>Reading a film review before watching the film</b>			
Yes	23	5.8	5.8
No	377	94.2	100.0
<b>Writing a film review</b>			
Yes	39	9.8	9.8
No	361	90.2	100.0

n = 400

The results in table 4.12 show that 94.2% of the respondents did not read a film review before making a trip to the cinema whereas 5.8% of them did. After watching a film, 90.2% of the respondents did not write a film review whereas 9.8 of them did.

**Table 4.13 Descriptive analysis of sources of information about a film**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Friends and family	3.44	.045	.905	.819	Generally
Printing/Press	3.79	.050	1.008	1.016	Often
TV/Radio	3.89	.049	.974	.948	Often
Internet	4.01	.044	.873	.762	Usually

n = 400

The results in table 4.13 show that the respondents learned more information about a film usually from the internet, often from printing/press and TV/radio, and generally from friends and family.

**Table 4.14 Descriptive analysis of sources of information about a film on the Internet**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Film maker's website	3.95	.053	1.063	1.130	Often
Cinema's website	3.80	.057	1.139	1.297	Often
News and variety	3.00	.063	1.254	1.571	Generally
Entertainment and movie review	3.08	.062	1.240	1.537	Generally
Social media site	3.41	.059	1.185	1.405	Generally

n = 400

The results in table 4.14 show that, over the Internet, the respondents learned more information about a film often from the film maker's website and the cinema's website and generally from news and variety websites, entertainment and movie review websites, and social media sites.

**Table 4.15 Descriptive analysis of sources of filmtrailer on the Internet**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Film maker's website	3.46	.043	.855	.730	Generally
Cinema's website	3.59	.044	.885	.784	Often
News and variety	3.63	.047	.933	.870	Often
Entertainment and movie critique	3.81	.044	.883	.779	Often
Social media site	4.02	.043	.856	.733	Usually

n = 400

The results in table 4.15 show that, over the Internet, the respondents watched a movie trailer usually on social media sites, often on the cinema's website, news and variety, and entertainment and movie critique, and generally on the film maker's website.

**Table 4.16 Descriptive analysis of sources of movie trailer on social media websites**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Facebook	3.82	.053	1.055	1.113	Often
YouTube	3.78	.058	1.161	1.349	Often
Twitter	2.92	.062	1.248	1.557	Sometimes
Instagram	2.95	.061	1.217	1.481	Sometimes
Line	3.28	.062	1.242	1.542	Generally

n = 400

The results in table 4.16 show that, among social media platforms, the respondents watched a movie trailer often on Facebook and YouTube, sometimes on Twitter and Instagram, and generally on Line.

**Table 4.17 Descriptive analysis of social media activities after watching a film trailer on a social media site**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Chatting	3.41	.050	.997	.995	Generally
Sharing/Posting	3.38	.046	.918	.843	Generally

n = 400

The results in table 4.17 shows that, over social media platforms, the respondents generally chatted, shared, and posted about the movie they watched at the cinema.

**Table 4.18 Descriptive analysis of chatting/messaging over social media platforms after watching a film trailer**

Platform	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Facebook	3.84	.055	1.103	1.217	Often
YouTube	3.33	.059	1.179	1.390	Generally
Twitter	2.85	.061	1.222	1.494	Sometimes
Instagram	2.95	.063	1.252	1.569	Rarely
Line	3.37	.060	1.207	1.457	Generally

n = 400

The results in table 4.18 show that, over social media platforms, the respondents often chatted/messaged about the movie trailer they watched on Facebook, generally on YouTube and Line, sometimes on Twitter, and rarely on Instagram.

**Table 4.19 Descriptive analysis of posting/sharing over social media platforms after watching a film trailer**

	Mean		Std. Deviation	Variance	Literal Interpretation
	Statistic	Std. Error	Statistic	Statistic	
Facebook	3.87	.054	1.084	1.176	Often
YouTube	3.43	.059	1.177	1.386	Generally
Twitter	2.85	.062	1.234	1.523	Sometimes
Instagram	2.83	.062	1.232	1.518	Sometimes
Line	3.21	.061	1.212	1.470	Generally

n = 400

The results in table 4.19 show that, over social media platform, the respondents often posted/shared the movie trailer they watched on Facebook, generally on YouTube and Line, and sometimes on Twitter and Instagram.

#### 4.5 Hypotheses Testing

**Table 4.20 Regression analyses of available information about a film influencing moviegoer's intention to watch the film (H1)**

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Synopsis	.178	.059	.188	3.018	*.003
Movie critique	.056	.064	.065	.877	.381
Moviegoers' opinions	-.064	.064	-.073	-1.001	.318
Promotional poster	-.038	.064	-.043	-.598	.550
Trailer	-.092	.058	-.099	-1.580	.115

\*p < 0.05

According to table 4.20, film synopsis was a type of available information about a film that significantly influenced moviegoers' intention to watch the film at the cinema (sig = .003), whereas movie critique, movie review, promotional poster, and film trailer had no significant influence.

**Table 4.21 Regression analyses of activities on social media platforms influencing moviegoers' intention to watch a film at the cinema (H2)**

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Searching and preview	-.008	.063	-.009	-.129	.897
Chatting and messaging	-.008	.074	-.009	-.108	.914
Sharing and posting	.079	.063	.091	1.257	.209

\*p < 0.05

According to table 4.21, activities regarding a film (i.e. searching and previewing, chatting and messaging, and sharing and posting) on social media platforms had no significant influence on moviegoers' intention to watch the film at the cinema.

**Table 4.22 Regression analyses of sources of information about a film influencing moviegoers' intention to watch a film (H3)**

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Friends and family	.008	.059	.008	.130	.897
Printing/Press	.031	.067	.036	.456	.648
TV/Radio	-.011	.073	-.012	-.154	.878
Internet	-.049	.066	-.055	-.738	.461

\*p < 0.05

According to table 4.22, references from friends and family, printing/press, TV/radio, and the Internet had no significant influence on moviegoers' intention to watch a film at the cinema.

**Table 4.23 Regression analyses of sources of information about a film on the Internet influencing moviegoers' intention to watch a film (H4)**

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Film maker's website	.140	.057	.151	2.450	.015
Cinema's website	.056	.067	.061	.832	.406
News and variety	-.089	.063	-.107	-1.421	.156
Entertainment and movie review	-.023	.070	-.027	-.324	.746
Social media site	-.026	.057	-.030	-.456	.649

\*p < 0.05

According to table 4.23, sources of information about a film on the Internet (i.e. film maker's website, cinema's website, news and variety, entertainment and movie review, and social media site) had no significant influence on moviegoers' intention to watch a film at the cinema.

**Table 4.24 Regression analyses of sources of film trailer on social media sites influencing moviegoers' intention to watch a film at the cinema (H5)**

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Facebook	.058	.059	.077	.983	.326
YouTube	-.173	.055	-.246	-3.151	*.002
Twitter	.011	.062	.017	.181	.856
Instagram	.046	.070	.070	.657	.511
Line	.047	.055	.068	.852	.395

\*p < 0.05

According to table 4.24, YouTube was a source of film trailer that significantly influenced moviegoers' intention to watch the film at the cinema ( $\text{sig} = .002$ ), whereas Facebook, Twitter, Instagram, and Line had no significant influence.



## CHAPTER 5

### RESULTS, LIMITATION AND RECOMMENDATIONS

#### 5.1 Results of Research

Certain characteristics of Thai moviegoers in Bangkok metropolitan area were captured in this study. Regarding a trip to the cinema, for most of the respondents, distance was the main reason for them to make or not to make a trip. The majority of the respondents visited a cinema one to two times a month, mostly to watch a foreign film. The top go-to cinema was Major Cineplex, and the first runner up was SF Cinema. Friends and the significant other were moviegoers' company to the cinema on weekends. On average, most moviegoers spent THB 401 - THB 600 per trip to the cinema, and the main reason for watching a movie at the cinema was diversion and entertainment.

Regarding moviegoers' social media footprint, most of the respondents did not read a film review before going to watch a film or write a review after watching a film. The Internet (i.e. social media site, entertainment and movie review site, and news and variety site) was the most popular place to look up information about movies while friends and family were the most unlikely source. Among social media platforms, Line was the most popular platform that moviegoers went to look up information about a movie, while Facebook and YouTube were the most popular go-to social media sites for watching a film trailer. Moreover, moviegoers often chatted, posted, and shared about the film they watched on Facebook.

Film synopsis was found to be the most influencing type of available information that influenced moviegoers' intention to watch a film at the cinema, whereas activities on social media platforms (i.e. searching and previewing, chatting and messaging, and sharing and posting) and references from friends and family, printing and press, TV and radio, and the Internet did not exert significant effects. Likewise, movie trailer on film maker's website, cinema's website, news and variety website, entertainment and movie review website, and social media site seemed not to affect moviegoers' decision to make a trip to the cinema.

However, film trailers placed on YouTube greatly contributed to such moviegoers' decision. While promotional materials contributed significantly to moviegoers' decision to make a trip to watch a film at the cinema, it was unexpected that film synopsis outperformed film trailer. Perhaps, moviegoers were more interested to know a movie's plot than watch a trailer. As expected though; film trailers posted on YouTube

significantly influenced moviegoers' intention to watch a film at the cinema. Since YouTube is still the biggest social video sharing site with over one billion views daily, film makers should seriously consider placing their film trailers on YouTube to maximize the chances of them getting viewed.

## **5.2 Limitation**

The limitations of this study lie in generalizability. First, the research was set in Bangkok, Thailand; therefore, the moviegoers' film preferences, their social media footprint, and their information seeking behavior were highly localized and culturally contextual. In this regard, the results cannot be expected to be the same across different settings. Second, the investigated social media platforms—Facebook, YouTube, Twitter, Instagram, and Line—have been very popular in Asia in recent years. However, if a research were to be conducted outside Asia, some platforms, especially Line, might not even be recognized.

## **5.3 Recommendations**

1. A good future research is an investigation into what kinds of social media activities regarding a film significantly contribute to moviegoers' decision to make a trip to the cinema to watch the film.
2. The results from such a research can enable filmmakers to precisely devise a social media campaign and promotion to motivate consumers to watch their films.
3. A recommended methodological proposition for the research is to employ focus group and qualitative interview as data collection instrument.

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**APPENDIX**  
**SURVEY INSTRUMENT**

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## แบบสอบถาม

ส่วนที่ 1 ข้อมูลทั่วไป เกี่ยวกับผู้ตอบแบบสอบถาม

โปรดเลือกข้อความที่ตรงกับตัวท่านมากที่สุด ทำเครื่องหมาย X เพียงช่องเดียว

1. เพศ  
 ชาย  หญิง
2. อายุ  
 15-20 ปี  21-25 ปี  26-30 ปี  
 31-35 ปี  36-40 ปี  41 ปี ขึ้นไป
3. อาชีพ  
 ข้าราชการ/รัฐวิสาหกิจ  ครู/อาจารย์  นักศึกษา  
 พนักงานบริษัทเอกชน  กิจการส่วนตัว/ค้าขาย  แม่บ้าน/พ่อบ้าน  
 เกษียณอายุ  รับจ้างทั่วไป  อื่นๆ โปรดระบุ
4. การศึกษา  
 ต่ำกว่าอนุปริญญา/ปวช  อนุปริญญา/ปวส  ปริญญาตรี  
 สูงกว่าปริญญาตรี  อื่นๆ โปรดระบุ
5. รายได้เฉลี่ยต่อเดือนของทั้งครอบครัว  
 ต่ำกว่า 20,000 บาท  20,000 – 40,000 บาท  40,001 – 60,000 บาท  
 60,001 – 80,000 บาท  80,001 – 100,000 บาท  100,000 บาท ขึ้นไป
6. งานอดิเรกที่ท่านชอบมากที่สุด (เลือกเพียง 1 ข้อ)  
 ดูหนัง/ฟังเพลง  ชี้อปบ๊อง  ท่องเที่ยว  
 ทำเบเกอรี่  ทำอาหาร  อ่านหนังสือ  
 เลี้ยงสัตว์  ศิลปะ  เล่นกีฬา  
 อื่นๆ โปรดระบุ

ส่วนที่ 2 ศึกษาพฤติกรรมกรไปใช้บริการชมภาพยนตร์

7. เหตุผลที่เลือกไปใช้บริการชมภาพยนตร์  
 ใกล้บ้าน  ที่จอครบสะดวกสบาย  ความทันสมัยของระบบเสียง  
 ความคมชัดของภาพยนตร์  สถานที่หรูหรา  ความครบครันของสถานที่  
 ห้องน้ำเพียงพอและสะอาด

## 8. ท่านรับชมภาพยนตร์ในโรงบ้อยเท่าใด

- น้อยกว่า 1 ครั้งต่อเดือน       เดือนละ 1-2 ครั้ง       เดือนละ 3-4 ครั้ง  
 มากกว่า 4 ครั้งต่อเดือน

## 9. ท่านชมภาพยนตร์ไทยในโรงภาพยนตร์บ้อยเพียงใด

- น้อยกว่า 1 ครั้งต่อเดือน       เดือนละ 1-2 ครั้ง       เดือนละ 3-4 ครั้ง  
 มากกว่า 4 ครั้งต่อเดือน

## 10. ท่านชมภาพยนตร์ต่างประเทศในโรงภาพยนตร์บ้อยเพียงใด

- น้อยกว่า 1 ครั้งต่อเดือน       เดือนละ 1-2 ครั้ง       เดือนละ 3-4 ครั้ง  
 มากกว่า 4 ครั้งต่อเดือน

## 11. ท่านชมภาพยนตร์ในเครือโรงภาพยนตร์ใดบ่อยที่สุด

- SF Cinema       Esplanade Cineplex       Major Cineplex  
 EGV Cinemas       Paradise Cineplex

## 12. โดยปกติท่านเข้าชมภาพยนตร์กับใครบ่อยที่สุด

- คนเดียว       กับเพื่อน       กับคนรัก  
 กับครอบครัว

## 13. โดยปกติท่านเลือกชมภาพยนตร์ในช่วงเวลาใดบ่อยที่สุด

- หลังเลิกเรียน/งาน       วันที่ไม่มีเรียน/งาน       ระหว่างรอเรียน/งาน  
 วันหยุดเสาร์ – อาทิตย์

## 14. ค่าใช้จ่ายในการชมภาพยนตร์ของท่านในแต่ละครั้ง

- 100 – 200       201 – 400       401 – 600  
 601 – 1,000       มากกว่า 1,000

## 15. สาเหตุหลักที่ท่านเลือกชมภาพยนตร์ในโรงภาพยนตร์ (เลือกเพียง 1 ข้อ)

- รักและชอบการดูภาพยนตร์เป็นชีวิตจิตใจ       เป็นการพักผ่อนที่ดีที่สุด  
 เพื่อความสนุกสนาน และความบันเทิง       ดูตามเพื่อน หรือดูตามแฟน  
 ดูเพื่อต้องการศึกษาวิธีการทำภาพยนตร์       ชอบขนาดของจอภาพและระบบเสียง  
 ชื่นชอบบรรยากาศในโรงภาพยนตร์       เพื่อพบปะ สังสรรค์ กับเพื่อน หรือ ครอบครัว

ส่วนที่ 3 ศึกษาความพึงพอใจของกลุ่มเป้าหมาย

16. ท่านอ่านคำวิจารณ์ภาพยนตร์ก่อนที่จะรับชมภาพยนตร์

- อ่านทุกครั้งหรือเกือบทุกครั้ง  อ่านอยู่บ่อยๆ แต่ไม่ทุกครั้ง  เดือนละครั้ง  
 อ่านบ้างเป็นบางครั้ง  อ่านเฉพาะบางโอกาสเท่านั้น  ไม่อ่าน

17. ท่านเคยเขียนบทวิจารณ์ภาพยนตร์เผยแพร่ในสื่อใดๆ หรือไม่

- เคย  ไม่เคย

18. ท่านได้รับข้อมูลเกี่ยวกับภาพยนตร์จาก(1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
18.1 คำบอกเล่าของครอบครัวเพื่อน/					
18.2 สื่อโฆษณาทางสิ่งพิมพ์					
18.3 สื่อโฆษณาทางโทรทัศน์/วิทยุ					
18.4 สื่อโฆษณาทางอินเทอร์เน็ต (อิเล็กทรอนิกส์)					

19. ท่านได้รับข้อมูลเกี่ยวกับภาพยนตร์จากสื่ออินเทอร์เน็ต (อิเล็กทรอนิกส์) (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
19.1 เว็บไซต์ ของภาพยนตร์เรื่องนั้นๆ					
19.2 เว็บไซต์ ของโรงฉายภาพยนตร์					
19.3 เว็บไซต์ ข่าวและปิกนิกะ					
19.4 เว็บไซต์ บันเทิงและภาพยนตร์					
19.5 เว็บไซต์ สื่อสังคมออนไลน์ social media					

20. ท่านได้รับข้อมูลเกี่ยวกับภาพยนตร์จากสื่อสังคมออนไลน์ social media (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
20.1 Facebook.com					
20.2 YouTube.com					
20.3 Twitter					
20.4 Instagram					
20.5 Line					
20.6 อื่นๆ ระบุ					

21. ลักษณะของการนำเสนอสื่อมีอิทธิพลต่อการตัดสินใจเดินทางไปชมภาพยนตร์ (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
21.1 บทย่อ บทสรุปภาพยนตร์					
21.2 บทวิจารณ์ภาพยนตร์ โดยนักวิจารณ์ภาพยนตร์ บันเทิง					
21.3 บทวิจารณ์ภาพยนตร์ โดยผู้ชมภาพยนตร์					
21.4 โปสเตอร์/ภาพนิ่งของภาพยนตร์					
21.5 ภาพยนตร์ตัวอย่าง					

22. ท่านค้นหาและเข้าชมภาพยนตร์ตัวอย่างทางอินเทอร์เน็ต เว็บไซต์ประเภท (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
22.1 เว็บไซต์ ของภาพยนตร์เรื่องนั้นๆ					
22.2 เว็บไซต์ ของโรงฉายภาพยนตร์					
22.3 เว็บไซต์ ข่าวและปกิณกะ					
22.4 เว็บไซต์ บันเทิงและภาพยนตร์					
22.5 เว็บไซต์ สื่อสังคมออนไลน์ social media					

23. ท่านค้นหาและเข้าชมภาพยนตร์ตัวอย่างทางอินเทอร์เน็ตบ่อย ผ่านสื่อสังคมออนไลน์ประเภท (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
23.1 Facebook.com					
23.2 YouTube.com					
23.3 Twitter					
23.4 Instagram					
23.5 Line					
23.6 อื่นๆ ระบุ					

24. หลังจากท่านชมภาพยนตร์ตัวอย่างแล้ว ท่านทำกิจกรรมดังต่อไปนี้ (บนสื่อสังคมออนไลน์) (1= น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
24.1 พูดคุย (chat) เกี่ยวกับภาพยนตร์ตัวอย่างบน social media					
24.2 ส่งต่อแบ่งปัน (share/post) ที่อยู่ หรือรายละเอียดทางของ ภาพยนตร์ตัวอย่างบน social media					

25. ท่านพูดคุย (chat) เกี่ยวกับภาพยนตร์ตัวอย่างที่ได้รับชม บน social media ประเภท (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
25.1 Facebook.com					
25.2 YouTube.com					
25.3 Twitter					
25.4 Instagram					
25.5 Line					
25.6 อื่นๆ ระบุ					

26. ส่งต่อแบ่งปัน (share/post) เกี่ยวกับภาพยนตร์ตัวอย่างที่ได้รับชม บน social media ประเภท (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
26.1 Facebook.com					
26.2 YouTube.com					
26.3 Twitter					
26.4 Instagram					
26.5 Line					
26.6 อื่นๆ ระบุ					

27. กิจกรรมบนสื่อสังคมออนไลน์ social media มีอิทธิพลต่อการตัดสินใจรับชมภาพยนตร์ (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
27.1 การค้นหาและเข้าชมภาพยนตร์ตัวอย่างบน social media					
27.2 พูดคุย (chat) เกี่ยวกับภาพยนตร์ตัวอย่างบน social media					
27.3 ส่งต่อแบ่งปัน (share/post) ที่อยู่ หรือรายละเอียดทางของภาพยนตร์ตัวอย่างบน social media					

28. ปัจจัยที่มีอิทธิพลต่อการตัดสินใจเดินทางไปชมภาพยนตร์ของท่าน (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
18.1 คำบอกเล่าของครอบครัวเพื่อน/					
18.2 สื่อโฆษณาทางสิ่งพิมพ์					

18.3 สื่อโฆษณาทางโทรทัศน์/วิทยุ					
18.4 สื่อโฆษณาทางอินเทอร์เน็ต (อิเล็กทรอนิกส์)					

29. สื่อโฆษณาทางอินเทอร์เน็ตมีอิทธิพลต่อการตัดสินใจเดินทางไปชมภาพยนตร์ของท่าน (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
19.1 เว็บไซต์ ของภาพยนตร์เรื่องนั้นๆ					
19.2 เว็บไซต์ ของโรงฉายภาพยนตร์					
19.3 เว็บไซต์ ข่าวและปกิณกะ					
19.4 เว็บไซต์ บันเทิงและภาพยนตร์					
19.5 เว็บไซต์ สื่อสังคมออนไลน์ social media					

30. ประเภทสื่อสังคมออนไลน์มีอิทธิพลต่อการตัดสินใจเดินทางไปชมภาพยนตร์ของท่าน (1 = น้อยที่สุด, 5 = มากที่สุด)

	1	2	3	4	5
20.1 Facebook.com					
20.2 YouTube.com					
20.3 Twitter					
20.4 Instagram					
20.5 Line					
20.6 อื่นๆ ระบุ					

31. ความคิดเห็นเพิ่มเติมเกี่ยวกับปัจจัยทางการตลาดที่มีผลต่อการตัดสินใจชมภาพยนตร์

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## ข้อมูลประวัติคณะผู้วิจัย

### ประวัติส่วนตัว

ชื่อ-สกุล...นางสาวมณฑาจุฬา สุวัฒน์คติก...

เพศ  ชาย  หญิง วัน เดือน ปีเกิด 7 พ.ย. 2506 อายุ 51 ปี

สถานภาพ  โสด  สมรส

ตำแหน่งปัจจุบัน ผู้ช่วยศาสตราจารย์...

### ประวัติการศึกษา

ชื่อย่อปริญญา	สาขา	สถาบันที่จบ	ปีที่จบ
ศศบ.	รัฐศาสตร์	มหาวิทยาลัยรามคำแหง	2532
MBA.	International Business	University of New Haven, U.S.A.	2539
Ph.D.	Business Administration (English Program)	Ramkhamhaeng University	2553

สาขาวิจัยที่มีความชำนาญพิเศษ (แตกต่างจากวุฒิการศึกษา) การพัฒนาองค์กร การจัดการด้าน  
อสังหาริมทรัพย์ การจัดการทรัพยากรมนุษย์ การวิเคราะห์การตลาดสินค้าและบริการ

รางวัลด้านวิชาการ/ด้านวิจัย/งานสร้างสรรค์ (ด้านศิลปะ หรืออื่น ๆ) ที่ได้รับ

ปี พ.ศ.	ชื่อรางวัล	สถาบันที่ให้

### ทุนการศึกษาและทุนวิจัยที่เคยได้รับ

ปี พ.ศ.	ทุนการศึกษาและทุนวิจัย	สถาบันที่ให้
2555	ทุนวิจัย	วิทยาลัยการบริหารและจัดการ สถาบันเทคโนโลยีพระจอมเกล้าเจ้าคุณทหารลาดกระบัง
2558	ทุนวิจัย	วิทยาลัยการบริหารและจัดการ สถาบันเทคโนโลยีพระจอมเกล้าเจ้าคุณทหารลาดกระบัง

### ผลงานวิจัย/งานสร้างสรรค์ผลงานวิจัย/งานสร้างสรรค์ที่ตีพิมพ์เผยแพร่ (ระดับชาติและนานาชาติ)

1. Condominiums Business beyond the Seismic Risk in Chiangmai
2. Analysis of consumer attitudes towards their intentions to buy skin whitening products in Bangkok
3. How Social Media Changes Marketing Landscape

