

# THE IMPACT OF THE 7P MARKETING MIX ON CONSUMER MOVIE-GOING INTENTIONS: EVIDENCE FROM SHANGHAI

**Pengyu Hou**

**An Independent Study submitted in partial fulfillment of the Requirements for the Degree of Master of Management Program in Creative Industries Management**
**Rattanakosin International College of Creative Entrepreneurship**
**Rajamangala University of Technology Rattanakosin**
**Academic Year 2026**

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# ABSTRACT

The objectives of this study were (1) to examine the impact of the 7P marketing mix on consumers' movie-going intentions, (2) to analyze how perceived value influenced consumers' movie-going intentions, and (3) To provide empirical evidence and managerial recommendations for film and entertainment industries in terms of marketing strategies, content planning, and user engagement, thereby promoting the integration of cultural consumption and marketing practices.

This study utilized a quantitative method via questionnaire tools. Data were collected through a combination of online and offline questionnaire surveys, yielding 385 valid responses from active moviegoers in Shanghai. Reliability and validity of the measurement scales were confirmed through Cronbach's alpha, exploratory factor analysis, and construct validity tests. Regression and mediation analyses were conducted to test the proposed research model.

Major Findings: (1) In regards to the 7P elements, price and promotion emerged as the principal drivers; (2) Perceived value exerts a significant positive impact on movie-going intention and mediates the relationships between price, promotion, people, process and movie-going intention; and (3) The study contributes theoretically by extending the application of the 7P framework to the film and cultural consumption context and offers practical implications for cinemas, film distributors, and policymakers seeking to stimulate theatrical attendance through value-oriented marketing strategies in urban film markets.

**Keywords**: Consumer behavior, 7P marketing mix, Movie-going intention, Perceived value

Advisor's Signature……..…….

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The completion of my graduate studies marks the end of a profound academic journey—one filled with intellectual challenges, moments of doubt, and invaluable growth. As I reflect on this path, my heart overflows with sincere gratitude for the unwavering guidance and support of my mentor, Professor Nutteera.

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Throughout the process of writing my thesis, Professor Nutteera's dedication to excellence pushed me to strive for clarity, depth, and rigor in every draft. She spent countless hours reviewing my work, offering detailed feedback on structure, argumentation, and academic writing style—always with kindness and a commitment to helping me grow. Whenever I encountered obstacles, whether in navigating complex literature, addressing research limitations, or refining my conclusions, she was there to offer constructive advice and unwavering support, reminding me to stay focused and trust in my abilities.

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# CHAPTER 1

# INTRODUCTION

## 1.1 Research Background

In recent years, China's cultural industry has been large in scale and continues to expand. According to the National Bureau of Statistics' revisions based on the Fifth National Economic Census, the value added of China's cultural and related industries reached RMB 5.9464 trillion in 2023, accounting for 4.59% of GDP—an increase of 0.17 percentage points from the previous year—indicating the sector's sustained contribution to macroeconomic growth and structural transformation (National Bureau of Statistics, 2024a). Meanwhile, both employment and the number of market entities have expanded rapidly: by the end of 2023, there were 3.079 million legal entities and 22.377 million employees in cultural and related industries, up 46.4% and 8.8% from 2018, respectively; total assets reached RMB 32.77 trillion, underscoring the industry's comprehensive role in job creation, investment stimulation, and the activation of new business formats (National Bureau of Statistics, 2024b). In 2024, profits in China's cultural industry totaled RMB 1,773.7 billion, a year-on-year increase of 7.9% (National Bureau of Statistics, 2025). Echoing national strategic deployments, the "14th Five-Year Plan" cultural development documents call for accelerating high-quality development of the cultural industry, promoting deep integration of culture with tourism and other related sectors, and advancing new cultural formats, immersive experiences, and the digitalization of supply and communication systems (General Office of the CPC Central Committee & General Office of the State Council, 2022).

As a vital component of the cultural industry, China's film sector plays a key role in expanding domestic demand, optimizing consumption structure, fostering a culturally strong nation, and enhancing national soft power. Represented by cinema circuits, the film sub-industry combines content supply with scenario-based consumption and leverages digital platforms for efficient reach and transactions. It is not only a crucial vehicle for upgrading the cultural supply side, but also a typical venue for residents' spiritual-cultural consumption and quality service consumption. The market has long ranked among the top globally (World Intellectual Property Organization, 2023; Charltons, 2023). In 2024, China's total box office was RMB 42.502 billion, and urban circuits operated 90,968 screens; domestic productions accounted for about 78.68% of box office, reflecting further gains in local content production and cultural confidence, as well as the multiplier effects of cinema terminals in activating the night-time economy, guiding weekend leisure, and driving adjacent cultural-tourism retail (China Film Administration, 2025). Under combined policy guidance and market recovery, the film industry chain continues to receive support in content innovation, distribution and promotion channels, terminal experience, and cross-sector integration (General Office of the CPC Central Committee & General Office of the State Council, 2022). In sum, the film industry contributes economically and to employment while also bearing the functions of value leadership and international communication; it is thus indispensable to expanding domestic demand, upgrading consumption, and building a modern industrial system in China (National Bureau of Statistics, 2024a; China Film Administration, 2025; General Office of the CPC Central Committee & General Office of the State Council, 2022). However, the 2024 total box office of roughly RMB 42.5 billion represented a clear decline from the previous year and a recent-year low, signaling pressures in the post-pandemic era amid the rise of streaming and shifts in consumer habits (Beijing Review, 2025; Reuters, 2025). Against this backdrop, the industry faces challenges such as difficulty in bringing audiences back and weakened marketing effectiveness, making it urgent to understand and enhance consumers' movie-going intention from a more systematic and comprehensive perspective. Using the

film industry as the research context therefore carries both practical urgency and dual significance for policy and the economy.

From the perspective of brands and industrial ecology, China's film market is undergoing a transitional shift from scale expansion to quality upgrading and brand stratification. On the one hand, the screen base is still net-increasing—urban circuits added 4,658 screens in 2024, reaching 90,968 in total—indicating continued expansion of "hardware coverage" on the supply side (China Film Administration, 2025). On the other hand, terminal-level concentration is rising in segments alongside tiered brand operations. Industry research on the Spring Festival slate shows that the exhibitor-side Top-10 concentration rose from 18.13% in 2019 to 31.19% in 2024; leading exhibitors (e.g., Wanda) strengthened their orchestration capacity in peak seasons, while mid-tier brands shifted toward differentiated site selection and specialized formats (Dongfang Wealth Securities Research Institute, 2024). Compared with the earlier phase of "extensive chain roll-outs," current practice places greater emphasis on organized scheduling, regionalized operations, and brand-tonality fit, with ticketing platforms and data tools playing a visibly larger role in brand management (Maoyan Research Institute, 2025; Lighthouse Professional Edition, n.d.).

In marketing and user reach, deep participation by online platforms has pushed publicity and distribution toward data-driven targeting, fan-community operations, and short-video seeding. Annual insights from the Maoyan Research Institute indicate that young, light-frequency users have become a key incremental driver of box office, and that interaction on short-video platforms significantly improves first-week reach and conversion for new releases (Maoyan Research Institute, 2025; China News Service, 2025). Xinhua, citing Lighthouse surveys, further reports that comedy, suspense, sci-fi, and action were the most favored genres in 2024, and that the fit between genre supply and city-level audience structures is increasingly shaping single-city scheduling and seat-fill performance (Xinhua News Agency, 2024). Relative to the earlier "heavy-season—heavy-spend—coarse scheduling" model of the circuit era, practice now stresses finer audience

profiling and micro-geographic variation, with brand strategy moving from a "one-size-fits-all" approach to "tiered + themed" positioning.

On technology and exhibition formats, premium large format (PLF) and LED cinema screens are the two salient trends of recent years. First, PLF networks continue to expand and have become quality anchor points for brands. IMAX disclosed that its global network reached 1,807 systems by end-2024, with 800+ IMAX screens maintained in China and continued cooperation with leading exhibitors (IMAX Corporation, 2025; The Bamboo Works, 2025; Variety, 2024). Meanwhile, Dolby Vision + Dolby Atmos deployments are accelerating: upgrades at landmark venues such as the Shanghai Dolby Theatre have directly reinforced the Physical Evidence dimension of the viewing experience (People's Daily—Shanghai Channel, 2023); in 2024–2025, Emperor Cinemas Sanlitun (Beijing) took the lead in rolling out the integrated "Dolby Vision + Atmos" solution, further enhancing dynamic range and the coherence of immersive sound (Dolby, 2024/2025). Second, direct-view LED is moving from pilot to deployment: industry observation notes 19 new LED auditoria added in 2024, with a national cumulative total of roughly 40; the CINITY LED system was released and entered batch application. With advantages in high brightness, high contrast, HDR/high frame rate, LED has become a key lever for environmental upgrades and differentiated premium pricing at cinemas (China Lighting Network, 2024).

Overall, the physical environment and viewing experience at cinemas are showing "overall uplift amid bifurcation." At one end, landmark sites and core-CBD cinemas are crafting high-spec experiences—improving seat comfort, acoustic treatment, auditorium aesthetics, and circulation—while integrating roadshows/festivals/arts seasons to create combined scene–content–social value (People's Daily Online, 2024; Shanghai municipal-level authoritative reports, 2023). At the other end, some marginal locations are under operating pressure amid traffic volatility and cost increases, resulting in closures and turnover, which is driving a new round of market selection (Liu, 2024). Compared with the previous phase of "lay more sites—race for scale," today's core imperative is

immersion enhanced by technology, brand tonality aligned with user management, and community-circle-based composite scenes (e.g., membership models, themed screenings, arthouse weeks, senior-friendly showtimes), with digital tools threading title selection—publicity—ticketing—repeat purchase (Lighthouse Professional Edition, n.d.).

Notably, content-supply volatility coupled with audience-structure shifts is raising the bar for the ecosystem. The China Film Administration reported RMB 42.502 billion box office and 1.01 billion admissions in 2024 (with domestic films accounting for 78.68%). While screens continue to grow, viewing frequency is diverging, calling for high-quality content and high-quality experiences to jointly lift per-visit value and repurchase stickiness (China Film Administration, 2025). Official commentary likewise suggests that, in the face of competition from streaming, short video, and diversified entertainment, cinemas should double down on immersion, comfort, professional projection, and fine-grained service to strengthen the irreplaceable theatrical experience (People's Daily Online, 2024). Meanwhile, AI-enabled tools are taking root in classic-film restoration, creative publicity assets, and audience-operations tooling, extending content life cycles and providing richer materials for offline engagement (People's Daily Overseas Edition, 2024).

Compared with the past stage dominated by "circuit scale dividends," today's brand–environment configuration is coalescing around quality–technology–data–scenes: leading brands are building experience moats via PLF/LED and landmark spaces; mid-tier brands are seeking niche moats through themed, community-embedded, and differentiated offerings; publicity is shifting from broad exposure to data-driven precision reach; and overall cinema environments are upgrading toward more comfort, greater immersion, and stronger sociability, even as structural bifurcation continues to trigger industry self-optimization and rebalancing (China Film Administration, 2025; Dongfang Wealth Securities Research Institute, 2024; People's Daily Online, 2024; Dolby, 2024/2025; IMAX Corporation, 2025).

At the macro level, selecting a city sample that is both representative and observable/extrapolatable helps identify the true effects of marketing elements on movie-going intention along the axes of scale, structure, and mechanism (China Film Administration, 2025). In this sense, Shanghai—China's economic hub and a highland of cultural and creative industries—combines a mature market mechanism with multi-layered audience structures, making it an ideal research field. Official reports indicate that Shanghai has 379 cinemas and has long ranked first among Chinese cities on six indicators including box office and screen counts; its audience also exhibits stronger segmentation and asynchrony with national patterns in genre preferences and scheduling (Shanghai Municipal Government, 2024; Shanghai Municipal Government, 2025). In major seasons, Shanghai led all cities during the 2025 Spring Festival (about RMB 3.23 billion), reflecting robust audience activity and willingness to pay (Shanghai Municipal Government, 2025; Xinhua News Agency, 2025).

The city's "high density + high heterogeneity" on both supply and demand is particularly salient. Beyond the "owned-cinema" count, there were 358 operating cinemas and 2,217 screens at the annual cut-off, further evidencing scale and technological leadership—conditions that create a natural testbed for differentiated scheduling, themed operations, and the penetration of high-end auditoria (e.g., Dolby/IMAX/LED) (Shanghai Municipal Government, 2024; Shanghai Municipal Government, 2025). In parallel, under the Three-Year Action Plan for High-Quality Film Development (2024–2026), Shanghai is institutionalizing supply through "themed cinemas" and "weekly film-festival programs," strengthening split-line exhibition, community operations, and scene linkage, and continually upgrading process and Physical Evidence in the viewing experience (Shanghai Municipal Government, 2024). From an industry-research perspective, prior literature systematically documents Shanghai's structural advantages in policy support, creative clustering, and market communication systems, corroborating its representativeness as a frontline national sample in film (UK-China Film Collab, 2019).

Beyond these advantages, Shanghai also faces challenges arising from the intersection of nationwide industry dynamics and local specificities. First, content-supply volatility and shifts in audience structure at the national level exert mounting pressure (China Film Administration, 2025). Second, the deepening intra-city segmentation of audiences requires cinemas to match customer segments and usage scenes with greater precision across all seven dimensions of the 7P mix—product, place, promotion, price, people, process, and physical evidence (Shanghai Municipal Government, 2024). Accordingly, taking Shanghai as the sample city not only enables identification of how 7P elements affect movie-going intention—and through what mechanisms—under conditions of high-density supply and active demand, but also enhances the actionability and generalizability of the findings amid the coexistence of sustained policy support and progressive market stratification (Shanghai Municipal Government, 2024; Shanghai Municipal Government, 2025).

Within this industrial and urban context, movie-going intention can be conceptualized as a key bridging variable linking the supply side with consumer behavior. It captures consumers' subjective inclination to enter the cinema in a given situation and is jointly shaped by content-related factors (e.g., quality, genre, word of mouth) and marketing elements (e.g., channel convenience, price setting, publicity and communication, and service experience) (Eliashberg, Elberse, & Leenders, 2006). As China's film market moves through a phase of content volatility, structural differentiation, and experiential upgrading, movie-going intention exerts a more direct pull on box office, seat utilization, and market recovery. The construct also aligns closely with the structure of the Theory of Planned Behavior, which links attitudes, subjective norms, and perceived behavioral control to behavioral intention, making it well suited to serve as the core dependent variable and anchor for the explanatory pathway in this study (Ajzen, 1991).

Compared with the traditional 4P framework (product, price, place, promotion), the 7P marketing mix incorporates people, physical evidence, and process, thereby fitting the cinema context as a high-contact, experience-centric service setting. Service

encounters, the cinema's physical environment (i.e., servicescape/scene cues), and the end-to-end flow from online ticketing to entry, viewing, and exit can shape the perceived quality—value evaluation—behavioral intention chain that influences whether consumers choose theatrical viewing (Booms & Bitner, 1981; Bitner, 1992; Zeithaml, Bitner, & Gremler, 2018). Thus, using 7P as the overarching framework not only covers the full chain of content + experience + communication, but also captures the touchpoint–experience–conversion links that the 4P model tends to overlook, thereby strengthening both explanatory power and strategic relevance for movie-going intention.

In sum, in a representative city such as Shanghai—characterized by high-density supply, segmented demand, and sustained institutional support—an empirical analysis of the pathway from 7P to perceived value and onward to movie-going intention delivers salient managerial relevance (for service design and operational decision-making) and clear theoretical value (testing 7P mechanisms within cultural-entertainment contexts while dialoguing with intention theory). Accordingly, this study adopts movie-going intention as the focal outcome variable and 7P elements as the explanatory dimensions, and—using a Shanghai city sample—aims to identify the strength of each element's effect, possible interaction terms, and the mediating role of perceived value. The results are expected to inform more fine-grained strategies for exhibitors and distributors/publicity teams across product, place, promotion, price, people, process, and physical evidence (Ajzen, 1991; Booms & Bitner, 1981; Bitner, 1992; Eliashberg et al., 2006; Zeithaml et al., 2018).

### 1.2 Research Questions

This study, grounded in the 7P marketing mix theory and perceived value theory, explores the formation mechanism of consumers' viewing intentions by focusing on the following core research questions:

(1) What is the significance of examining the impact of the 7P marketing elements and perceived value on consumers' viewing intentions?

(2) What analytical model can be developed to capture the relationship between the 7P marketing elements, perceived value, and consumers' viewing intentions?

(3) Based on the findings, what recommendations can be provided for film distributors, cinema platforms, and other market participants to optimize their marketing strategies?

## 1.3 Research Objectives

To gain a deeper understanding of how marketing elements influence consumer movie-going behavior, this study aims to achieve the following objectives:

(1) To clarify the significance and research value of the 7P marketing elements and perceived value in influencing consumers' viewing intentions.

(2) To construct an analytical framework based on the 7P marketing mix and perceived value for examining the factors affecting viewing intentions, and to empirically test its applicability.

(3) To provide empirical evidence and managerial recommendations for film and entertainment industries in terms of marketing strategies, content planning, and user engagement, thereby promoting the integration of cultural consumption and marketing practices.

## 1.4 Research Significance

### 1.4.1 Theoretical significance

This study adopts the 7P marketing mix theory as the independent variable and incorporates perceived value from the perceived value theory as the mediating variable to capture consumers' overall evaluations, thereby systematically exploring the mechanisms through which various marketing elements influence consumers' viewing intentions. This approach holds significant theoretical value by extending existing research. Although the traditional 7P marketing mix has been widely applied in industries such as services, tourism, and healthcare (Booms & Bitner, 1981; Kotler & Keller, 2016), its application in

the film and entertainment sector—particularly in studies integrating consumers' perceived value and viewing behavior—remains limited, with a notable lack of quantitative analysis. Therefore, this study attempts to introduce the 7P framework into research on movie-viewing behavior, aiming not only to broaden the applicability of the 7P theory but also to offer a new perspective for integrating consumer behavior theory with marketing theory.

Furthermore, existing research on film marketing often focuses on isolated dimensions such as advertising, pricing, or celebrity effects (Zhao & Wang, 2019). In contrast, this study takes a more holistic approach by integrating the marketing mix and perceived value, providing a systematic examination of the relationships among marketing elements, perceived value, and consumers' viewing intentions. This approach helps enrich the variable structures and path model development in consumer behavior research.

**1.4.2 Practical significance**

With the digital transformation of the film industry and the diversification of content platforms, competition in the movie market has become increasingly intense. For cinemas, platforms, and film producers, developing effective marketing strategies requires evidence-based decision-making from the perspective of consumers. Using empirical data from consumers in Shanghai, this study employs quantitative analysis to identify the strength and pathways through which various marketing elements influence perceived value, thereby clarifying the mechanisms shaping consumers' viewing intentions and providing targeted strategic recommendations for industry stakeholders.

Specifically, the findings offer practical guidance for film industry marketers on multiple fronts: optimizing product content and service processes, designing more attractive pricing and promotional strategies, enhancing the convenience of viewing channels and the professionalism of service personnel, leveraging diverse communication channels for effective publicity of films and cinemas, improving audience viewing experiences, and utilizing physical evidence to engage viewers more effectively. Collectively, these measures aim to foster positive perceived value among consumers, thereby stimulating viewing interest and behavioral intentions.

Moreover, this study provides empirical support and managerial insights for local governments and cultural authorities in promoting film consumption and advancing cultural industry development. Taken together, the research not only contributes to the localization of film marketing theory but also offers practical implications for the sustainable growth of urban film markets and the upgrading of cultural consumption in China.

**1.5 Research Limitations**

There are two limitations to this study. First, the various samples required for the study mainly consist of already removed film products, and the influencing factors of consumers in the entertainment market are constantly changing, so there is a certain lag in the study. Therefore, the extent of the influence of each influencing factor on consumers may have a certain deviation at the current time point. Secondly, due to the scope of the study, the sample city chosen in this paper is Shanghai. Although Shanghai is somewhat representative, due to the geographical influence, there are still certain limitations in the scope of application of the study.

# CHAPTER 2

# LITERATURE REVIEW

## 2.1 Concept Definition

### 2.1.1 Movie-going intention

The term intention originates from psychology and typically refers to the subjective probability that an individual will engage in a specific behavior when internal states change in response to certain stimuli (Dong, 2019). Accordingly, this study defines movie-going intention as consumers' expectations toward a film and their willingness to engage in movie-watching behavior, both of which are influenced by multiple factors.

Existing studies have examined movie-going intention from various perspectives. Weng and Fan (2024) found that audiences' satisfaction with films can be significantly affected by word-of-mouth information, with negative word-of-mouth generally reducing satisfaction levels. Han and Lu (2024) argued that movie consumers are more inclined to share their viewing experiences with others, thereby fostering emotional resonance. Li (2024), through analysis of short video platforms, discovered that consumer satisfaction significantly influences the movie-going intention for sequels. Weng (2024) further found via survey research that social needs often drive consumers to choose watching movies with friends. Sun (2024) reported that the quality of online word-of-mouth information positively affects movie-going intention, while Wang (2024) suggested that effective word-of-mouth dissemination can enhance audiences' willingness to watch films. Similarly, Cao (2024) showed that online word-of-mouth significantly influences movie-going intention through intertextual analysis of short videos of domestic films. Yuan (2024) concluded that information quality exerts a substantial impact on movie-going behavior in the context of Chinese domestic films.

In summary, movie-going intention reflects consumers' expectations toward films and their willingness to watch them in cinemas. It is shaped by factors such as information quality, informational value, and social influences, ultimately manifesting as consumers' emotional attitudes toward films and their overall satisfaction with the cinema experience. As such, movie-going intention constitutes the primary focus of this study.

## 2.2 Perceived Value

### 2.2.1 Concept of Perceived Value

Perceived value is a key construct in the fields of service marketing and consumer behavior, commonly defined as the overall subjective evaluation formed by consumers after weighing the benefits obtained against the costs incurred (Zeithaml, 1988). In service contexts, perceived value is influenced not only by functional attributes and pricing but also reflects emotional, social, and situational experiences. It has been widely validated as a critical antecedent or mediating variable for behavioral intentions (Cronin, Brady, & Hult, 2000).

Building on the "overall trade-off" definition, scholarship has developed several representative theoretical streams regarding the structure and dimensions of perceived value.

First, a global/single-dimension orientation emphasizes consumers' holistic subjective evaluation after weighing "benefits received versus costs paid" (Zeithaml, 1988; Woodruff, 1997). Under this view, value is treated as a higher-order psychological assessment, typically measured with global judgment items. It is well suited for cross-category or cross-context comparisons and is frequently modeled as a mediator in path analyses (Cronin, Brady, & Hult, 2000).

Second, a multidimensional product–service value stream is represented by PERVAL and SERV-PERVAL. In durable goods settings, Sweeney and Soutar's (2001) PERVAL proposes four dimensions: functional/quality value, emotional value, social value, and price/value for money. In services and tourism, Petrick (2002; 2004) develops

SERV-PERVAL, advancing five dimensions: quality, monetary price, behavioral price (non-monetary costs such as time, effort, and convenience), emotional response, and reputation. This stream highlights the joint effects of function–emotion–social/reputation–cost on behavioral intentions, aligning closely with cinemas as experience-intensive services.

Third, the Theory of Consumption Values (Sheth, Newman, & Gross, 1991) derives five consumption values from motivational and situational premises: functional, social, emotional, epistemic (novelty/knowledge seeking), and conditional value. This framework accommodates situational cues in moviegoing, such as "novelty/artistic attributes" and "specific seasons/social ambience." Closely related is the hedonic–utilitarian dual-value approach (Babin, Darden, & Griffin, 1994), which distinguishes utilitarian from hedonic value and helps disentangle the relative weights of "task completion/information" versus "enjoyment/immersion" in movie choice.

Fourth, an experiential value/service-scene stream further extends the construct. Holbrook (1999), from the axes intrinsic vs. extrinsic × self vs. other × active vs. reactive, articulates eight consumption values (e.g., efficiency, excellence, status, esteem, play, aesthetics, ethics, spirituality), foregrounding sociocultural and aesthetic dimensions of value. Mathwick, Malhotra, and Rigdon (2001) develop the Experiential Value Scale, covering aesthetics, playfulness/immersion, service excellence, and consumer return on investment (CROI)—well suited to offline settings and service touchpoints. In tourism–entertainment research, reviews and models commonly support the chain multidimensional value → satisfaction/image → intention (Gallarza & Saura, 2006; Gallarza, Gil-Saura, & Holbrook, 2011) and propose the tourism-oriented GLOVAL framework (Sánchez, Callarisa, Rodríguez, & Moliner, 2006), which integrates functional value (facilities/services/personnel/price), emotional value, and social value into a unified structure.

Synthesizing these streams, cinematic consumption blends content-product attributes with on-site service experience. As a result, value perceptions are typically co-determined by functional quality (projection and seating/AV conditions/scheduling convenience), emotional immersion, social symbolism/reputation, and price as well as time–effort costs (Dodds, Monroe, & Grewal, 1991; Cronin et al., 2000). Accordingly, multidimensional structures often help explain the sources of value; however, in path modeling and mediation tests, perceived value is also frequently specified as a higher-order global construct or a single overall latent variable to foreground its bridging role in the chain from perceived quality/experiential cues to value assessment to behavioral intention (Cronin et al., 2000; Zeithaml, 1988; Zeithaml, Bitner, & Gremler, 2018).

Present study: approach and labeling. Guided by our research objective—to test the effects and mechanisms from 7P to movie-going intention—and by considerations of measurement economy (avoiding inflated multicollinearity with attitude/satisfaction/trust), we do not decompose perceived value into subdimensions. Instead, we treat perceived value as a global, reflective latent construct, operationalized in line with Zeithaml's (1988) "overall trade-off" definition and informed by representative PERVAL/SERV-PERVAL phrasings to cover functional–emotional–social–cost cues, while entering the structural model as a single mediator. This practice is consistent with extensive mediation research in services and tourism that models value → behavioral intentions (Cronin et al., 2000; Sánchez et al., 2006; Zeithaml et al., 2018), preserving the theoretical integrity of the construct while improving parsimony and robustness. At the questionnaire level, several of our items (e.g., global judgments of "value for money/worth/overall value," plus broadly framed statements on price, time–effort, and experiential feel) align with the content domains of classic scales, ensuring interpretability and comparability with prior literature.

### 2.2.2 Related Studies on Perceived Value and Movie-going Intention

In general service contexts, perceived value has been shown to exert a significant direct effect on behavioral intentions (Cronin et al., 2000). In the film sector, several

studies have placed perceived value as a mediating variable in models exploring movie-going intention. For example, research on “IP films” found that perceived value not only positively affects movie-going intention but also mediates the relationships between other antecedents (e.g., celebrity influence, content attributes, or innovativeness) and movie-going intention, with consumer innovativeness moderating the path from value to intention (Jiang, 2022).

Similarly, studies on film-induced tourism and fan culture indicate that perceived value often affects behavioral intention indirectly through psychological constructs such as audience involvement, highlighting the need for researchers to consider the relationships between perceived value, emotions, and involvement in model design (Kim & Kim, 2018).

Furthermore, Dam Tri Cuong (2020), in a study on the effects of physical environment and perceived value on customer satisfaction and behavioral intention in Vietnamese cinemas, found that service settings and tangible cues (e.g., ambiance, facilities, and comfort) influence behavioral intention through the enhancement of perceived value. At the pricing and value perception level, Par Max Welter (2021) examined the valuation of cinema tickets and found discrepancies between perceived and actual prices. The study suggested that dynamic or differentiated pricing strategies better align with audience value perceptions and can increase cinema revenue. This evidence supports the notion that rational pricing and promotional efforts can enhance consumers’ movie-going intention by improving their perceived value.

## 2.3 7P Marketing Mix Theory

### 2.3.1 Concept of the 7P Marketing Mix Theory

In the context of the film industry’s increasing integration with the service and experience economy, the traditional 4P marketing theory has become insufficient to fully explain the complexity of consumer behavior. The 7P marketing theory, proposed by Booms and Bitner in 1981 as an extension of the original 4P framework, represents a

significant milestone in the development of service marketing theory. This expanded model retains the traditional four elements—Product, Price, Place, and Promotion—while incorporating three additional dimensions: People, Physical Evidence, and Process. These additions emphasize the distinctive characteristics of services and the importance of customer experience (Zhang, 2023). The framework highlights that the intangible nature of services, as well as the simultaneity of production and consumption, renders transaction-oriented models inadequate. Therefore, a more comprehensive integration of resources and customer touchpoints is necessary to build a complete consumer journey. The introduction of the 7P model has thus broadened the strategic horizon for enterprises and offers a systematic, scientifically grounded approach to marketing within service- and experience-driven industries.

Compared with the traditional 4P framework centered on product, price, place, and promotion, the 7P theory better fits this study's context because cinemas are inherently high-contact, experience-centric service settings. Whether audiences choose to enter a theater is never determined by film content alone; rather, it is jointly shaped by content–audience fit, publicity reach, accessibility and showtime arrangement, price–benefit trade-offs, quality of staff interactions, physical and atmospheric cues, and the end-to-end process from ticket purchase to exit (Booms & Bitner, 1981; Bitner, 1992; Eliashberg, Elberse, & Leenders, 2006; Zeithaml, Bitner, & Gremler, 2018). By incorporating People, Physical Evidence, and Process, the 7P framework shifts marketing analysis from a transaction orientation to full-journey service encounters and customer experience, covering precisely those touchpoints that cinema managers can most directly improve (Parasuraman, Zeithaml, & Berry, 1988; Pine & Gilmore, 1999; Lemon & Verhoef, 2016).

Theoretically, 7P aligns with perceived value and movie-going intention through a robust causal logic and operationalizable measurement mapping. Content fit, information availability and persuasiveness, channel accessibility and time-slot design, and price–value matching primarily shape evaluations of functional/quality benefits and value for money; empathy, reliability, and responsiveness in staff interactions enhance perceived

service quality and emotional benefits while reducing behavioral costs such as time and effort; scene cues—including audiovisual rendering, seating and spatial comfort, signage, and aesthetics—directly elevate experiential and aesthetic value; and process attributes—spanning online–offline linkage, queuing and security checks, refund/exchange and wayfinding—determine convenience, predictability, and perceived risk. Together these drivers converge into audiences' overall trade-off of "what is gained versus what is paid," namely perceived value, which extensive research has validated as a key antecedent or mediator of behavioral intention/movie-going intention (Zeithaml, 1988; Cronin, Brady, & Hult, 2000). Accordingly, specifying 7P as the independent variables, perceived value as the mediator, and movie-going intention as the outcome is consistent with service-marketing and customer-experience theory and is tightly coupled with managerial levers in the film industry, yielding evidence that is interpretable, measurable, and translatable into strategy.

Methodologically, 7P maps directly onto exhibitor and distributor decisions—title curation and scheduling, price and showtime design, publicity and channel coordination, staff training and rostering, projection and space upgrades, and process redesign—facilitating translation of statistical results into executable actions. Treating perceived value as a global mediator reduces redundancy with satisfaction and attitude, improving model parsimony and robustness without sacrificing explanatory power for the pathway from quality/experiential cues to value assessment to behavioral intention (Zeithaml, 1988; Cronin et al., 2000; Zeithaml et al., 2018). On this basis, adopting 7P → perceived value → movie-going intention as the study's main line both reflects the service- and experience-oriented nature of the cinema context and provides a solid theoretical and practical foundation for identifying the effectiveness and mechanisms of marketing elements in Shanghai, a representative market (Eliashberg et al., 2006; Lemon & Verhoef, 2016).

**2.3.2 Research on the 7P Marketing Mix Theory**

The 7P theory remains a foundational model in marketing, with current scholarly research consistently confirming the centrality of its seven core elements—product, price,

place, promotion, people, Process and Physical Evidence —as the strategic backbone of enterprise marketing initiatives. These components collectively support firms in achieving their objectives in competitive markets.

Among these, product strategy (Product) holds a central position within the 7P framework. It not only reflects a firm's competitive strength but also serves as the primary means of fulfilling consumer needs. In recent years, scholarly attention has focused on product innovation, brand development, and the optimization of user experience. Yin Xuezhu (2024) points out that in the era of new media, product marketing should emphasize diversity, interactivity, and precision—particularly for cultural brands, where the symbolic and emotional attributes of the brand must be strategically highlighted to enhance brand awareness. Yang Xiao (2024) further argues that in the digital age, the rise of personal branding has extended product strategy beyond corporations to individuals, enabling enhanced market appeal through brand-oriented operations. Additionally, Cui Zisan (2025) introduces the concept of situational marketing, which advocates aligning product promotion with specific consumer scenarios to achieve targeted engagement and avoid intrusive marketing. From an economic perspective, Lian Jie and Shangguan Yiyi (2024) contend that the core value of a brand lies in delivering a consistent consumer expectation—even for low-cost or discount products—as long as stable expectations are maintained, brand value can still be established.

**Price Strategy**

The market adaptability of pricing strategy is a critical component of the 7P marketing theory, with research primarily focusing on the balance between price-setting, market competition, and consumer psychology. In recent years, scholars have explored the flexibility and effectiveness of pricing strategies in dynamic market environments from multiple perspectives. Bai Yuming and Shen Jingjing (2025), through their analysis of discount mechanisms in promotional activities, argue that price strategies must take into account consumers' psychological expectations. For example, discounts such as 15% off can significantly stimulate consumer purchase intentions, while price transparency is

essential for building consumer trust. Cui Zisan (2025), examining marketing principles in the era of consumption contraction, suggests that amid economic downturns and consumer frugality, companies should optimize pricing through methods like differentiated pricing or bundling to enhance competitiveness. Similarly, Lian Jie and Shangguan Yiyi (2024), from a brand economics perspective, assert that the core of pricing strategy lies in delivering predictable value to consumers; even low-cost products can retain brand value if they provide consistent expectations. These studies collectively show that effective pricing strategies must consider cost-profit balance, market conditions, consumer psychology, and brand positioning to achieve optimal market responsiveness.

**Place Strategy**

The diversification of distribution channels is another vital aspect of the 7P framework, aimed at increasing market coverage and consumer accessibility. Recent research has concentrated on channel innovation, digital integration, and enhancing user experience. Liu Juan (2024), analyzing the Huawei Smart Life Store in Guiyang, emphasizes that offline experience stores, as emerging distribution channels, enhance brand loyalty through immersive customer experiences. JD.com's “Liying Project” (2025) showcases the use of naked-eye 3D technology in channel marketing, enabling dynamic visual effects and 360-degree product displays that support digital transformation. Ouyang Changhai (2024), in the context of post-traffic-era financial branding, advocates for a shift from user acquisition to user retention through refined channel management and brand building. Collectively, these studies highlight that channel strategy diversification requires both technological innovation and responsiveness to evolving consumer behavior and market trends, leveraging online-offline integration and optimized experiences to maximize channel performance.

**Promotion Strategy**

Promotion plays a pivotal role in the 7P model by stimulating purchase intent and enhancing brand awareness through diversified communication channels and interactive engagement. Recent research has explored innovation in promotional methods,

psychological drivers of consumers, and the effectiveness of brand communication. Hong Xinyu et al. (2024), in their analysis of Bawang Tea Ji's "One Billion Cups in Seven Days" campaign, underscore the importance of cultural and interactive elements such as "friend-assist to win free drinks" and "guess-the-password to win," which significantly boost consumer engagement and brand loyalty. Similarly, the editorial team (2025) explores Mixue Bingcheng's use of its mascot "Snow King" during its IPO celebrations, finding that mascots can build emotional connections and strengthen brand affinity. Cui Zisan (2025) also highlights that promotion should be context-driven, using targeted scenarios to avoid forced or intrusive advertising. These studies confirm that promotional success depends not only on innovative delivery methods but also on alignment with consumer psychology and brand identity, fostering deeper emotional and interactive engagement.

**People Strategy**

Personnel management is a cornerstone of service marketing, as the highly interactive nature of services means that employees' behavior and attitudes directly impact the customer experience. Effective human resource management, therefore, enhances service quality and customer satisfaction, becoming a critical source of competitive advantage. Yao Wang (2024), in a study of U.S.-based Chobani, highlights strict time management and execution efficiency as keys to service excellence but cautions against excessive control that may lead to employee dissatisfaction. Benjamin Van Roy and Adam Fein (2023), analyzing Siemens' bribery scandal, reveal how corporate culture deeply influences employee conduct, emphasizing the necessity of a healthy corporate environment for ensuring compliance and service integrity. Huang Qifan (2023) notes that the growth of productive services in the Greater Bay Area hinges on highly skilled talent, underscoring the need for employee training and incentives. Together, these findings demonstrate that personnel management must go beyond technical training to include culture-building and mindset-shaping, enabling long-term service excellence and customer satisfaction.

**Process Strategy**

Optimizing service processes is a central theme in the application of 7P theory to service industries, focusing on process design, execution efficiency, and customer experience enhancement. Scholars generally agree that streamlining service processes not only improves operational efficiency but also enhances customer experience by reducing wait times and ensuring service consistency. Yin Xuezhu (2024) stresses the importance of user-centered service and experience design, advocating for data-informed workflows that align with customer expectations and promote brand loyalty. Van Roy and Fein (2023) further illustrate the negative impact of toxic corporate culture on service delivery, calling for transparent and compliant process management systems. Huang Qifan (2023) reiterates that optimizing service flows in productive service industries requires skilled personnel, who can deliver high-quality services through proper training and motivation. These findings suggest that process optimization is not just an operational imperative but also a strategic lever for improving consumer satisfaction, achieved through integrated efforts in design, culture, and talent development.

**Physical Evidence Strategy**

Physical evidence holds significant importance within the 7P framework as it helps visually communicate brand identity and build consumer trust. It serves not only as a tangible representation of service quality but also as a critical tool for brand differentiation. Liu Juan (2024), through the Huawei Smart Life Store case, shows how immersive physical spaces can enhance brand recognition and loyalty. JD.com's "Liying Project" (2025) exemplifies the application of naked-eye 3D technology to create dynamic product presentations, reinforcing the brand's technological and innovative image. Additionally, the editorial team (2025) notes that Mixue Bingcheng's use of its mascot in IPO ceremonies enhances emotional engagement and brand identity. These studies suggest that successful physical evidence strategies rely not only on innovative visual design but also on aligning with consumer psychology and brand positioning. Emotional and interactive elements help deepen the brand-consumer relationship and increase market competitiveness.

At present, China's film market still faces numerous shortcomings. Film quality varies greatly, audience word-of-mouth is highly polarized, and many films fail to resonate with consumers. Some well-produced films with rich cultural content fail to attract audiences due to the lack of famous directors, popular stars, or sufficient promotional efforts. Conversely, some commercial films lacking in-depth content manage to attract large audiences and achieve high box office revenues by relying on celebrity influence and aggressive marketing campaigns.With the widespread use of the Internet, audiences now form preliminary expectations about films through reviews, ratings, and online comments. If a film receives positive word-of-mouth, audience anticipation increases, thereby raising the likelihood of ticket purchases. Conversely, negative reviews may cause audiences to doubt the film's quality, reducing their willingness to buy tickets. Therefore, film producers need to focus on creating high-quality films with substantial content, leverage online platforms for effective publicity, build strong word-of-mouth among consumers, and thereby attract a broader audience base.

**2.3.3 Related Studies on the 7P Marketing Mix Theory and Perceived Value**

The 7P marketing mix theory has been widely adopted in service marketing and tourism research, and numerous empirical studies have validated its role as a key antecedent influencing consumers' perceived value. The following studies illustrate its relevance and implications:

Esmaili et al. (2017) examined the impact of 7P marketing elements on tourists' perceived value, perceived quality, destination image, and loyalty. Their findings revealed that promotion, people, and physical evidence exert the strongest influence on perceived value, suggesting that service touchpoints and tangible environmental cues play a critical role in shaping destination value perceptions.

Mahmoud et al. (2024) investigated how the 7P marketing mix enhances perceived value and word-of-mouth communication across multiple luxury and four- to five-star hotels in Egypt. The results demonstrated a significant positive correlation between the overall quality of the marketing mix (all 7P dimensions) and perceived value, with

perceived value serving as a mediating variable linking the marketing mix to word-of-mouth outcomes.

In Bangladesh's Cumilla region, a study explored the relationship between the components of the 7P marketing mix and tourist satisfaction. Although perceived value was not directly measured, most 7P elements—including product, price, and place—were found to be significantly associated with tourist satisfaction, which conceptually overlaps with perceived value and reflects behavioral intentions.

Similarly, Ulziibadrakh et al. (2025) applied the 7P framework to the performing arts sector in Mongolia to investigate audience decision-making. Their findings indicated that each marketing mix element (product, price, place, promotion, people, process, and physical evidence) influenced audiences' perceived value and behavioral intentions, establishing a close connection between perceived value and audience participation.

Overall, these studies demonstrate that the dimensions of the 7P marketing mix can individually or collectively influence consumers' perceived value. The general mechanism can be summarized as follows:

**Table 2. 1** 7P Elements and Their Impact on Perceived Benefits and Perceived Sacrifices

| **7p Element** | **Main Contributions to Perceived Benefits** | **Potential Impact on Perceived Sacrifices** |
|---|---|---|
| Product | Provides high-quality content, visual and audio experiences, enhancing functional/hedonic value | Mismatch between product content and expectations may lead to disappointment or wasted time |
| Price | Reasonable pricing or discounts make consumers feel they get "more value for less cost" | High prices may create a financial burden and increase the sense of "sacrifice" |
| Place | Convenient access (e.g., transportation, ticketing methods) reduces barriers and enhances convenience | Inconvenient locations or channels may increase time/transportation costs |

**Table 2.1** (Continued)

| 7p Element | Main Contributions to Perceived Benefits | Potential Impact on Perceived Sacrifices |
|---|---|---|
| Promotion | Effective promotion raises expectations and provides sufficient information, enhancing psychological value | Misleading or unclear promotions may create over-expectations, leading to disappointment |
| People | Positive attitudes and communication skills of service staff improve satisfaction (e.g., customer service, cinema staff) | Poor service may increase the burden of the movie-going experience (e.g., waiting, complaints) |
| Process | Smooth processes (ticketing → entry → viewing) enhance convenience and comfort | Complicated processes or long queues may increase time and psychological costs |
| Physical Evidence | Good environment, facilities, and ambiance enhance aesthetic and sensory experience | Poor environment or outdated facilities may create negative impressions, reducing perceived value |

### 2.3.4 The impact of 7p elements on movie-watching intentions

Among the 7P marketing elements, product—specifically the content of the film—is considered the most critical dimension influencing consumers' Movie-going Intention. Existing literature primarily examines how aspects such as genre, content quality, and innovation affect consumer decision-making in movie consumption. Zhang Yukun (2023), drawing from the 4P marketing theory, finds that film product attributes exert a significant positive influence on viewing intention, with genre and content quality being key determinants of audience selection. Jin Yue and Liu Siduo (2024), through a comparative analysis of streaming platforms and traditional cinemas, observe that online audiences are more inclined to favor light-hearted films and are less influenced by star power or director reputation. This indicates that content appeal varies significantly across distribution channels.

Yang Zhaoyun and Cao Fubao (2021) emphasize the role of word-of-mouth, identifying a total effect size of 0.222 between movie reputation and viewing intention—further validating the importance of high-quality content in attracting audiences. From the perspective of film IP dissemination, Huang Hong and Ji Li (2024) propose that relative technological advantages and cultural symbol reconstruction are key to enhancing content appeal, offering new directions for innovation in storytelling. Zhu Mengke (2024) explores the integration of marketing and narrative through the lens of embedded advertising, advocating for heightened visual aesthetics and refined artistic subtlety to improve product placement. Such techniques not only enrich the viewing experience but also enhance content attractiveness.

Taken together, these findings underscore the direct impact of film content's quality, type, and innovativeness on consumer viewing intention, positioning "product" as the cornerstone within the 7P framework. This insight provides valuable guidance for content producers aiming to refine narrative strategies and strengthen audience engagement.

A review of the existing body of research reveals two dominant trends: (1) the widespread application of the 4P theory across various industries, and (2) the limited adoption of the 7P model, primarily confined to sectors such as new energy vehicles and hospitality, which bear little relevance to film consumption. To date, few academic studies have extended the 4P framework to the more comprehensive 7P model in the context of cinema, nor have they systematically examined its influence on viewing intention.

Thus, applying the 7P marketing elements to the domain of film marketing—particularly in exploring their impact on consumer viewing behavior—represents a valuable opportunity to address current research gaps. Moreover, it offers more targeted and actionable strategic guidance for practitioners in the film industry.

### 2.4 Review of Research

This chapter systematically reviewed the literature on the 7P marketing mix theory, perceived value theory, and movie-going intention, providing a solid theoretical

foundation and rich academic references for this study. Research on the 7P marketing mix theory indicates that it remains a focal point among scholars. It is widely acknowledged that the elements of the 7P framework—such as product, price, place, and promotion—vary in their effectiveness across different industries and products. This variability highlights the adaptability and flexibility of the 7P framework in marketing research. Moreover, derivative theories based on the 7P framework have further enriched the theoretical foundation of marketing research, offering diverse strategic options for businesses. In practical applications, exploring how the elements of the 7P framework influence consumers' perceived value and, in turn, their behavioral intentions hold substantial theoretical and practical significance. It enables firms to better understand and meet consumer needs while enhancing market competitiveness.

However, existing research on the factors influencing movie-going intention remains limited. Although prior studies have examined internal factors (e.g., consumer characteristics, psychological needs) and external factors (e.g., film quality, promotional channels, online word-of-mouth), analyses of the specific mechanisms through which these factors affect movie-going intention are neither sufficiently detailed nor systematic. In particular, research integrating the 7P marketing mix theory with perceived value theory to investigate how marketing elements influence consumers' overall value perception—and thereby their movie-going intentions—remains scarce, lacking robust theoretical models and empirical validation.

To address these gaps, this study integrates the 7P marketing mix theory and perceived value theory to construct a research model in which the 7P marketing elements serve as independent variables, perceived value acts as a mediating variable, and movie-going intention functions as the dependent variable. Specifically, we posit that marketing strategies related to product, price, place, promotion, people, process, and physical evidence influence consumers' perceived value—defined as the overall evaluation formed after weighing the benefits and costs of the movie-going experience—which subsequently affects their movie-going intentions. Through questionnaire surveys and empirical analysis,

this study aims to test the proposed model and hypotheses, exploring the underlying relationships among marketing elements, perceived value, and movie-going intention, thereby providing targeted theoretical insights and practical recommendations for the film industry in areas such as market positioning, service design, and marketing strategy optimization.

## 2.5 Model Construction

Based on the systematic review and synthesis of the literature presented above, this study constructs a research framework to examine the impact of the 7P marketing elements on perceived value and consumers' movie-going intentions. Questionnaire surveys and empirical analyses are conducted to validate the proposed framework.

Accordingly, the independent variables in this research model are the 7P marketing elements, the mediating variable is perceived value, and the dependent variable is consumers' movie-going intention. The specific research model and the corresponding hypotheses are presented as follows:

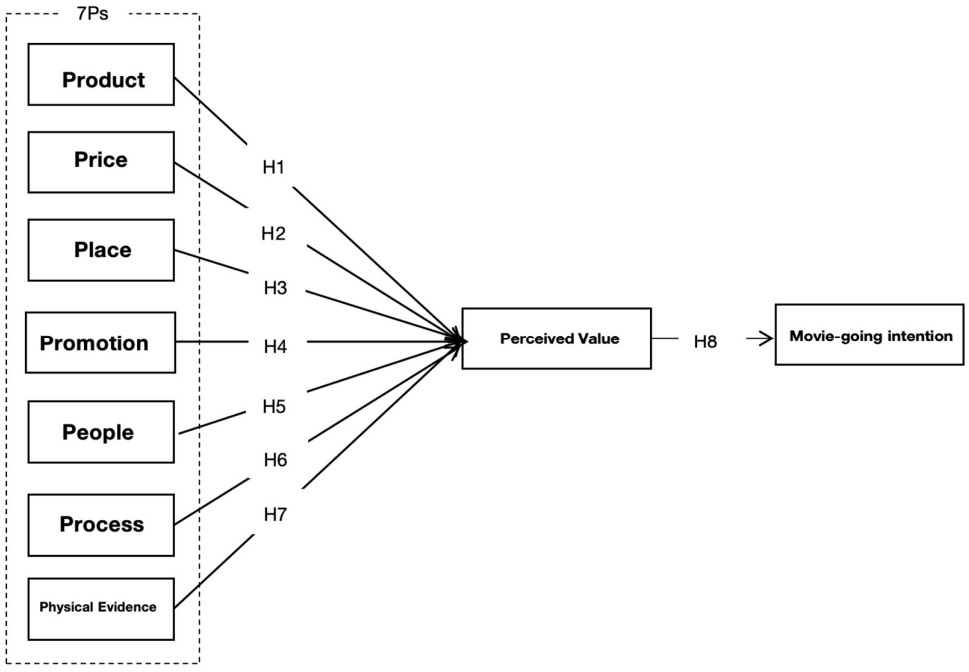



**Figure 2. 1** Research framework diagram

## 2.6 Research Hypotheses

### 2.6.1 Effect of Independent Variables on the Mediating Variable

Existing studies indicate that marketing mix elements have a significant impact on consumers' perceived value. In the film industry, the 7P marketing elements (product, price, place, promotion, people, process, and physical evidence) enhance the overall evaluation of the movie-going experience—i.e., perceived value—by improving film content quality, price rationality, promotional coverage, service experience, and viewing environment (Cronin et al., 2000; Esmaili et al., 2017). Specifically, product and price factors directly determine the functional and emotional benefits obtained by audiences; place and promotion factors reduce time and psychological costs through information dissemination and convenience; and people, process, and physical evidence factors enhance emotional and social value perceptions by improving service interactions, process efficiency, and the viewing environment (Mahmoud et al., 2024; Ulziibadrakh et al., 2025).

Based on these findings, this study proposes the following hypotheses:

**H1:** The product element has a positive impact on consumers' perceived value.

**H2:** The price element has a positive impact on consumers' perceived value.

**H3:** The place element has a positive impact on consumers' perceived value.

**H4:** The promotion element has a positive impact on consumers' perceived value.

**H5:** The people element has a positive impact on consumers' perceived value.

**H6:** The process element has a positive impact on consumers' perceived value.

**H7:** The physical evidence element has a positive impact on consumers' perceived value.

### 2.6.2 Effect of the Mediating Variable on the Dependent Variable

Movie-going intention is typically defined as consumers' behavioral intention to watch a movie, repurchase tickets, or recommend cinema services under specific circumstances (Jiang, 2022). Prior research has shown that perceived value serves as a core construct in consumer behavior studies and acts as a key mediating variable linking marketing elements to behavioral intentions (Cronin et al., 2000).

In the film industry, Jiang (2022) found that the quality and innovativeness of film content influence movie-going intention through perceived value. Similarly, studies on Vietnamese cinemas revealed that physical environment, service experience, and price rationality affect audiences' perceived value, which in turn impacts their satisfaction and behavioral intentions, including repeat visits (The Effect of Physical Environment and Perceived Value on Customer Satisfaction and Behavioral Intention at the Cinema in Vietnam, 2020). Furthermore, research on streaming and online video platforms confirmed that functional, emotional, and social value perceptions positively predict continuous viewing intentions (Understanding Consumers' Continuance Intention to Watch Video Content, 2023).

Collectively, these studies suggest that when consumers perceive the time, money, and effort invested as "worthwhile" relative to the entertainment, social, and emotional experiences gained, they are more likely to purchase tickets again, recommend the cinema, or maintain ongoing engagement with the platform.

Therefore, this study proposes the following hypotheses:

**H8:** Perceived value positively influences consumers' movie-going intention.

**H9:** Perceived value mediates the relationship between the 7P marketing elements and movie-going intention.

# CHAPTER 3

# RESEARCH METHODOLOGY

## 3.1 Target Population

The target population of this study consists of actual moviegoers in Shanghai's urban cinema circuits. Shanghai is chosen as the research site for two reasons. First, the city consistently ranks among the national leaders in cinema/screen counts and box-office indicators and maintains a stable lead during major release windows, thereby providing a sufficiently large and structurally diverse audience base (Shanghai Municipal Government, 2024, 2025; Xinhua News Agency, 2025). Empirical evidence further supports this representativeness: Chen Qiran (2021) shows that Shanghai ranked first among Chinese cities in box-office revenue every year from 2016 to 2020, and that the primary moviegoing cohort was women aged 26–35, most of whom hold a bachelor's degree; Zhang Yukun (2023) corroborates these findings. Second, Shanghai exhibits stronger audience segmentation and genre/scheduling patterns not fully synchronized with national trends, which enhances observability and provides richer variation for testing how marketing elements affect movie-going intention, particularly via perceived value (Shanghai Municipal Government, 2024, 2025). Accordingly, defining the population as Shanghai's actual cinema moviegoers both reduces noise from regional heterogeneity and improves the external validity and managerial actionability of the study's conclusions.

These considerations yield a precise and sizable target group for examining how 7P marketing elements shape perceived value and movie-going intention. By refining and calibrating the measurement scales, this study analyzes the interrelationships and mechanisms between 7P and perceived value, and evaluates how different element-level strategies influence Shanghai consumers' value perceptions and intention to visit the

cinema—thereby offering more targeted recommendations for marketing practice in China's film industry (Top Data, China Film Annual Market Research Report 2024).

### 3.2 Target Locations

Shanghai, as China's largest economic center, leads the nation in economic strength, technological innovation, and internationalization. First, it serves as a critical hub for China's cultural and film industries, boasting the country's most advanced cinema infrastructure, the highest density of moviegoers, and the most dynamic film market environment (China Film Association, 2024). As a national-level cultural export center, Shanghai's film market not only reflects the overall development trends of China's film industry but also offers representative insights into audience behavior, consumption preferences, and market feedback.

Second, Shanghai is at the forefront of digital city construction and the development of smart cinemas. Services such as cinema experiences, online ticketing systems, membership marketing, and immersive technologies are highly developed, providing ideal research setting for examining the impact of 7P marketing elements and perceived value on movie-going intention. Moreover, Shanghai's movie audiences possess relatively high educational levels, strong cultural consumption capacities, and a global outlook, making their feedback on film quality, cinema service experiences, and price sensitivity more diverse and comprehensive. This diversity provides a solid empirical and theoretical foundation for the study.

Finally, as a global metropolis with a wide array of cinema brands, Shanghai enables coverage of both leading chains and distinctive niche players, as well as diverse technologies and services cape evidence. Accordingly, this study selects three representative cinema brands in Shanghai as focal observation sites:

Wanda Cinemas: One of China's leading exhibitors, operating multiple flagship and IMAX venues in Shanghai, exemplified by Wanda Cinema · Wujiaochang Wanda Plaza IMAX (Wanda Film, n.d.; IMAX, n.d.; Maoyan, n.d.). The brand's maturity in

integrating publicity resources, orchestrating release windows, and running premium large-format auditoria facilitates examination of how product/promotion/place/price shape functional quality and value-for-money perceptions.

Jinyi Cinemas: Operating several IMAX and large-complex venues in Shanghai, such as Jinyi · Dragon Dream (Hongkou) IMAX, whose neighborhood accessibility and mall integration align with identifying differentiated strategies along the place–process–price dimensions (IMAX, n.d.; Apple Maps/Dongfang Fuli city cinema lists).

Huayi Brothers Cinema: Known for combining content curation, thematic programming, and premium auditoria; Huayi Brothers · Shanghai Changfeng offers Dolby Cinema, 4DX, and proprietary giant screens, and has appeared on the city's star-rated cinema lists—making it suitable for assessing how physical evidence–people–process affect emotional/aesthetic value and overall perceived value (Wenhuayun, n.d.; Putuo District Culture & Tourism Bureau, n.d.).

In sum, this study selects movie consumers in Shanghai as the research sample, employing questionnaire surveys and empirical analysis to construct a model linking "7P marketing elements → perceived value → movie-going intention." The goal is to explore how marketing elements influence movie-going intention through perceived value and to offer empirical evidence and theoretical support for film producers and cinema operators in optimizing products, innovating services, and refining marketing strategies.

### 3.3 Target Film

This study focuses on films that are currently being screened or have previously been shown in cinemas. On the one hand, watching movies in cinemas involves more than simply purchasing a ticket; it requires actual movie-viewing behavior and social interaction, with relatively high costs in terms of time, money, and effort. These characteristics also provide greater practical significance for studying marketing elements such as physical evidence, process, place, and promotion. On the other hand, excluding online films enhances the specificity and practical relevance of the research findings.

Empirical studies have also confirmed this point—although cinema viewing entails higher costs and greater logistical arrangements, people continue to regard it as a planned activity with unique value due to its immersive nature and social characteristics (Van de Vijver, 2017).

### 3.4 Sample size

In this study, a survey instrument consisting of 37 items was designed to ensure comprehensive coverage of the research dimensions. To achieve sufficient statistical power and enhance the representativeness of the results, the sample size was determined based on established guidelines, which recommend a minimum sample size of at least ten times the number of survey items (Lakens, 2022). Accordingly, the required minimum sample size was calculated as $37 \times 10 = 370$, aligning with best practices in social science research.

### 3.5 Data Collection

In this study, a hybrid strategy combining online and offline approaches will be adopted to ensure a comprehensive and representative sample. Offline data collection will be conducted by administering on-site questionnaires in the vicinity of three large cinemas: Jinyi Cinemas · Dragon Dream (Hongkou) IMAX (Block B, 6–7F, Kaide Dragon Dream, No. 388 West Jiangwan Road), Wanda Cinemas · Wujiaochang Wanda Plaza IMAX (No. 58 Guobin Road, Yangpu District), and Huayi Brothers Cinema · Changfeng (Changfeng Yuehuo City/Changfeng Jingpan Plaza). The specific rationales are as follows: Jinyi Cinemas · Dragon Dream (Hongkou) IMAX (Block B, 6–7F, Kaide Dragon Dream, No. 388 West Jiangwan Road) is located in an area with intensive metro interchanges and high residential density, with prominent accessibility and mall-based amenities (IMAX, n.d.; Apple Maps list; Dongfang Fuli, 2024). This site is suitable for identifying differentiated strategies along the Place–Process–Price dimensions (e.g., commute/transfer-friendly showtime arrangements, community-friendly price bands, and smooth refund/

ticket-check procedures) for light-frequency moviegoers and family segments, and for cross-validating Promotion strategies oriented toward communities and social groups, thereby examining how functional/value-for-money perceptions and time/effort costs (behavioral price) alter movie-going intention. Wanda Cinemas · Wujiaochang Wanda Plaza IMAX (No. 58 Guobin Road, Yangpu District), as an IMAX-equipped flagship within a large retail complex, radiates dense university clusters and white-collar populations and exhibits typical business-district characteristics such as high new-release frequency and intensive evening slots (Wanda Film, n.d.; IMAX, n.d.; Maoyan, n.d.). This site facilitates observation of Product/Promotion/Place/Price in first-week campaigns, time-slot strategies, and price–value matching, as well as how People/Process—through service responsiveness under peak flows—enhance perceived value; its Physical Evidence (large-format screen, audio-visual system, auditorium circulation, and signage) also provides key cues for testing the pathway from servicescape evidence → value assessment → movie-going intention. Huayi Brothers Cinema · Changfeng (Changfeng Yuehuo City/Changfeng Jingpan Plaza) aggregates Dolby Cinema, 4DX, and giant-screen formats and has appeared on Shanghai's star-rated cinema lists (Wenhuayun, n.d.; Putuo District Culture & Tourism Bureau list). This site highlights the direct effect of Physical Evidence (audio-visual quality, seating comfort, spatial aesthetics) on emotional/aesthetic value, while also enabling observation of how People/Process—in roadshows, themed screenings, and parent-child sessions—affect entry and repeat-purchase intentions through value evaluation. Collectively, the three sites represent a leading-chain flagship (Wanda), a mall/community-convenient venue (Jinyi), and a content/theme-plus-premium-projection format (Huayi Brothers), cover key audience segments such as university youth, white-collar families, and community residents, and span heterogeneous technologies including IMAX/Dolby/4DX/giant screen, thereby ensuring representativeness across districts and business formats. Conducting data collection near cinemas also helps capture the freshest theatrical experiences of moviegoers, which is critical for studying movie-going intention. Moreover, offline administration facilitates guided completion, leading to higher data

quality. To encourage participation, small gifts will be prepared and distributed at these locations to increase engagement and response rates. To expand the sample size, the study will also conduct online data collection. Specifically, the questionnaire will be disseminated via widely used platforms such as WeChat, Xiaohongshu, and Weibo, and published on Wenjuanxing (Questionnaire Star). These platforms enable broad geographic coverage and accessibility, ensuring participation from respondents across different ranges. By combining these methods, the study aims to overcome the limitations of a single data-collection mode and achieve both depth and breadth in the sample. The plan is to obtain 300 online questionnaires and 100 offline questionnaires (400 in total). After removing invalid responses, the study will still ensure more than 370 valid observations, which will constitute the research data for this paper.

### 3.6 Questionnaire Design

In this study, data were collected through questionnaires administered in Shanghai, China. The questionnaire design drew on previous scholarly research and was divided into two main sections.

The first section focused on personal information and movie-going habits. The personal information subsection included four questions covering gender, age, education level, and income level. The movie-going habits and cinema selection subsection contained four additional questions: the types of companions typically accompanying the respondent to the cinema, the distance range of the chosen cinemas, the frequency of movie-going, and the motivations for watching movies. These questions were designed to enable a multidimensional analysis of the sample based on behavioral, geographical, and psychological variables.

The second section measured the study variables, using items adapted from established scales on movie-going intention and influencing factors. It covered nine key variables: product, price, place, promotion, people, process, physical evidence, perceived value, and movie-going intention, comprising a total of 37 items.

This questionnaire design ensured a comprehensive and systematic collection of the data required for the study, providing robust support for subsequent analyses.

### 3.7 Scale

The research model proposed in this study for analyzing the factors influencing consumers' movie-going intentions consists of nine variables. Among them, the product, price, place, promotion, people, process, and physical evidence elements of films serve as the independent variables; perceived value functions as the mediating variable; and movie-going intention constitutes the dependent variable. The specific measurement dimensions of the questionnaire are as follows:

#### 3.7.1 Independent variable element scale

A product is the general term for goods or services that an enterprise provides to its customers in order to achieve its business goals, including the product itself, brand, packaging and after-sales service, etc. Chen Yue (2023) believes that for a special commodity like a film that has no physical object, what consumers get is the viewing process and experience of the film rather than the physical product. Therefore, he believes that the technology, cast and director of a film will all have an impact on the audience. Gao Xinyan (2023) believes that in the current information age, film production companies also have an impact on film quality, so this should also be included in the marketing dimension. So, the main creative personnel such as the stars, directors and screenwriters, as well as the film production company and the technical means used, all affect the product value of the film. The product factors of the film will influence consumers' willingness to watch it.

**Table 3. 1** Dimension division and content of product marketing elements

| Dimensions | Item | References |
|---|---|---|
| Product | I would choose to watch movies directed by famous directors | Chen Yue, 2023 |
| | I would choose to watch movies with a strong cast | |
| | I would choose to watch movies that use advanced technology | |
| | I would choose to watch movies made by famous production companies | Gao Xinyan, 2023 |

Price refers to the value of the economic return set by an enterprise for selling goods in order to achieve its business goals. It includes not only the base price and the preferential price, but also the extended payment time and payment conditions for promoting sales. Li Yingchun (2022) argues that price inevitably has an impact on any product, but the pattern of its influence on demand varies greatly depending on the product category. For non-essential consumables like movies, sales volume is more sensitive to price changes. Huang Qiulong (2022) believes that regardless of the popularity and release date of a film, the ticket prices of cinemas in the same area are almost the same, but there are some exceptions, such as lowering ticket prices during less crowded time periods (morning and late night), and lowering ticket prices on days when the demand for viewing is lower to boost sales. In addition, some cinemas offer their customers the option of a membership discount. In the past two years, due to the uncertainty of the pandemic, theatrical films have taken a big hit, with overall box office receipts falling short of expectations. With the influence of other external factors, movie ticket prices remain high now, and there are "sky-high ticket prices" during important holidays, which has dampened many consumers' expectations for movies. So, in light of the actual situation of cinemas and the research results of current scholars, the price dimension, the number of screenings, the time, and the promotional activities will all have an impact on the audience's choice.

**Table 3. 2** Dimension Division and Content of Price marketing elements

| Dimensions | Item | References |
|---|---|---|
| Price | Is the diversified pricing structure for cinema tickets important to you? | Chen Qiran, 2018 |
| | Is it important to you that cinema ticket prices vary according to time or seat selection? | |
| | Is it important to you that the cinema offers a wide range of group-purchase activities? | |
| | I would choose to watch movies at a better price | Huang Qiulong, 2022 |

Channel refers to the way consumers obtain goods. From the perspective of enterprises, it is the various activities and circulation paths organized and implemented to get the products into the target market after production, including distributors, retail outlets, warehousing links and transportation, etc. For a film, the channel is not the traditional storage and transportation, and there is no high intermediate cost, but this process is also the most likely to cause film content to leak and product value to be lost, so the choice of channel should be carefully considered. Zheng Yi (2022) believes that the factors of film distribution include ticketing platforms and cinema chains, and there is no shortage of third-party online platforms that offer ticketing services and rating services in the current market. Liu Yu (2024) said that the wider the distribution channel of a film, the greater the probability that consumers will make a choice to watch a film and fulfill their desire to watch a film, and the higher its market share. Therefore, the diversification of distribution channels is crucial for expanding the film's audience and achieving success in its release, and production companies should develop appropriate channel cooperation strategies.

**Table 3. 3** Dimension Classification and Descriptions of Place (Channel) Marketing Elements

| Dimensions | Item | References |
|---|---|---|
| Place | I would choose to watch movies with a variety of distribution channels | Zheng Yi, 2022 |
| | I would choose to watch movies that are shown in multiple cinemas | |
| | I would choose to watch movies released by well-known distribution companies | |
| | I would choose to watch movies that are sold on well-known online software | Liu Yu, 2024 |
| | I would choose to watch movies shown in cinemas with good environment and facilities | |

Promotion refers to the company's promotion activities that convey information about the product to the target market through various media, including TV commercials, in-store promotions, news promotions, etc. In China, it is often translated as "Promotion", but the literal meaning of the marketing activity represented by "promotion" is rather limited and does not cover the marketing meaning represented by "promotion". Considering the particularity of the film product, it is translated as "publicity" in this article. The current promotional activities for movies are complex and diverse, including various activities such as blanket promotion to the masses and precise promotion to niche groups, such as news reports, trailer releases, posters and flyers, first roadshows and star recommendations. An analysis of the marketing strategy for Li Ziyi's (2022) comedy film "Hi, Mom" found that films promoted through story-telling are more likely to resonate with audiences, thereby generating anticipation and attracting them to the cinema. Gu Shiyi and Gao Qian (2021) believe that art films are more suitable for content promotion. They only need to find a blockbuster as a gimmick to arouse the audience's curiosity and guide them to the cinema. Based on this, in the dimension of promotion and marketing, the specific design items are as follows:

**Table 3. 4** Dimension Classification and Descriptions of Promotional Marketing Elements

| Dimensions | Item | References |
|---|---|---|
| Promotional | I will choose to watch movies whose promotional advertisements can often be seen on media such as the Internet and TV | Li Ziyi, 2022 |
| | I would choose to watch movies that have premieres, star symposiums, fan meetings and other events | |
| | I would choose to watch movies that are shown during major holidays | Gu Shiyi and Gao Qian, 2021 |
| | I would choose to watch movies that are well-advertised and attractive | |
| | I would choose to watch movies recommended by authoritative figures or institutions | |

People refer to all individuals involved in the service marketing process, including managers, service staff, custodians, and other frontline personnel. The people strategy focuses on enhancing the service quality, attitude, and behavior of personnel across all stages of the service delivery process. Its ultimate goal is to ensure high-quality service for every customer and to foster positive and interactive relationships between the enterprise and its customers as a key component of the overall marketing approach.

**Table 3. 5** Dimension Classification and Descriptions of People Marketing Elements

| Dimensions | Item | References |
|---|---|---|
| People | Is the personal competence and service attitude of cinema staff important to you? | Chen Qiran, 2018 |
| | Is the professional expertise of cinema staff in their job responsibilities important to you? | |
| | Is it important to you that cinema staff possess marketing awareness? | |

Process refers to the experience that customers undergo before receiving a service or purchasing a product. The process strategy is a marketing approach whereby enterprises enhance customer loyalty to a product or brand by improving the experiential journey that customers go through prior to the service delivery or purchase decision.

**Table 3. 6** Dimension Classification and Descriptions of Process Marketing Elements

| **Dimensions** | **Item** | **References** |
|---|---|---|
| Process | Is the convenience of the entire movie-going process important to you? | Chen Qiran，2018 |
| | Do cinema staff adequately respond to your inquiries prior to the movie experience? | |
| | Do cinema staff provide sufficient guidance and assistance during your visit? | |
| | Do cinema staff follow up with you regularly after your visit to the cinema? | |

Physical evidence refers to the tangible elements through which a company subtly conveys its brand culture or product value to consumers. This includes aspects such as the service environment, the brand's social image, and the emotional empowerment embedded in the product. These tangible displays enhance consumers' impressions of the product or the enterprise, thereby shaping their expectations and intentions toward consumption. In the context of modern urban cinemas, it is essential not only to optimize spatial layout and functional design, but also to use physical cues to strengthen consumer perceptions and foster a positive expectation toward the brand or its offerings (Zheng, 2022).

**Table 3. 7** Dimension Classification and Descriptions of Physical Evidence Marketing Elements

| Dimensions | Item | References |
|---|---|---|
| Physical evidence | Is the visual appeal and ease of use of the cinema's online and new media platforms important to you? | Chen Qiran, 2018 |
| | Is the cleanliness and comfort of the cinema's interior environment important to you? | |
| | Is the completeness and adequacy of the cinema's internal facilities important to you? | |
| | Do you typically spend time in the cinema lobby after purchasing your ticket while waiting for the movie to begin? | |

### 3.7.2 Mediating Variable Scale

In this study, perceived value was measured as a mediating variable using well-established scales from both domestic and international research, adapted to the context of cinema viewing for local applicability. Specifically, we referred to the measurement dimensions proposed by Dam Tri Cuong et al. (2020) on cinema physical environment and perceived value, retaining core items such as "whether the movie-watching experience is worthwhile" and "the trade-off between investment and return." Additionally, we incorporated the quantitative approach to measuring perceived value and behavioral intentions among movie audiences from Jiang (2022), adding items related to "perceived cost-effectiveness of the viewing experience" and "perceived value relative to alternative options."

Through a comprehensive analysis and comparison of these studies, we developed a perceived value scale encompassing four dimensions: worthwhile experience, investment–return trade-off, perceived cost-effectiveness, and perceived relative value. This ensures the scale's applicability, reliability, and validity within the context of cinema viewing.

**Table 3. 8** Perceived Value Measurement Items

| Dimensions | Measurement items | References |
|---|---|---|
| Perceived Value | Overall, watching movies in the cinema is a worthwhile experience. | Dam Tri Cuong et al. 2020<br><br>Jiang ,2022 |
| | Compared with the time, money, and effort I invested; this movie-watching experience was rewarding. | |
| | I believe the cinema movie-watching experience offers high cost-effectiveness. | |
| | Compared with alternative options (e.g., online videos, other cinemas), I gain greater value from watching movies in the cinema. | |

### 3.7.3 Dependent variable element scale

Movie-going intention can also be viewed as consumers' purchase intention—specifically, the idea or willingness to buy movie tickets and watch a film after obtaining relevant information. It represents a necessary psychological process prior to actual consumption behavior and can predict the likelihood of such behavior occurring. Mi and Li (2024) argue that movie-going intention explores how audiences make decisions based on their available resources, including money, time, and energy. Wang (2023) further suggests that movie-going intention should encompass post-viewing behaviors, such as whether audiences share or recommend the film to others.

Therefore, measurement of this variable should include indicators such as whether consumers intend to watch the film, whether they would recommend or share it with friends, and whether they develop identification with and expectations for the film itself. Examining the factors influencing consumers' movie-going intention thus provides an essential foundation for optimizing film production, improving film quality, and enhancing audience satisfaction.

**Table 3. 9** Movie-going Intention Scale

| Dimensions | Measurement items | References |
|---|---|---|
| Movie-going Intention | I'm very likely to watch the movie | Mi Xiaolin and Li Yingying, 2024 |
| | I'm eager to watch the film | |
| | I will recommend this film to others | Wang Yixiao, 2023 |
| | Among the films available for selection, I would make this one my top choice | |

**Appendix: Questionnaire**

When the survey was conducted in Shanghai, China, the respondents filled out the questionnaire voluntarily without any coercion and anonymously, thus posing no risk of information leakage to the respondents. In addition, the data collected in this paper will be used exclusively for academic research and will be kept strictly confidential and will not be used for any enterprise or institution or other commercial purposes.

**Part 1: Introduction to the Questionnaire**

Dear Sir/Madam:

Hello! Thank you very much for participating in the research on the impact of 7P marketing elements on consumers' Movie-going intention. Thank you for taking the time out of your busy schedule to fill out the questionnaire. This questionnaire will be filled out anonymously. The data collected will only be used for academic research and your information will be kept completely confidential. Please feel free to answer. There is no right or wrong for all questions, with 1 indicating strongly disagree and 5 indicating strongly agree. You can choose the corresponding score based on your true feelings. Thank you for your support and help!

**Part 2: Basic Information**

1. Please select your gender [single choice]

☐ Male ☐ Female

2. Please select your age [Single choice]

☐ 18 to 25 ☐ 26 to 35 ☐ 36 to 45 ☐ Over 45

3. Please select your education [single choice]

☐ Associate Degree ☐ Bachelor's degree ☐ Master's degree and above

☐ High school (technical secondary school) and below

4. Your monthly income level [Single choice]

☐ Under 3000 yuan ☐ 3000-5000 yuan ☐ 5001-10000 yuan

☐ Above 10000 yuan

5. With whom do you usually go to the cinema? [Single choice]

☐ Family ☐ Friends ☐ Partner ☐ Colleagues ☐ Alone

6. What is the usual distance to the cinema you choose? [Single choice]

☐ Within 1 km ☐ 1–2 km ☐ 3–5 km ☐ More than 6 km

7. How frequently do you go to the cinema? [Single choice]

☐ Once every 2–3 months ☐ 1–2 times per month ☐ 3–4 times per month

☐ 5 or more times per month

8. What are your main motivations for going to the cinema? [Multiple choice]

☐ Social interaction ☐ Audio-visual experience ☐ Leisure and entertainment

☐Artistic appreciation ☐Following celebrities ☐Others

**Part 3: Measurement of the impact of 7P marketing elements on consumers' Movie-going intention**

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 1 | I would choose to watch movies directed by famous directors | | | | | |
| 2 | I would choose to watch movies with a strong cast | | | | | |
| 3 | I would choose to watch movies that use advanced technology | | | | | |

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 4 | I would choose to watch movies made by famous production companies | | | | | |
| 5 | Is the diversified pricing structure for cinema tickets important to you? | | | | | |
| 6 | Is it important to you that cinema ticket prices vary according to time or seat selection? | | | | | |
| 7 | Is it important to you that the cinema offers a wide range of group-purchase activities? | | | | | |
| 8 | I would choose to watch movies at a better price | | | | | |
| 9 | I would choose to watch movies with a variety of distribution channels | | | | | |
| 10 | I would choose to watch movies that are shown in multiple theaters | | | | | |
| 11 | I will choose to watch movies released by well-known distribution companies | | | | | |
| 12 | I would choose to watch movies that are sold on well-known online software | | | | | |
| 13 | I would choose to watch movies shown in cinemas with good environment and facilities | | | | | |
| 14 | I would choose to watch movies that are often available for promotion on the Internet, television and other media | | | | | |
| 15 | I would choose to watch premieres, celebrity symposiums, and fan meetings | | | | | |
| 16 | I would choose to watch movies that are shown during major holidays | | | | | |
| 17 | I would choose to watch movies that are well-advertised and attractive | | | | | |
| 18 | I would choose to watch movies recommended by authoritative figures or institutions | | | | | |
| 19 | The personal competence and service attitude of cinema staff are very important to me. | | | | | |
| 20 | The professional expertise of cinema staff in their job responsibilities is very important to me. | | | | | |

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 21 | It is very important to me that cinema staff possess marketing awareness. | | | | | |
| 22 | I prefer to watch movies at cinemas where the entire movie-going process is convenient. | | | | | |
| 23 | I prefer cinemas where staff adequately address my inquiries before the movie. | | | | | |
| 24 | I prefer cinemas where staff provide sufficient guidance and assistance during my visit. | | | | | |
| 25 | I prefer cinemas where staff conduct regular follow-up after my visit. | | | | | |
| 26 | I prefer cinemas whose online and new media platforms are visually appealing and easy to use. | | | | | |
| 27 | I prefer cinemas with clean and comfortable interior environments. | | | | | |
| 28 | I prefer cinemas with well-equipped and fully functional facilities. | | | | | |
| 29 | I tend to spend time in the cinema lobby after purchasing my ticket while waiting for the movie to begin. | | | | | |
| 30 | Overall, watching movies in the cinema is a worthwhile experience. | | | | | |
| 31 | Compared with the time, money, and effort I invested; this movie-watching experience was rewarding. | | | | | |
| 32 | I believe the cinema movie-watching experience offers high cost-effectiveness. | | | | | |
| 33 | Compared with alternative options (e.g., online videos, other cinemas), I gain greater value from watching movies in the cinema. | | | | | |
| 34 | It is highly likely that I will watch this movie. | | | | | |
| 35 | I'm eager to watch the movie | | | | | |
| 36 | I'll recommend the movie to others | | | | | |
| 37 | Among the films available for selection, I will take this one as my first choice | | | | | |

**Part 4: Overview of the Questionnaire**

This questionnaire aims to explore the factors influencing movie-going intentions from the perspective of the overall impact of the 7P marketing elements on consumers' perceived value. The first section collects demographic information, including gender, age, education level, income, frequency of movie-going, movie-going behavior preferences, and viewing motivations.

The second section focuses on specific dimensions, primarily measuring how the 7P marketing elements influence consumers' perceived value and, in turn, affect movie-going intentions. Using a five-point Likert scale, the questionnaire sets items related to the 7P marketing elements, perceived value, and movie-going intentions to gain a comprehensive understanding of consumers' intentions. The findings aim to clarify the key factors influencing movie-going behavior and provide valuable insights for subsequent film promotion, production companies, and cinema operations optimization.

# CHAPTER 4

# RESULTS

## 4.1 Pilot Study

To verify the soundness of the questionnaire design, a small-scale pilot study was conducted prior to the formal survey. The core objective was to examine whether the instrument's reliability and validity were adequate. The pilot was administered online via the professional survey platform Wenjuanxing (Questionnaire Star). In total, 100 valid responses were obtained. The reliability and validity results for the pilot data are reported below.

### 4.1.1 Reliability Assessment

The reliability analysis aimed to evaluate the stability of the questionnaire data. Using SPSS 25.0, we assessed reliability primarily by testing whether the Cronbach's α coefficients for each model variable met accepted thresholds. Synthesizing prior scholarship, Meeker et al. (2021) suggest that Cronbach's $\alpha > 0.80$ indicates good scale reliability, whereas $\alpha > 0.70$ indicates acceptable reliability.

As shown in Table 4.1, most constructs exhibit Cronbach's $\alpha > 0.80$; only Promotion has Cronbach's $\alpha > 0.70$, indicating that the scale as a whole demonstrates good reliability. Further examination of "alpha if item deleted" for each subscale showed no improvement from removing any item, implying that no item reduction is necessary.

**Table 4. 1** Reliability Measurement Results for Pilot Study Variables

| Scale Variables | Number of Items | Cronbach's α |
|---|---|---|
| Product | 4 | 0.836 |
| Price | 4 | 0.925 |
| Place | 5 | 0.878 |
| Promotion | 5 | 0.761 |
| People | 3 | 0.856 |
| Process | 4 | 0.884 |
| Physical evidence | 4 | 0.931 |
| Perceived Value | 4 | 0.932 |
| Movie-going intention | 4 | 0.900 |

#### 4.1.2 Validity Assessment

Validity was assessed using the KMO (Kaiser–Meyer–Olkin) measure and Bartlett's test of sphericity. As shown in Table 4.2, the KMO value is 0.862 (> 0.70), and Bartlett's test is significant at p = 0.000 (< 0.001). Therefore, the pilot data meet the applicability conditions for factor analysis, and the questionnaire is suitable for the formal survey.

**Table 4. 2** Validity Tests for the Pilot Study

| **KMO** | | **0.862** |
|---|---|---|
| Bartlett's Test of Sphericity | Chi-square value | 3516.591 |
| | Degrees of freedom (df) | 666 |
| | Significance (sig.) | 0.000 |

### 4.2 Main survey

Following the pilot checks of reliability and validity, the formal questionnaire survey was conducted. On September 20, 2025, the instrument was built and administered online via the Wenjuanxing (Questionnaire Star) platform. The survey link was disseminated through WeChat, QQ, Xiaohongshu (RED), and Weibo using topic-based promotions

explicitly targeting Shanghai; small e–red-packet incentives were offered to encourage participation. Offline data collection was carried out at Jinyi Cinema, Wanda Cinema, and Huayi Brothers Cinema, where small gifts were provided to respondents. By October 10, a total of 406 responses had been collected. After excluding 21 submissions with excessively short completion times or straight lining, 385 valid responses remained—more than ten times the number of questionnaire items—with an effective response rate of 95%. The subsequent sections report a series of analyses based on these data.

### 4.2.1 Descriptive statistics

SPSS 25.0 was used to conduct descriptive statistics on the valid sample, covering respondents' basic characteristics such as gender, age, education, income, and viewing behavior. The detailed results are presented in Table 4.3.

**Table 4. 3** Descriptive Statistics of the Sample

| Question | Option | Frequency | Percent（%） | Cumulative Percent（%） |
|---|---|---|---|---|
| Please select your gender | Male | 156 | 38 | 40.5 |
| | Female | 229 | 55.7 | 100 |
| Please select your age | 18-25 years old | 239 | 58.2 | 62.1 |
| | 26-35 years old | 87 | 21.2 | 84.7 |
| | 36-45 years old | 34 | 8.3 | 93.5 |
| | Over 45 years old | 25 | 6.1 | 100 |
| Please select your highest education level | High school (technical secondary school) and below | 64 | 15.6 | 16.6 |
| | Associate Degree | 125 | 30.4 | 49.1 |
| | Bachelor's degree | 145 | 35.3 | 86.8 |
| | Master's degree and above | 51 | 12.4 | 100 |
| Your monthly income | Under 3000 yuan | 172 | 41.8 | 16.6 |
| | 3000-5000 yuan | 188 | 45.7 | 49.1 |
| | 5001-10000 yuan | 19 | 4.6 | 86.8 |
| | Above 10000 yuan | 6 | 1.5 | 100 |

**Table 4.3** (Continued)

| Question | Option | Frequency | Percent (%) | Cumulative Percent (%) |
|---|---|---|---|---|
| Who do you typically watch movies with? | Family | 167 | 40.6 | 43.4 |
| | Friends | 28 | 6.8 | 50.6 |
| | couple | 20 | 4.9 | 55.8 |
| | Colleagues | 6 | 1.5 | 57.4 |
| | Alone | 164 | 39.9 | 100 |
| Typical distance to the cinema you choose | Within 1 km | 222 | 54 | 57.7 |
| | 1–2 km | 133 | 32.4 | 92.2 |
| | 3–5 km | 24 | 5.8 | 98.4 |
| | More than 6 km | 6 | 1.5 | 100 |
| Your viewing frequency | Once every 2–3 months | 94 | 22.9 | 24.4 |
| | 1–2 times per month | 196 | 47.7 | 75.3 |
| | 3–4 times per month | 89 | 21.7 | 98.4 |
| | 5 or more times per month | 6 | 1.5 | 100 |
| Your viewing motivations (multiple choice) | Social interaction | 225 | 63.7 | 26 |
| | Audio-visual experience | 159 | 45 | 18.4 |
| | Leisure and entertainment | 66 | 18.7 | 7.6 |
| | Artistic appreciation | 258 | 73.1 | 29.8 |
| | Following celebrities | 33 | 9.3 | 3.8 |
| | Others | 125 | 35.4 | 14.4 |

This study collected 385 valid responses, with a higher share of females at 55.7% (n = 229) and males at 38% (n = 156). Overall, the gender structure broadly aligns with typical audience profiles in the film market.

By age, the sample is concentrated among younger groups: respondents aged 18–25 account for the largest share at 58.2% (n = 239), followed by those aged 26–35 at 21.2% (n = 87). Respondents aged 36 and above together constitute less than 15%, indicating a focus on the core youth segment of movie consumption.

By education, the sample skews toward medium-to-high educational attainment: Bachelor's degree holders make up 35.3% (n = 145) and junior college/associate degree holders 30.4% (n = 125), totaling over 65%. High school or below accounts for 15.6%

(n = 64), and Master's degree or above for 12.4% (n = 51), reflecting Shanghai's educational structure.

By income, the sample is concentrated in the lower-to-middle brackets: below CNY 3,000 accounts for 41.8% (n = 172) and CNY 3,000–5,000 for 45.7% (n = 188), totaling over 87%. Those earning above CNY 5,000 account for less than 7%, consistent with the sample's youth-heavy age composition.

Regarding viewing companions, "with family" and "alone" dominate at 40.6% (n = 167) and 39.9% (n = 164), respectively, together exceeding 80%. Companions such as friends, couples/partners, and colleagues are each relatively low (6.8%–1.5%), indicating that current movie consumption scenarios are more family- or individually oriented.

In terms of cinema distance, choices are highly concentrated in nearby ranges: within 1 km accounts for 54% (n = 222) and 1–2 km for 32.4% (n = 133), together exceeding 86%. Selections beyond 3 km are under 8%, suggesting that convenience of distance is a core factor in cinema choice.

Regarding viewing frequency, most respondents watch 1–2 times per month (47.7%, n = 196). Those watching 3–4 times per month account for 21.7% (n = 89), and Once every 2–3 months for 22.9% (n = 94). High-frequency viewing (5 or more times per month) is only 1.5% (n = 6), which is consistent with typical mass-market behavior.

For viewing motivations, "artistic appreciation" ranks highest at 73.1% (n = 258), followed by "social discussion topics" at 63.7% (n = 225). "Audiovisual experience" (45%) and "other" (35.4%) are mid-range, while "leisure/entertainment" (18.7%) and "following celebrities" (9.3%) are relatively low, indicating greater emphasis on artistic value and social attributes of content.

### 4.3 Questionnaire revision

During reliability testing and factor analysis for the main survey, issues were identified in the questionnaire data; the specific problems are shown in Tables 4.4 and 4.5.

**Table 4. 4** Problematic Segment of Cronbach's α

| | **Cronbach's α if item deleted** | **Cronbach's α** |
|---|---|---|
| Q1 | 0.811 | |
| Q2 | 0.796 | |
| Q3 | 0.790 | 0.856 |
| Q4 | 0.818 | |
| Q5 | 0.896 | |

**Table 4. 5** Problematic Rotated Component Matrix

| | | |
|---|---|---|
| | Q1 | 0.680 |
| | Q2 | 0.681 |
| Place | Q3 | 0.678 |
| | Q4 | 0.807 |
| | Q5 | |

According to Table 4.4, for the Place construct, the "Cronbach's α if item deleted" for Item 5 is higher than the overall Cronbach's α for Place, indicating that deleting Item 5 would improve reliability. Likewise, Table 4.5 shows that in the rotated component matrix the factor loading of Item 5 does not exceed 0.50, implying that the item fails to load adequately on its intended factor. In sum, to enhance the overall validity and credibility of the instrument, Item Q5 is removed. We then proceed to re-assess reliability and validity after this deletion.

### 4.4 Reliability Assessment

This study used Cronbach's α to assess the reliability (internal consistency) of each construct in the formal survey. Cronbach's α ranges from 0 to 1. Common benchmarks are: above 0.80 indicates very good reliability; between 0.70 and 0.80 indicates good reliability; between 0.60 and 0.70 indicates acceptable reliability; and below 0.60 indicates that reliability is inadequate (Schrepp, 2020).

As shown in Table 4.6, the Cronbach's α values for Product, Price, Place, Promotion, People, Process, Physical evidence, Perceived Value, and Movie-going intention are 0.906, 0.943, 0.896, 0.904, 0.846, 0.923, 0.930, 0.947, and 0.897, respectively—all above 0.80—indicating very good reliability for each construct. Moreover, for every construct, "Cronbach's α if item deleted" does not exceed the construct's overall α. The overall Cronbach's α for the questionnaire is 0.954, far above the ideal threshold of 0.80, demonstrating extremely high internal consistency and excellent reliability for the instrument as a whole.

**Table 4. 6** Reliability Measurement Results for Formal-Survey Variables

| Scale Variable | Items | Cronbach's α if item deleted | Cronbach's α | Overall Cronbach's α |
|---|---|---|---|---|
| CP | C 1 | 0.895 | 0.906 | 0.954 |
| | C 2 | 0.871 | | |
| | C 3 | 0.877 | | |
| | C4 | 0.870 | | |
| JG | J1 | 0.935 | 0.943 | |
| | J2 | 0.929 | | |
| | J3 | 0.926 | | |
| | J4 | 0.913 | | |
| QD | Q1 | 0.866 | 0.896 | |
| | Q2 | 0.847 | | |
| | Q3 | 0.852 | | |
| | Q4 | 0.895 | | |
| XC | X1 | 0.867 | 0.904 | |
| | X2 | 0.893 | | |
| | X3 | 0.879 | | |
| | X4 | 0.869 | | |
| | X5 | 0.901 | | |

**Table 4.6** (Continued)

| Scale Variable | Items | Cronbach's α if item deleted | Cronbach's α | Overall Cronbach's α |
|---|---|---|---|---|
| RY | R1 | 0.781 | 0.846 | 0.954 |
| | R2 | 0.761 | | |
| | R3 | 0.812 | | |
| GC | G1 | 0.904 | 0.923 | |
| | G2 | 0.898 | | |
| | G3 | 0.906 | | |
| | G4 | 0.891 | | |
| YXZS | Y1 | 0.918 | 0.930 | |
| | Y2 | 0.916 | | |
| | Y3 | 0.894 | | |
| | Y4 | 0.908 | | |
| GZJG | Z1 | 0.939 | 0.947 | |
| | Z2 | 0.927 | | |
| | Z3 | 0.929 | | |
| | Z4 | 0.926 | | |
| GYYY | YY1 | 0.874 | 0.897 | |
| | YY2 | 0.851 | | |
| | YY3 | 0.873 | | |
| | YY4 | 0.869 | | |

### 4.5 Validity Assessment

Validity refers to measurement effectiveness—the degree to which observed results align with the intended measurement objectives; higher validity indicates greater authenticity of the measured content. Validity is generally divided into construct validity and content validity, with construct validity further comprising convergent validity and discriminant validity. From the perspective of content validity, all measurement items in this survey were adapted from validated scales in prior literature. Before use, the items were adjusted to reflect movie consumers' actual perceptions and the core focus of this

study, and input was solicited from marketing experts to refine item design. In sum, the questionnaire demonstrates good content validity, and the measurement results are reliable and valid.

### 4.5.1 Convergent Validity

Convergent validity concerns the extent to which a construct's observed indicators explain its variance. In this study, it is evaluated using Average Variance Extracted (AVE) and standardized factor loadings. Generally, standardized loadings above 0.60 are considered acceptable, and AVE values greater than 0.50 indicate satisfactory convergent validity among the constructs (Chin & Yao, 2024). Prior to factor analysis, we assessed the data's suitability using the KMO (Kaiser–Meyer–Olkin) measure and Bartlett's test of sphericity. Bartlett's test examines whether variables are sufficiently intercorrelated; a significance level below 5% indicates that factor analysis is appropriate. The KMO statistic, ranging from 0 to 1, gauges the ratio of partial to simple correlations; values closer to 1 indicate stronger intercorrelations and greater suitability for factor analysis (Sürücü & Maslakci, 2020). Analysis of the formal survey data shows a KMO value of 0.939, and Bartlett's test yields $p = 0.000$ ($< 0.001$). Therefore, the data are suitable for factor analysis.

**Table 4. 7** Validity Tests for the Formal Survey

| **KMO** | | **0.939** |
|---|---|---|
| Bartlett's Test of Sphericity | Approx. Chi-Square | 12004.88 |
| | df. | 630 |
| | Sig. (p) | 0.000 |

### 4.5.2 Factor Analysis

This study employed principal component extraction with orthogonal rotation. As shown in Table 4.8, nine common factors with eigenvalues greater than 1 were extracted. The cumulative variance explained by the initial eigenvalues reached 80.426%, and the cumulative variance explained by the rotated sum of squared loadings was likewise 80.426%—both far exceeding the 60% benchmark—indicating that the items capture

information adequately and that the overall explanatory power is strong. Moreover, as presented in Table 4.9, all rotated factor loadings exceed 0.70, and all nine common factors are clearly extracted, indicating good construct validity for the questionnaire.

**Table 4. 8** Total Variance Explained

| ingredient | Initial eigenvalue | | | Extract the sum of squared loads | | | Rotating load sum of squares | | |
|---|---|---|---|---|---|---|---|---|---|
| | total | Percent variance | accumulate % | total | Percent variance | accumulate % | total | Percent variance | accumulate % |
| 1 | 14.668 | 40.743 | 40.743 | 14.668 | 40.743 | 40.743 | 3.941 | 10.947 | 10.947 |
| 2 | 3.158 | 8.772 | 49.515 | 3.158 | 8.772 | 49.515 | 3.675 | 10.208 | 21.155 |
| 3 | 2.615 | 7.263 | 56.778 | 2.615 | 7.263 | 56.778 | 3.433 | 9.536 | 30.691 |
| 4 | 2.113 | 5.87 | 62.648 | 2.113 | 5.87 | 62.648 | 3.275 | 9.098 | 39.789 |
| 5 | 1.519 | 4.22 | 66.869 | 1.519 | 4.22 | 66.869 | 3.22 | 8.943 | 48.732 |
| 6 | 1.33 | 3.694 | 70.563 | 1.33 | 3.694 | 70.563 | 3.135 | 8.708 | 57.44 |
| 7 | 1.296 | 3.601 | 74.164 | 1.296 | 3.601 | 74.164 | 2.958 | 8.218 | 65.658 |
| 8 | 1.149 | 3.192 | 77.356 | 1.149 | 3.192 | 77.356 | 2.914 | 8.094 | 73.752 |
| 9 | 1.105 | 3.07 | 80.426 | 1.105 | 3.07 | 80.426 | 2.403 | 6.675 | 80.426 |

Extraction method: Principal Component Analysis (PCA)

**Table 4. 9** Component matrix after rotation

| | Component | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| C 1 | | | | | | | 0.773 | | |
| C 2 | | | | | | | 0.703 | | |
| C 3 | | | | | | | 0.745 | | |
| C4 | | | | | | | 0.712 | | |
| J1 | | 0.794 | | | | | | | |
| J2 | | 0.803 | | | | | | | |
| J3 | | 0.829 | | | | | | | |
| J4 | | 0.831 | | | | | | | |

**Table 4.9** (Continued)

| | Component | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Q1 | | | | | | | | 0.721 | |
| Q2 | | | | | | | | 0.712 | |
| Q3 | | | | | | | | 0.678 | |
| Q4 | | | | | | | | 0.801 | |
| X1 | 0.821 | | | | | | | | |
| X2 | 0.789 | | | | | | | | |
| X3 | 0.806 | | | | | | | | |
| X4 | 0.826 | | | | | | | | |
| X5 | 0.737 | | | | | | | | |
| R1 | | | | | | | | | 0.84 |
| R2 | | | | | | | | | 0.847 |
| R3 | | | | | | | | | 0.843 |
| G1 | | | 0.801 | | | | | | |
| G2 | | | 0.788 | | | | | | |
| G3 | | | 0.749 | | | | | | |
| G4 | | | 0.803 | | | | | | |
| Y1 | | | | | | 0.723 | | | |
| Y2 | | | | | | 0.725 | | | |
| Y3 | | | | | | 0.8 | | | |
| Y4 | | | | | | 0.774 | | | |
| Z1 | | | | 0.715 | | | | | |
| Z2 | | | | 0.782 | | | | | |
| Z3 | | | | 0.772 | | | | | |
| Z4 | | | | 0.8 | | | | | |
| YY1 | | | | | 0.863 | | | | |
| YY2 | | | | | 0.882 | | | | |
| YY3 | | | | | 0.834 | | | | |
| YY4 | | | | | 0.854 | | | | |

Extraction method: Principal Component Analysis (PCA).
Rotation method: Varimax with Kaiser normalization.
a Rotation converged in 7 iterations.

**Table 4. 10** Results for Average Variance Extracted

| Variable | CP | JG | QD | XC | RY | GC | YXZS | GZJZ | GYYY |
|---|---|---|---|---|---|---|---|---|---|
| AVE | 0.538 | 0.663 | 0.532 | 0.634 | 0.711 | 0.617 | 0.571 | 0.594 | 0.742 |
| CR | 0.823 | 0.887 | 0.819 | 0.896 | 0.881 | 0.866 | 0.842 | 0.850 | 0.918 |

Based on Table 4.10, the AVE values for all nine constructs exceed 0.50 and the composite reliability (CR) values are all greater than 0.70, indicating good convergent validity for each construct and compliance with conventional criteria.

**4.5.3 Discriminant validity**

Discriminant validity assesses the distinctiveness among the study constructs, primarily judged via the inter-construct correlation matrix. Good discriminant validity is established when the square root of each construct's AVE exceeds its correlations with other constructs (Sujati & Akhyar, 2020).

As shown in Table 4.11, the diagonal entries (Product = 0.734, Price = 0.814, Place = 0.729, Promotion = 0.796, People = 0.843, Process = 0.786, Physical evidence = 0.756, Perceived Value = 0.768, Movie-going intention = 0.858) are the square roots of AVE, while the values below the diagonal are inter-construct correlations (e.g., Product–Price = 0.519**, Product–Place = 0.592**). It is evident that each construct's AVE square root exceeds its correlations with other constructs, indicating clear discriminant validity among the constructs in this study.

**Table 4. 11** Inter-construct Correlation Matrix

| Variable | CP | JG | QD | XC | RY | GC | YXZS | GZJZ | GYYY |
|---|---|---|---|---|---|---|---|---|---|
| CP | **0.734** | | | | | | | | |
| JG | 0.519** | **0.814** | | | | | | | |
| QD | 0.592** | 0.560** | **0.729** | | | | | | |
| XC | 0.409** | 0.320** | 0.479** | **0.796** | | | | | |
| RY | 0.225** | 0.296** | 0.211** | 0.322** | **0.843** | | | | |
| GC | 0.589** | 0.592** | 0.581** | 0.343** | 0.276** | **0.786** | | | |

**Table 4.11** (Continued)

| Variable | CP | JG | QD | XC | RY | GC | **YXZS** | GZJZ | GYYY |
|---|---|---|---|---|---|---|---|---|---|
| YXZS | 0.630** | 0.545** | 0.603** | 0.501** | 0.282** | 0.571** | **0.756** | | |
| GZJG | 0.584** | 0.608** | 0.585** | 0.506** | 0.316** | 0.577** | 0.599** | **0.768** | |
| GYYY | 0.358** | 0.168** | 0.241** | 0.082 | 0.098 | 0.187** | 0.239** | 0.199** | **0.858** |

Note: ** indicates significance at the 0.01 level (two-tailed). Values in bold on the diagonal are the square roots of AVE.

In terms of correlations, Movie-going intention shows no significant two-tailed correlation with Promotion or People. Apart from these, all remaining pairs of variables exhibit significant correlations.

## 4.6 Regression Analysis

This study employs regression analysis to investigate the mechanisms of influence among variables—describing directional effects via relational analysis, quantifying effect sizes through estimates, and testing linear relationships to evaluate the significance of the research model's hypotheses.

### 4.6.1 Effects of the film 7P marketing factors on Perceived Value

To test whether the film-related 7P marketing factors affect Perceived Value, we treated Product, Price, Place, Promotion, People, Process, and Physical evidence as independent variables and Perceived Value as the dependent variable. The regression results are presented in Table 4.12.

**Table 4. 12** Regression Results of 7P Marketing Factors on Consumers' Perceived Value

| | | | Coefficients[a] | | | | |
|---|---|---|---|---|---|---|---|
| | $R^2$ | Adjusted $R^2$ | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
| | | | B | Std. Error | Beta | | |
| (Constant) | | | -2.283 | 0.9 | | -2.537 | 0.012 |
| Product | | | 0.179 | 0.059 | 0.149 | 3.047 | 0.002 |
| Price | | | 0.269 | 0.05 | 0.252 | 5.427 | 0.000 |
| Place | | | 0.106 | 0.051 | 0.104 | 2.092 | 0.037 |
| Promotion | 0.562 | 0.554 | 0.175 | 0.038 | 0.194 | 4.623 | 0.000 |
| People | | | 0.09 | 0.061 | 0.054 | 1.459 | 0.145 |
| Process | | | 0.153 | 0.056 | 0.132 | 2.712 | 0.007 |
| Physical Evidence | | | 0.143 | 0.062 | 0.118 | 2.316 | 0.021 |

Dependent variable: Perceived Value.

Predictors: (Constant), Physical Evidence,People, Promotion, Price, Process, Product, Place .

As shown in Table 4.12, the regression with Perceived Value as the dependent variable and the 7P marketing factors (Product, Price, Place, Promotion, People, Process, Physical evidence) as predictors yields $R^2 = 0.562$ and adjusted $R^2 = 0.554$, indicating that the 7P factors jointly explain 55.4% of the variance in Perceived Value. Among them, Price (Beta = 0.252, t = 5.427, p = 0.000), Promotion (Beta = 0.194, t = 4.623, p = 0.000), Product (Beta = 0.149, t = 3.047, p = 0.002), Process (Beta = 0.132, t = 2.712, p = 0.007), Physical evidence (Beta = 0.118, t = 2.316, p = 0.021), and Place (Beta = 0.104, t = 2.092, p = 0.037) are all significant at $p < 0.05$, and all Beta coefficients are positive, indicating significant positive effects on consumers' Perceived Value. In contrast, People (Beta = 0.054, t = 1.459, p = 0.145) is not significant. Accordingly, hypotheses H1, H2, H3, H4, H6, and H7 are supported, while H5 is not.

Regarding effect magnitude, Price has the largest Beta (0.252), followed by Promotion (0.194), suggesting that these two are the core drivers of Perceived Value.

### 4.6.2 Effects of Perceived Value on Movie-going intention

To test whether Perceived Value affects consumers' Movie-going intention, we used Perceived Value as the independent variable and Movie-going intention as the dependent variable. The regression results are reported in Table 4.13.

**Table 4. 13** Regression Results of 7P Marketing Factors on Consumers' Perceived Value

| | | | Coefficients[a] | | | | |
|---|---|---|---|---|---|---|---|
| | $R^2$ | Adjusted $R^2$ | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. |
| | | | B | Std. Error | Beta | | |
| (Constant) | | | 11.111 | 0.699 | | 15.903 | 0.000 |
| Perceived Value | 0.04 | 0.037 | 0.172 | 0.043 | 0.199 | 3.976 | 0.000 |

Dependent variable:Movie-going intention
Predictors: (Constant), Perceived Value.

From Table 4.13, Perceived Value yields $R^2 = 0.040$ and adjusted $R^2 = 0.037$, indicating that Perceived Value explains 3.7% of the variance in Movie-going intention. The standardized coefficient for Perceived Value is Beta = 0.199 ($t = 3.976$, $p = 0.000$), which is significant at $p < 0.05$ and positive, demonstrating a significant positive effect of Perceived Value on Movie-going intention. Accordingly, hypothesis H8 is supported.

## 4.7 Mediation analysis

To test the mediating role of Perceived Value between the 7P marketing factors (Product, Price, Place, Promotion, People, Process, Physical evidence) and Movie-going intention, this study employed the PROCESS macro in SPSS with bootstrap resampling. The number of bootstrap samples was set to 5,000 to ensure robustness, and the confidence level was set at 95%. The detailed results are reported in Tables 4.14–4.20.

**Table 4. 14** Mediation Test of Perceived Value between Product and Movie-Viewing Intention

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Product → Movie-going intention | Total effect | 0.371 | 0.049 | 7.500 | 0.000 | 0.274 | 0.468 |
| | Direct effect | 0.380 | 0.061 | 6.230 | 0.000 | 0.260 | 0.500 |
| Product → Perceived Value → Movie-going intention | Indirect (mediation) effect | -0.009 | 0.035 | | | -0.073 | 0.064 |

**Table 4. 15** Mediation Test of Perceived Value between Price and Movie-Viewing Intention

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Price → Movie-going intention | Total effect | 0.154 | 0.046 | 3.330 | 0.001 | 0.063 | 0.245 |
| | Direct effect | 0.068 | 0.058 | 1.177 | 0.240 | -0.046 | 0.182 |
| Price → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.068 | 0.041 | | | 0.012 | 0.170 |

**Table 4. 16** Mediation Test of Perceived Value between Place and Movie-Viewing Intention

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Place → Movie-going intention | Total effect | 0.212 | 0.044 | 4.868 | 0.000 | 0.127 | 0.298 |
| | Direct effect | 0.167 | 0.054 | 3.111 | 0.002 | 0.062 | 0.273 |
| Place → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.045 | 0.035 | | | -0.019 | 0.116 |

**Table 4. 17** Mediation Test of Perceived Value between Promotion

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Promotion → Movie-going intention | Total effect | 0.064 | 0.040 | 1.607 | 0.109 | -0.014 | 0.141 |
| | Direct effect | -0.020 | 0.045 | -0.439 | 0.661 | -0.109 | 0.069 |
| Promotion → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.083 | 0.027 | | | 0.033 | 0.140 |

**Table 4. 18** Mediation Test of Perceived Value between People

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| People → Movie-going intention | Total effect | 0.139 | 0.072 | 1.926 | 0.055 | -0.003 | 0.282 |
| | Direct effect | 0.05 | 0.075 | 0.735 | 0.463 | -0.093 | 0.203 |
| People → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.084 | 0.028 | | | 0.029 | 0.140 |

**Table 4. 19** Mediation Test of Perceived Value between Process

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Process → Movie-going intention | Total effect | 0.188 | 0.050 | 3.731 | 0.000 | 0.089 | 0.286 |
| | Direct effect | 0.109 | 0.061 | 1.774 | 0.077 | -0.012 | 0.229 |
| Process → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.079 | 0.040 | | | 0.003 | 0.162 |

**Table 4. 20** Mediation Test of Perceived Value between Physical Evidence and Movie-Viewing Intention

| Model Path | Effect Type | Effect | SE | t | P | 95% CI | |
|---|---|---|---|---|---|---|---|
| | | | | | | LLCI | ULCI |
| Physical Evidence→ Movie-going intention | Total effect | 0.251 | 0.052 | 4.816 | 0.000 | 0.149 | 0.354 |
| | Direct effect | 0.196 | 0.065 | 3.017 | 0.003 | 0.068 | 0.324 |
| Physical Evidence → Perceived Value → Movie-going intention | Indirect (mediation) effect | 0.055 | 0.043 | | | -0.026 | 0.140 |

**Based on the above mediation test results:**

Mediation paths supported: Price → Perceived Value → Movie-going intention (95% CI [0.012, 0.170]); Promotion → Perceived Value → Movie-going intention (95% CI [0.033, 0.140]); People → Perceived Value → Movie-going intention (95% CI [0.029, 0.140]); Process → Perceived Value → Movie-going intention (95% CI [0.003, 0.162]).

Because none of these confidence intervals include 0, Perceived Value significantly mediates the effects of Price, Promotion, People, and Process on Movie-going intention.

Mediation paths not supported: Product → Perceived Value → Movie-going intention (95% CI [-0.073, 0.064]); Place → Perceived Value → Movie-going intention (95% CI [-0.019, 0.116]); Physical evidence → Perceived Value → Movie-going intention (95% CI [-0.026, 0.140]). Because all three intervals include 0, Perceived Value does not significantly mediate the effects of Product, Place, or Physical evidence on Movie-going intention.

In sum, under H9 the mediating role of Perceived Value is supported for Price, Promotion, People, and Process with respect to Movie-going intention, but not supported for Product, Place, or Physical evidence.

### 4.8 Conclusions of hypothesis testing

Based on the foregoing hypothesis tests and mediation analyses, the summary is presented in Table 4.21.

**Table 4. 21** Conclusions of Hypothesis Testing

| ID | Hypothesis | Conclusion |
|---|---|---|
| H1 | The product element has a positive impact on consumers'perceived value. | Supported |
| H2 | The price element has a positive impact on consumers'perceived value. | Supported |
| H3 | The place element has a positive impact on consumers'perceived value. | Supported |
| H4 | The promotion element has a positive impact on consumers'perceived value. | Supported |
| H5 | The people element has a positive impact on consumers'perceived value. | Not supported |
| H6 | The process element has a positive impact on consumers'perceived value. | Supported |
| H7 | The physical evidence element has a positive impact on consumers' perceived value. | Supported |
| H8 | Perceived value positively influences consumers'movie-going intention. | Supported |
| H9a | Perceived value mediates the relationship between product and viewing intention. | Not supported |
| H9b | Perceived value mediates the relationship between price and viewing intention. | Supported |
| H9c | Perceived value mediates the relationship between place and viewing intention. | Not supported |
| H9d | Perceived value mediates the relationship between promotion and viewing intention. | Supported |
| H9e | Perceived value mediates the relationship between people and viewing intention. | Supported |
| H9f | Perceived value mediates the relationship between process and viewing intention. | Supported |
| H9g | Perceived value mediates the relationship between physical evidence and viewing intention. | Not supported |

# CHAPTER 5

# CONCLUSION AND DISCUSSION

This chapter centers on the empirical findings and, in light of the characteristics of Shanghai's film consumption market, examines the directional effects and mechanisms by which the 7P marketing elements (Product, Price, Place, Promotion, People, Process, Physical evidence) influence consumers' Movie-going intention, while clarifying the mediating pathways of Perceived Value. On this basis, it proposes actionable strategy adjustments for practitioners and operators in Shanghai's film industry from the perspective of the 7P mix, offering references for optimizing market operations. Finally, it reflects on the study's limitations (e.g., sample scope, variable dimensions) and outlines future research directions on the theme of "7P marketing and film consumption behavior."

## 5.1 Research conclusions

Grounded in the 7P framework, this study proposed hypotheses and constructed a research model linking Perceived Value and consumers' Movie-going intention. Using a combination of online and offline surveys among moviegoers in Shanghai, the valid responses were analyzed via descriptive statistics, reliability–validity tests, factor analysis, regression analysis, and mediation analysis. Of the 15 hypotheses, 11 were supported. The main conclusions are as follows:

(1) Among the 7P elements, Product, Price, Place, Promotion, Process, and Physical evidence exert direct and positive effects on Shanghai consumers' Perceived Value, with Price and Promotion emerging as the core drivers.

(2) In addition to its direct positive effect on Movie-going intention, Perceived Value also serves as a mediator for the effects of Price, Promotion, People, and Process on Movie-going intention.

## 5.2 Discussion of results

### 5.2.1 Discussion of the study population

Based on the descriptive statistics in Chapter 4, the sample primarily comprises younger, medium-to-high-educated, and lower-to-middle-income respondents in Shanghai, closely matching the core consumer profile of the 27th Shanghai International Film Festival (Jiemian News, 2025), which enhances the practical relevance of the conclusions. Given their income constraints, younger groups are likely more price-sensitive; the subsequent regression analysis likewise identifies Price as a core driver of Perceived Value. Accordingly, film operators should be more cautious in pricing. This also corroborates the managerial logic that differentiated pricing more effectively attracts young consumers (Lee et al., 2020).

Notably, among respondents with at least a bachelor's degree, 73.1% selected "artistic appreciation" as a viewing motivation—contrary to the prevailing market pattern in which commercial films outperform art-house films (Yingyu Qiangdiaoge, 2019). A plausible explanation is vanity or self-presentation bias during responding, i.e., signaling a "higher" taste; research indicates that such tendencies are relatively common among young cohorts (Cengiz et al., 2024). From another perspective, this suggests that the artistic attributes of the Product more readily elevate value perception, which also explains why high-quality content exerts a stronger direct effect on Movie-going intention for this group. The next most-cited motives—social-discussion topics and audiovisual experience—indicate that Promotion and the experiential Process during viewing are likewise important in fostering Movie-going intention.

Regarding viewing experience, most respondents choose cinemas within 2 km and go no more than twice per month, which offers reference points for cinema location planning, coverage, and scheduling. Interestingly, solo viewing and family viewing together account for over 80%, whereas couple viewing is notably low, suggesting that Shanghai viewing scenarios skew toward "personal relaxation" and "family companionship." Consequently, the effects of Process optimization and Physical evidence on Perceived

Value should focus more on the individual experience rather than service interactions in social settings. This pattern also reflects the current downturn in the dating and marriage market among younger people (Wenzhou Civil Affairs Bureau, 2024).

**5.2.2 Discussion of the hypotheses**

**(1) Effects of the 7P elements on consumers' Perceived Value**

**1. Price and Promotion**

The empirical results show that, among the 7P elements, Price and Promotion have the largest impact coefficients on movie consumers' Perceived Value, thereby occupying a central position. This differs somewhat from Mahmoud et al. (2024), who argue that Product and Price directly determine functional and emotional benefits. While Price can be viewed as a long-standing, "evergreen" determinant of Perceived Value, Promotion supplants Product as the pivotal factor in this survey—which is intriguing. Possible explanations include cohort shifts whereby younger audiences evaluate a film less by its intrinsic Product quality and more by the effectiveness of its Promotion; or rising production standards and higher technical baselines, which reduce the incidence of truly subpar releases and thus shift audience perceptions; or region-specific factors in this sample. In any case, the findings underscore their timeliness and practicality, and they also suggest the need for periodic market surveys to track changes and refine marketing strategies accordingly.

**2. People**

The non-significant direct effect of People on Perceived Value may reflect Shanghai's high level of service standardization in cinemas as a first-tier city, rendering "service quality" more of a hygiene factor than a motivator. It may also relate to China's widespread online ticketing: most young consumers purchase tickets online and collect them from kiosks, with minimal interaction with cinema staff; in recent years there have even been calls to abolish the box office clerk position (Laodong Bao, 2015). The parameter pattern indicates that only when service levels fall markedly below expectations does Perceived Value decline; moreover, Mahmoud et al. (2024) explicitly note that "the impact of the People element weakens in high-service-level contexts." This suggests a continuing attenuation of personnel effects.

**3. Process and Physical evidence**

In the results, Process and Physical evidence have moderate effects, providing a foundational contribution to Perceived Value. This indicates that Shanghai moviegoers maintain a relatively high "baseline threshold" for the viewing experience: only when procedures are cumbersome or the environment is poor does Perceived Value decrease. Improvements tend to function as "expected safeguards," and thus yield limited incremental gains in Perceived Value. These findings are consistent with Ulziibadrakh et al. (2025).

**(2) Discussion of the mediating role of Perceived Value between the 7P elements and Movie-going intention**

Perceived Value significantly mediates the relationships of Price, Promotion, People, and Process with Movie-going intention. Substantively, this reflects a concretization of the consumer "cost–benefit" trade-off, which is especially consistent with the consumption psychology of younger, lower-to-middle-income groups in Shanghai. Jiang (2022) indicates that when the time, money, and effort consumers invest are perceived as "worth it" relative to the entertainment and socio-emotional experience they obtain, they are likely to purchase tickets again. Promotion, in particular, elevates moviegoers' "expected psychological returns" through high-quality messaging, leading consumers to anticipate emotional resonance or social-discussion value from viewing and thereby strengthening their Movie-going intention.

The mediation effects of People and Process reflect a "value transformation of implicit experience": although professional staff responses and smooth viewing procedures do not directly determine intention, they reduce psychological costs and enhance comfort, thereby amplifying Perceived Value and indirectly encouraging movie-going behavior. This is consistent with Cuong, D. T. (2020).

By contrast, the nonsignificant mediation effects for Product, Place, and Physical evidence illustrate the distinction between "direct value" and "indirect value." This aligns with Zhang Yukun (2023), who argues that Product directly influences Movie-going intention without requiring a mediator—consumers form intention because they want to see the content, not necessarily via a "value trade-off." Moreover, Place and Physical evidence likely operate as defaults for Shanghai consumers: common expectations of "a cinema within 1 km" and "multi-platform ticketing" suggest a standardized, convenient

environment that favors nearest-cinema choices. Once Place and Physical evidence meet baseline standards, their incremental contribution to Perceived Value diminishes, making it difficult to influence intention via a mediating path.

These findings do not contradict Jiang (2022) or Cronin et al. (2000), who posit that Perceived Value can serve as an important mediator between marketing elements and behavioral intention; rather, they did not specify which particular elements operate through this mechanism. The present study can thus be viewed as an extension and refinement of their arguments.

**(3) Discussion of the effect of Perceived Value on consumers' Movie-going intention**

The significant positive effect of Perceived Value on Movie-going intention further corroborates Zeithaml's (1988) proposition that perceived value is a key antecedent of behavioral intention. Although the explanatory power here is only 3.7%, this is understandable in light of Shanghai's market characteristics: movie consumption carries both "entertainment" and "cultural" attributes. In addition to the cost–benefit trade-off, Movie-going intention is also shaped by factors such as content preferences and social needs. Hence, while the influence of Perceived Value is significant, it may not be the sole driver of Movie-going intention.

## 5.3 Recommendations

Based on the findings, the following strategic recommendations are offered for producers, cinemas, and distribution platforms in Shanghai's film industry:

### 5.3.1 For producers

**(1) Product optimization:** In response to the demand for "artistic appreciation" among Shanghai's medium-to-high-educated cohort, increase investment in high-quality content, mine cultural IPs more effectively, and enhance production technologies so that content appeal directly elevates Movie-going intention. At the same time, highlight "artistic value" and "emotional resonance" in film promotion to better match Shanghai consumers' aesthetic preferences and thereby raise their Movie-going intention.

**(2) Promotion innovation:** Leverage Shanghai's internationalization and digital advantages to implement coordinated online–offline campaigns—online, release "authoritative reviews" and "behind-the-scenes features" via platforms such as Xiaohongshu

and Weibo; offline, host “meet-the-creators” events and “themed screenings” in commercial districts and universities—to enhance consumers’ expectations and Perceived Value.

**5.3.2 For cinemas**

**(1) Differential pricing:** Introduce “student tickets” and “early-show discounts” for the 18–25 cohort to more easily stimulate Perceived Value; design “parent–child bundles” for family audiences to reduce cost concerns through reasonable pricing and enhance Perceived Value; at the same time, avoid “holiday surge pricing” to preserve consumer trust.

**(2) Process optimization:** Streamline the “purchase–entry–viewing” journey; consider launching “QR code fast entry” and “online seat selection + snack pre-order” services to reduce time costs. For solo viewers, designate a “distraction-free zone”; for families, add a “parent–child lounge.” Use scenario-based services to elevate experiential value.

**(3) Staff training:** Although the direct effect of the People element on Perceived Value is not significant, it remains necessary to strengthen staff capabilities in “implicit service,” such as proactively answering viewing-related questions and offering personalized recommendations. Attentive details can enhance consumers’ implicit value perceptions and indirectly foster Movie-going intention.

**5.3.3 For distribution platforms**

**(1) Channel expansion:** Collaborate with diverse local cinemas in Shanghai to ensure coverage that achieves a “convenient viewing circle within 1 km.” In parallel, optimize the user flow on online ticketing platforms to improve purchasing convenience and meet basic Place needs.

**(2) Integrated Physical evidence:** Assist cinemas in refining both online and offline displays. For example, use advanced AI to provide a “3D preview of cinema environments” on online ticketing pages and create “themed scene setups” in theaters. Given Shanghai consumers’ emphasis on environmental comfort, encourage upgrades to seating, sound systems, and other facilities so that Physical evidence evolves from “basic assurance” to an “experiential highlight.”

### 5.4 Limitations of the study

**(1) Sample scope limitation:** This survey focuses solely on Shanghai. Although Shanghai's film market is representative, consumer characteristics and viewing habits vary substantially across cities in China. The conclusions therefore cannot be directly generalized to the national market. Future research can expand the sample scope and conduct cross-regional comparative analyses.

**(2) Variable-dimension limitation:** This study does not incorporate moderating variables such as consumer innovativeness and word-of-mouth. Jiang (2022) shows that consumer innovativeness moderates the Perceived Value–Movie-going intention path. As Shanghai is a city with a strong innovation climate, this variable may affect the conclusions; it should be incorporated into the model for further verification in future work.

**(3) Timeliness limitation:** The sample primarily covers films that have already been released, while consumer preferences in the film market evolve dynamically over time. The conclusions may thus exhibit a certain degree of lag. Subsequent studies can conduct longitudinal tracking to observe changes in consumer intention.

### 5.5 Directions for future research

Based on the above limitations, this study proposes the following avenues for future work:

**(1) Expanding research contexts:** With the convergence of "cinema viewing + streaming," future studies can compare how the 7P elements differentially affect Perceived Value and Movie-going intention across the two contexts, and explore strategies for integrated online–offline marketing. In addition, emerging scenarios such as themed cinemas and immersive viewing experiences merit attention to assess their incremental impact on value perception.

**(2) Deepening variable relationships:** Subsequent studies can introduce moderating variables such as consumer innovativeness and online word-of-mouth to examine their effects on the 7P → Perceived Value → Movie-going intention pathway. Moreover, further subdividing the 7P elements into subdimensions may help uncover more nuanced influence mechanisms.

**(3) Cross-region and cross-cohort research:** Comparative analyses such as “Shanghai vs. other first-tier cities” and “first-tier cities vs. lower-tier markets” can illuminate heterogeneous regional demands. Parallel research on specific cohorts—e.g., Generation Z and older adults—can investigate differential sensitivities to the 7P elements and provide evidence for precision marketing.

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# APPENDIXES

# APPENDIX A

## Questionnaire

## APPENDIX A: Questionnaire

### Appendix: Questionnaire

When the survey was conducted in Shanghai, China, the respondents filled out the questionnaire voluntarily without any coercion and anonymously, thus posing no risk of information leakage to the respondents. In addition, the data collected in this paper will be used exclusively for academic research and will be kept strictly confidential and will not be used for any enterprise or institution or other commercial purposes.

**Part 1: Introduction to the Questionnaire**

Dear Sir/Madam:

Hello! Thank you very much for participating in the research on the impact of 7P marketing elements on consumers' Movie-going intention. Thank you for taking the time out of your busy schedule to fill out the questionnaire. This questionnaire will be filled out anonymously. The data collected will only be used for academic research and your information will be kept completely confidential. Please feel free to answer. There is no right or wrong for all questions, with 1 indicating strongly disagree and 5 indicating strongly agree. You can choose the corresponding score based on your true feelings. Thank you for your support and help!

**Part 2: Basic Information**

1. Please select your gender [single choice]

☐ Male ☐ Female

2. Please select your age [Single choice]

☐ 18 to 25 ☐ 26 to 35 ☐ 36 to 45 ☐ Over 45

3. Please select your education [single choice]

☐ Associate Degree ☐ Bachelor's degree ☐ Master's degree and above

☐ High school (technical secondary school) and below

4. Your monthly income level [Single choice]

☐ Under 3000 yuan ☐ 3000-5000 yuan ☐ 5001-10000 yuan

☐ Above 10000 yuan

5. With whom do you usually go to the cinema? [Single choice]

☐ Family ☐ Friends ☐ Partner ☐ Colleagues ☐ Alone

6. What is the usual distance to the cinema you choose? [Single choice]

☐ Within 1 km ☐ 1–2 km ☐ 3–5 km ☐ More than 6 km

7. How frequently do you go to the cinema? [Single choice]

☐ Once every 2–3 months ☐ 1–2 times per month ☐ 3–4 times per month

☐ 5 or more times per month

8. What are your main motivations for going to the cinema? [Multiple choice]

☐ Social interaction ☐ Audio-visual experience ☐ Leisure and entertainment

☐ Artistic appreciation ☐ Following celebrities ☐ Others

**Part 3: Measurement of the impact of 7P marketing elements on consumers' Movie-going intention**

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 1 | I would choose to watch movies directed by famous directors | | | | | |
| 2 | I would choose to watch movies with a strong cast | | | | | |
| 3 | I would choose to watch movies that use advanced technology | | | | | |
| 4 | I would choose to watch movies made by famous production companies | | | | | |
| 5 | Is the diversified pricing structure for cinema tickets important to you? | | | | | |
| 6 | Is it important to you that cinema ticket prices vary according to time or seat selection? | | | | | |
| 7 | Is it important to you that the cinema offers a wide range of group-purchase activities? | | | | | |
| 8 | I would choose to watch movies at a better price | | | | | |
| 9 | I would choose to watch movies with a variety of distribution channels | | | | | |
| 10 | I would choose to watch movies that are shown in multiple theaters | | | | | |
| 11 | I will choose to watch movies released by well-known distribution companies | | | | | |

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 12 | I would choose to watch movies that are sold on well-known online software | | | | | |
| 13 | I would choose to watch movies shown in cinemas with good environment and facilities | | | | | |
| 14 | I would choose to watch movies that are often available for promotion on the Internet, television and other media | | | | | |
| 15 | I would choose to watch premieres, celebrity symposiums, and fan meetings | | | | | |
| 16 | I would choose to watch movies that are shown during major holidays | | | | | |
| 17 | I would choose to watch movies that are well- advertised and attractive | | | | | |
| 18 | I would choose to watch movies recommended by authoritative figures or institutions | | | | | |
| 19 | The personal competence and service attitude of cinema staff are very important to me. | | | | | |
| 20 | The professional expertise of cinema staff in their job responsibilities is very important to me. | | | | | |
| 21 | It is very important to me that cinema staff possess marketing awareness. | | | | | |
| 22 | I prefer to watch movies at cinemas where the entire movie-going process is convenient. | | | | | |
| 23 | I prefer cinemas where staff adequately address my inquiries before the movie. | | | | | |
| 24 | I prefer cinemas where staff provide sufficient guidance and assistance during my visit. | | | | | |
| 25 | I prefer cinemas where staff conduct regular follow-up after my visit. | | | | | |
| 26 | I prefer cinemas whose online and new media platforms are visually appealing and easy to use. | | | | | |
| 27 | I prefer cinemas with clean and comfortable interior environments. | | | | | |
| 28 | I prefer cinemas with well-equipped and fully functional facilities. | | | | | |
| 29 | I tend to spend time in the cinema lobby after purchasing my ticket while waiting for the movie to begin. | | | | | |
| 30 | Overall, watching movies in the cinema is a worthwhile experience. | | | | | |

| Serial Number | Item | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|
| 31 | Compared with the time, money, and effort I invested; this movie-watching experience was rewarding. | | | | | |
| 32 | I believe the cinema movie-watching experience offers high cost-effectiveness. | | | | | |
| 33 | Compared with alternative options (e.g., online videos, other cinemas), I gain greater value from watching movies in the cinema. | | | | | |
| 34 | It is highly likely that I will watch this movie. | | | | | |
| 35 | I'm eager to watch the movie | | | | | |
| 36 | I'll recommend the movie to others | | | | | |
| 37 | Among the films available for selection, I will take this one as my first choice | | | | | |



# APPENDIX B

## Acceptance Letter

## APPENDIX B: Acceptance Letter

ASIA PACIFIC JOURNAL OF MANAGEMENT AND SUSTAINABLE DEVELOPMENT
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### NOTIFICATION OF PAPER ACCEPTANCE

**Pengyu Hou**
Rajamangala University of Technology Rattanakosin

Dear Respected Author:

We are pleased to inform you that your research paper entitled **"The Impact of 7P Marketing Mix on Consumer Movie-going Intention: Evidence from Shanghai"** with Paper ID: APJMSD-2025-169 has successfully passed the Editorial Board's evaluation and double-blind peer review. It is accepted for publication in the Asia Pacific Journal of Management and Sustainable Development (Vol. 13, No. 2, December 2025).

To proceed with publication, kindly settle the publication fee of Php 4,000 on or before December 5 , 2025. If you wish to receive a printed copy of the journal, you may avail this for an additional Php 1,000 (exclusive of shipping).
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Best regards,

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# CURRICULUM VITAE


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