



VILNIAUS UNIVERSITETO VERSLO MOKYKLA

MSC DIGITAL MARKETING PROGRAMME

Kotryna Ašoklytė

FINAL MASTER THESIS

FILM MARKETING INFLUENCE ON THE CONSUMER'S INTENTION TO VISIT A MOVIE THEATRE	FILMŲ RINKODAROS ĮTAKA ŽIŪROVO PASIRINKIMUI APSILANKYTI KINO TEATRE
--	--

Supervisor Lect. Mantas Poveļauskas

Vilnius, 2025

SUMMARY

VILNIUS UNIVERSITY
BUSINESS SCHOOL
DIGITAL MARKETING
KOTRYNA AŠOKLYTĖ

FILM MARKETING INFLUENCE ON THE CONSUMER'S INTENTION TO VISIT A MOVIE THEATRE

Supervisor — Lect. Mantas Povelauskas

Master thesis prepared — 2025, Vilnius

Pages — 102

Tables — 17

Figures — 2

References — 157

Even though consumers today have various options for how to consume movies, box office sales are still the key to determining the film's success. Hence, studios, distributors, and film marketers invest large sums into film promotion. Additionally, factors out of the hands of creators, such as eWOM, and critics' reviews, allow audiences to form opinions. Prior academic research has looked at both direct and indirect film marketing tools. However, results vary depending on the employed approach, and cultural tendencies of a country. Based on that, the aim of this master's is to analyze the factors that influence viewer's intention to visit a movie theatre to watch a film. The study is conducted for the Lithuanian market and consists of three parts: preceding academic literature analysis; methodology of the research and its' results; conclusions and recommendations. The research model is based on the Theory of Planned Behavior (TPB), and the Uses and Gratifications approach (U&G). A quantitative method was used for research analysis. Data was collected through two versions of online surveys, containing different communication messages - a trailer (direct marketing), and a consumer review (indirect marketing), as a stimulus. It was analysed using IBM SPSS Statistics 29.0.0.0. 199 respondents have participated in the study.

The direct communication message was found to have a stronger impact on potential viewer's attitude and perceived behavioral control than the indirect. In concert with the previous research, a direct connection between consumers' subjective norms, attitude, and perceived behavioral control (in ascending order), and the intention to watch a film in the movie theatre was observed. Contrary to the prior scholarly observations, hedonic, utilitarian, and social needs did not moderate the connections. Results of data analysis suggest that more resources should be placed on direct film marketing tools, and the communication message should highlight the ease of access to the film.

SANTRAUKA

VILNIAUS UNIVERSITETO
VERSLO MOKYKLA
SKAITMENINĖS RINKODAROS PROGRAMA
KOTRYNA AŠOKLYTĖ

FILMŲ RINKODAROS ĮTAKA ŽIŪROVO PASIRINKIMUI APSILANKYTI KINO
TEATRE

Darbo vadovas — Lektorius Mantas Povelauskas

Darbas parengtas — 2025 m. Vilniuje

Darbo apimtis — 102 puslapiai

Lentelių skaičius darbe — 17 vnt.

Paveikslų skaičius darbe — 2 vnt.

Literatūros ir šaltinių skaičius — 157 vnt.

Šiandien filmus galima žiūrėti įvairiomis sąlygomis, per skirtingas platformas, tačiau kino teatro bilietų pardavimai vis dar reikšmingai lemia filmo sėkmę. Todėl kino studijos, platintojai ir filmų rinkodaros specialistai investuoja dideles sumas į filmų reklamą. Be to, nuo kūrėjų nepriklausantys veiksniai, tokie kaip *eWOM*, kritikų atsiliepimai, taip pat leidžia žiūrovams susidaryti nuomonę apie filmą. Ankstesni moksliniai tyrimai nagrinėja tiek tiesiogines, tiek netiesiogines filmų rinkodaros priemones. Tyrimų rezultatai skiriasi priklausomai nuo taikomo metodo bei kultūrinių šalies tendencijų. Tuo remiantis, šio magistrinio darbo tikslas – išanalizuoti veiksnius, darančius įtaką žiūrovų ketinimui pažiūrėti filmą kino teatre. Tyrimas atliktas Lietuvos rinkoje ir susideda iš trijų dalių: mokslinės literatūros analizės; tyrimo metodologijos ir jo rezultatų; išvadų ir rekomendacijų. Tyrimo modelis grindžiamas Planuoto elgesio (TPB) ir Panaudojimo ir atlygio (U&G) teorijomis. Tyrime pritakyta kiekybinė duomenų analizė, atlikta naudojant IBM SPSS Statistics 29.0.0.0. Duomenys buvo surinkti pasitelkiant dvi klausimyno versijas, kuriose buvo pateiktos skirtingos komunikacinės žinutės - filmo reklama (tiesioginė rinkodara) ir vartotojo atsiliepimas (netiesioginė rinkodara). Tyrime dalyvavo 199 respondentai.

Nustatyta, kad tiesioginė komunikacijos žinutė turėjo didesnę poveikį žiūrovo požiūriui ir suvokiamai elgesio kontrolei, nei netiesioginė. Kaip ir ankstesniuose tyrimuose, pastebėtas tiesioginis ryšys tarp vartotojų subjektyvių normų, požiūrio ir suvokiamos elgesio kontrolės (didėjančia tvarka) bei ketinimo žiūrėti filmą kino teatre. Priešingai nei daugumoje mokslinių darbų, hedoniniai, utilitariniai ir socialiniai poreikiai nemonderavo minėtų sąsajų. Duomenų analizės rezultatai rodo, kad daugiau išteklių reikėtų skirti tiesioginėms filmų rinkodaros priemonėms, o komunikacinėje žinutėje vertėtų pabrėžti lengvą filmo prieinamumą.

TABLE OF CONTENTS

SUMMARY	2
SANTRAUKA	3
LIST OF TABLES	5
LIST OF FIGURES	6
INTRODUCTION	7
LITERATURE REVIEW	10
1.1 Movies as Experiential Products	10
1.2 Film Marketing	13
1.2.1 Direct Film Marketing Tools	13
1.2.2 Indirect Film Marketing Tools	21
1.3 Uses and Gratifications Theory	28
1.4 Theory of Planned Behavior	31
1.4.1 Attitude Toward a Film	34
1.4.2 Subjective Norms Regarding Film	35
1.4.3 Perceived Behavioral Control of Visiting the Movie Theatre	36
METHODOLOGY	39
2.1 Research Method, Conceptual Model, and Hypotheses	39
2.2 Instruments for Data Collection and Analysis	45
2.3 Research Scope	50
ANALYSIS AND RESULTS	52
3.1 Internal consistency reliability of the questionnaire	52
3.2 Demographics of Respondents	53
3.3 Validation of the hypotheses	54
CONCLUSIONS AND RECOMMENDATIONS	68
REFERENCES	73
APPENDIX 1	95
Survey A	95
Survey B	98

LIST OF TABLES

Table 1: <i>Calculation of the Sample Size Based on Previous Research</i>	50
Table 2: <i>Assessment of the Internal Consistency Reliability of the Questionnaire</i>	52
Table 3: <i>Demographic Data of the Study Participants</i>	53
Table 4: <i>Analysis of the H1 Hypothesis</i>	55
Table 5: <i>Analysis of the H2 Hypothesis</i>	55
Table 6: <i>Analysis of the H3 Hypothesis</i>	56
Table 7: <i>Analysis of the H4 Hypothesis</i>	57
Table 8: <i>Analysis of the H5 Hypothesis</i>	58
Table 9: <i>Analysis of the H6 Hypothesis</i>	59
Table 10: <i>Multiple Regression Analysis of Attitude, Subjective Norms, or Perceived Behavioral Control Impact on the Intention</i>	60
Table 11: <i>Analysis of the H7 Hypothesis</i>	61
Table 12: <i>Analysis of the H8 Hypothesis</i>	62
Table 13: <i>Analysis of the H9 Hypothesis</i>	63
Table 14: <i>Correlation Analysis of Needs And Intention</i>	64
Table 15: <i>Multiple Regression Analysis of Social, Hedonic, And Utilitarian Needs' Impact on the Intention</i>	65
Table 16: <i>Linear Regression Analysis of Utilitarian Needs' Impact on the Intention</i>	65
Table 17: <i>Results After Hypothesis Validation</i>	66

LIST OF FIGURES

Figure 1: <i>Theory of Planned Behaviour (TPB) Model</i>	32
Figure 2: <i>Conceptual Model for Film Marketing Influence on Consumer's Intention to Visit Movie Theatre</i>	40

INTRODUCTION

The box office revenue has reached the pre-COVID–19 numbers and is estimated to outgrow it in the following years both globally and in Europe (Statista Market Insights, 2024). This shows that movie theatres are regaining public interest despite the turbulent times and increasing entertainment consumption options. Even without exceptional external circumstances, filmmaking has always been a rather risky business, as the overall probability of success of a movie is rather low and difficult to predict (Hennig-Thurau et al., 2007).

Today viewers have many choices on how to consume the film — from the traditional movie theatres to drive-in cinema, streaming platforms, DVDs, and even illegal downloads (Phau et al., 2014). Considering a wide variety of options, it is also important to note that movies are mostly considered experiential goods (Hirschman & Holbrook, 1982), which means that first of all, potential consumers need to dedicate not only monetary resources but also their free time to consume the product (Cooper-Martin, 1991). Secondly, there is a lot of uncertainty regarding whether or not the film will meet the expectations. Hence, studios need to effectively inform audiences, which causes a substantial variety of marketing tools to be employed by motion picture producers, distributors, and marketers — from film content, that signals quality for the viewer, to publicity, and promotional materials (Marich, 2013). As the box office success is still one of the best measurements of whether or not the film is a success, movie producers and marketing executives have to continuously choose the right strategy for a specific release. Thus, researching the effectiveness of film marketing is essential, as both producers and distributors are investing large sums to make a movie profitable.

Numerous research focus on prediction models of motion picture success (Lu et al., 2014; Ahmad et al., 2020; Bogaert et al., 2021). Most of them employ quantitative analysis of movies released in the past, which is made easier by accessible data. There are a lot of factors that could have a remarkable influence on movie success, leading to diverse angles employed by researchers. Many studies focus on film features, such as star power. Some research focuses solely on exploring the correlation between movie success and the lead actors and directors' names, with contradictory results (Elberse, 2007; Pluntz & Pras, 2020; Peng et al., 2019, Liu et al., 2014). However, most studies explore a range of factors. In essence, the combination of star power and eWOM (Basuroy et al., 2003; Karniouchina, 2011; Fan et al, 2021, Feng, 2017; Akdeniz & Talay, 2013), or marketing actions and film genre (Finsterwalder et al., 2012;

Hennig-Thurau et al., 2007). The impact of different separate movie features, such as film titles (Zhao et al., 2013; Bae & Kim, 2019) has been looked at as well.

Some studies choose to focus solely on film marketing, as it plays a major role in getting the movie out to the audiences (Marich, 2013). Yet, there are many angles from which marketing actions can be analyzed. Choosing to analyze movie trailers as the main form of advertising is rather common (Karray & Debernitz, 2017; Barnett et al., 2016). However, most studies look at myriad marketing tools and big data in trying to predict which ones could have had the biggest impact on successful motion pictures (Mestyán et al., 2013; Houston et al., 2018; Nikolic et al., 2023).

While the aforementioned studies provide a good birds-eye view of the industry, they skip consumers, who are the main drivers of sales. Consumer intention to watch a film has also been looked at in relation to eWOM (Tsao, 2014; Shieh & Lin, 2022), film marketing actions on social media (Suvattanadilok, 2021), or a combination of a variety of factors (Gazley et al., 2011; Ulker-Demirel et al., 2018). Some studies take it a bit further and investigate factors that lead to audiences not only watching a movie but engaging with it as a brand (Kohli et al., 2021, Rubin et al., 2022).

Yet, most of the aforementioned researches were done in Asian or US markets, making it rather difficult to apply specifically to the Lithuanian market. Furthermore, most of the studies concentrate on exploring the aftermath of film box office revenue and previously employed actions (Ulker-Demirel et al., 2018). Nonetheless, consumer intention to watch a film also received scholarly attention (Trabelsi & Mbarek, 2021; Shieh & Lin, 2022; Ramírez-Castillo et al., 2021). As for the Lithuanian market, the shifting landscape of Lithuanian film production has been researched by scholars (Šukaitytė, 2014). In addition, there are a few scholarly articles written about the marketing of Lithuanian films (Dabrovolskas, 2024; Mečkovskis, 2015). However, there is a lack of research regarding foreign film marketing influences on Lithuanian's intention to visit movie theatres. This research will analyze direct and indirect marketing tools that influence consumers' choice to watch a movie in the cinema. It should provide relevant insights into what marketing strategies should be the most efficient, particularly for Lithuanian movie theatres, which are screening foreign movies.

The research problem — what influence do direct and indirect communication messages have on a viewer's intention to visit a movie theatre to watch a film?

This research aims to analyze how the factors — direct and indirect communication messages — influence viewers' decision to visit a movie theatre to watch a film.

Objectives:

1. To provide an analytical overview of existing film marketing practices and prior academic research, conducted in the field of film marketing;
2. To distinguish the most important and currently relevant marketing strategy pillars, based on the scientific literature;
3. Based on the academic research - to highlight and analyze the theoretical models that aim to explain a viewer's intention to watch a film;
4. To draw insights from collected data on film marketing in Lithuania, and analyze which prominent factors have a more significant impact on consumer's intention to watch a film in the cinema;
5. To offer recommendations for further academic research based on the limitations encountered;
6. To offer recommendations for film marketers in Lithuania on what marketing actions are deemed relevant by the audiences.

LITERATURE REVIEW

1.1 Movies as Experiential Products

Consumers are said to be mainly driven by hedonic and aesthetic needs when choosing to spend time watching a film. This experience differs quite vastly in comparison to consuming utilitarian products. Movies provide consumers with entertainment and often elicit high emotional involvement, which, in some cases, may even cause emotional pain. The experience of watching a movie itself becomes a product, which makes movies — experiential goods (Hirschman & Holbrook, 1982).

While experiential products may not be as necessary as utilitarian ones, many researchers have proven that they do have a significant impact on one's well-being, and satisfy such psychological needs to a greater extent in comparison to material products. For example, Ateca-Amestoy et al. (2016) concluded that out of the presented cultural activities, going to the movies had the most significant influence on participants' happiness. Moreover, scholars have looked at movies as a tool to relieve depressive symptoms by the use of cinematherapy as a complementary process for the treatment. There — stemming from bibliotherapy — film narratives, and the development of characters are used for learning and healing purposes (Pannu & Goyal, 2024). Such benefits for human overall well-being highlight the importance of experiential products and movies in particular.

Experiential products are also relevant to one's definition of self. Carter & Gilovich (2010) states that experiences tend to influence the concept of self more, as they are kept as precious memories that people tend to protect, making experiential goods more valuable. People are more likely to include their purchases of experiential goods when talking about themselves and believe that if others share about their experiential purchases they reveal their true selves. Moreover, experiential goods are less likely to be compared to other options as well as cause less rumination (Carter & Gilovich, 2010; Carter & Gilovich, 2012). The construction of self-image, thus, plays a role in one's choice to purchase an experiential product.

The appeal of experience goods goes beyond psychological well-being. Caprariello & Reis (2013) look at material goods, solitary, and shared experiences. They yield that while experiential goods are considered as valuable as materialistic in the case of solitary consumption, shared consumption or experience is perceived as more valuable. Value for products that are driven by hedonic aspirations is also co-created by interaction not only

between individual and service provider but also, in social contexts, by the presence and actions of other consumers. Therefore positive interactions lead to better experiences with the product (Kim et al., 2020). Boothby et al. (2014) argue that shared experiences, positive or negative, are amplified solely by the presence of someone else, without the need for verbal communication. Their study found that eating good chocolate together with someone made it taste better and sharing a bitter one made it taste even less pleasurable. They suggest that sharing an experience with others does not distract participants from the main stimulus and rather includes other people in the experience. Wu et al. (2021) also found that if study subjects were aware that the other person who was participating in an activity with them was enjoying it, they were able to focus on the activity themselves, even more than they did during the solo experience. The sharing of experience phenomenon is arguably so strong that people are willing to trade off the quality of experience to create shared memories with others close to them (Garcia-Rada et al., 2024). Interestingly, Henkel et al. (2016) highlighted that moviegoers associate the purpose of visiting a movie theatre with building memories. This not only adds to the aspect of enhancing social bonds but highlights the experience of consuming the film on the large screen as being more extraordinary. Experiential goods being more social than solitary activity therefore suggest that the outlooks of peers can not only influence the preference but also limit or expand options for the choice of experience.

Movie-watching experience in the cinema and its effects has been widely written about by film theorists. Even though today, such technologies as TV, streaming, or VR can provide a sense of social, collective viewing (Szita et al., 2024), with the introduction of new technology, many have argued that film viewing in the cinema should still be considered as superior (Fröber & Thomaschke, 2021). Movie theatres provide consumers with an exceptional experience that cannot be replicated while watching a film in another setting (TV, portable devices) (Tefertiller, 2017). The phenomenon of the collective viewing experience in movie theatres has an additional value for a spectator — either allowing to silently consume film as the author intended it to be seen, or with an added social element of sharing the viewing experience with others (Hanich, 2017). Furthermore, as watching a film is motivated by hedonic needs, the act of experiencing it in concert with others provides additional enjoyment as it adds the element of social bonding (Delre et al., 2016). In the movie theatre, the viewing experience is never static but rather transformative, as it is enriched by the shared emotions among the audience members (Hanich, 2017).

Yet, some viewers could become extremely immersed and may not experience this specific enhancement. Such captivation brings upon separate benefits and can be associated with the size of the screen, as it has been observed in the past that content consumed on the bigger screen manifested in increased attention and arousal in viewers (Reeves et al., 1999). Cinema creates perfect conditions for heightened involvement in the film's narrative. Such engagement is more likely to fulfill the needs that lead viewers to the theatre and thus increase the potential for further association with a film, its repeated viewing, and positive evaluation (Kohli et al., 2021). The two-fold impact of the big screen — it is immersive but also collective viewing — offers a rich entertainment quality of cinemas in the context of experiential products.

To take it a bit further - the consumption of experience goods is more likely to be talked about by people, rather than the material possessions that they have obtained. Moreover, talking about the experience even brings a deeper sense of connectedness to the ones that people are talking to. It also encourages people to relive them in a way, which makes experiential goods more enduring satisfaction-wise (Kumar & Gilovich, 2015). Bastos & Brucks (2017) add that people are more likely to talk about experiences when they strive to strengthen their social bonds. On a similar note, Van Boven et al. (2010) observed that people tend to subscribe to a negative outlook on others who share their materialistic purchases, as they associate materialism with other unfavorable personality traits. Moreover, materialism can be closely associated with loneliness, and the two can contribute to each other (Pieters, 2013). The importance of experience goods for social connections can be seen in the digital environment as well. Lin et al., 2018 found that people not only tend to share more of their experiential purchases online but also envy those posted by others more than material purchases. The likelihood of sharing about the experience, be it cinematic or other, suggests that there is a higher chance, as well as the influence of word-of-mouth (WOM). In the digital era, electronic word-of-mouth (eWOM) is a more relevant concept. Thus it is not surprising that experiential products are highly associated and influenced by what people talk about them.

When choosing to watch a movie, the consumer has to decide to spend not only money but also time resources. This entails some risk for consumers, as even though they are familiar with the film format, the exact product is unknown to them (Reddy et al., 1998). As movies are experiential products, it is nearly impossible for the viewer to judge the quality of the film before seeing it (Wallentin, 2016). Therefore to minimize the risk and have feasible expectations, consumers look for information about the film. Such attributes as film budget,

cast, genre, etc., provide the viewer with a general sense of what they can expect (Elliott & Simmons, 2008). Moreover, Lagios & Méon (2024) argue that the acceptance by experts, manifesting in nominations and winnings of prizes, provides a good proxy for consumers to determine the quality of an experiential product. While some of the aforementioned features are controlled by producers or marketers, there is another side that neither of them has control over, for example, WOM. Therefore film marketing efforts can be divided into two kinds — direct and indirect (Zhang et al., 2020). The following sections will look at the research done in the case of both kinds of these actions.

1.2 Film Marketing

1.2.1 Direct Film Marketing Tools

Film marketing efforts are crucial for the box office success of a movie. Thus, the following paragraphs will explore direct marketing tools, used by the studios to create awareness about an upcoming release and incentivize potential viewers to visit a movie theatre. The most common direct marketing tools consist of film titles, trailers, interviews with the film cast, star power of the actors and film director, posters, and social media activity. Film marketing tools, employed by producers, distributors, and marketers, and their impact on film success have been explored to various extents by many researchers. Hennig-Thurau et al. (2006) classify the use of marketing tools by aforementioned actors as “studio actions”. It is suggested by Hofmann-Stölting et al. (2017) that decision-makers in the film advertising industry have an enthusiastic outlook on the models of prediction that are being elaborated by scholars. Therefore, even though studios invest quite a lot of money and resources in their research, useful insights could also be drawn from what scholars have to offer. The following section will delve deeper into each tool by examining the academic studies that consider each tool.

Before examining the direct marketing tools, it is essential to note the overall importance of studios’ investment in direct film marketing actions. Evidently, advertising plays a crucial role in spreading awareness about the film to the target audience (Karray & Debernitz, 2017). Elberse & Anand (2007) mention that the sums that studios spend for marketing resources are growing because of the increasing competition. Their study has found that investments in film advertising correlate with overall movie success, especially for high-quality movies — for low-quality films the result was the opposite. They also highlight the fact that big studios can afford to allocate larger sums even though they may not see returns right after

the release, especially because they can still recoup their investment in the following releases for home cinema or TV. Hennig-Thurau et al. (2007) add that after studios already invested in film production and hiring stars, they are expected to spend further money on advertising to spread awareness and encourage cinema attendance. The study also found that advertising expenditure positively influenced box office success. These studies exemplify the importance of monetary resources that studios should invest in direct communication messages, spread for the audiences. Yet, the exact tools and messages should be chosen carefully, so that the budget is not wasted.

The first tool that can be said to play an important role in film advertising yet does not require extensive and ongoing monetary investments is the movie title. Film title can be interpreted as a brand name in a broad sense (Bae & Kim, 2019). Brand names are used as search attributes and when they are closely related to the product that the brand manufactures, the liking and recall are higher amongst consumers (Wänke et al., 2007). Similarly, as it is portrayed over all other promotional material (Marich, 2013), a catchy title can become a cheap marketing tool for independent filmmakers, as they can act as proxies that lead to the information about the movie by potential moviegoers looking up the title (Bae & Kim, 2019). While subject to copyright laws, a punchy title is believed to signal about the movie genre and create intrigue. Therefore title testing is one of the steps that movie producers undergo before the release. Adaptations of movie titles for foreign countries are also an important part that requires pre-release research, as some sentiments that are used in the local market may not resonate well outside the country (Marich, 2013). While titles are expected to lie within the familiarity with a genre, Zhao et al. (2013) argue that it is not always the best strategy, as the title itself does not always cause consumers to assign it to a specific genre. To sum up, it is beneficial to allocate comprehensive resources when coming up with a movie title and adapting it to foreign audiences, as it is a one-time expense that can bring additional spread of awareness if chosen adequately.

Marich (2013) argues that the most effective channel of film advertising in the US is television, as an average household would have spent over eight hours per day consuming content on TV. Even though quite a lot of time has passed since such statistical numbers were relevant, trailers are still amongst the most popular advertising tools employed by marketers and researched by scholars. This form of promotion has been interpreted by some as an independent form of content in recent years, as consumers can interact with, share, and even remake trailers on the internet (Oja, 2019). Kernan (2004), calls trailers “free samples” of the

film, as they are short compilations of images that aim to exemplify the film's excellence. They contain both the pleasure of the narrative and persuasive features. Film trailers should also encapsulate the style of the film to manage viewer's expectations (Bridges, 1993). Finsterwalder et al. (2012) argue that a film trailer should tease audiences. Consumers expect to get enough information about the film plot so that they can be able to re-tell it to others. Thus, trailers should not disclose all of the plot twists but should act as intriguing pieces of content. Karray & Debernitz (2017) found that the significant gaps in the film plot, seen in the movie trailer, positively influenced its effectiveness.

As moviegoers are usually motivated by hedonic intentions, it is not surprising that trailers that convey more violent, sexual, or humorous scenes are found as more influential in generating revenue (Karray & Debernitz, 2017). However, even though adding thrilling elements to the trailer should enhance the interestingness of the plot, Barnett et al. (2016) stress the importance of not overloading stimuli in the film trailer, as it negatively impacts the viewer's perception. They suggest that visual complexity and extended speaking times correlate negatively with trailer recall ability. Such results were confirmed by Karray & Debernitz (2017), who found that a higher amount of scenes added to the trailer correlated negatively with film revenue. Similar findings were established by Paulich & Kumar (2021), who found that a slower pace of screenplays positively influenced the enjoyment of the content. From the combination of the aforementioned observations, it can be drawn that the editing and presentation of the trailer should be tailored to the specific film but the overall duration, complexity, and intensity of the trailer should not be very high.

Hixson (2006) adds that it is also very important to target the trailer at the right audience by their film genre inclinations, as the expected entertainment value by the viewer correlates with their intention to watch a film they have previewed depending on their previous preferences. Additionally, choosing the right platform to release a trailer was important to Nanda et al. (2018). They found that in the case of social media, YouTube had the most fit affordances for the spread of the trailer amongst the target audience. Bridges (1993) argues that film trailers serve as a tool to grasp the usage situation of the film. This means that if the target audience is looking for a film to watch with their family, a film that is advertised as such will be more appealing when watched together. Similarly, Rubin et al. (2022) also argue that the emotions that the trailer conveys should correspond to those conveyed by the film as well, as it sets the motivation for a moviegoer who is expecting to satisfy a specific need.

Barnett et al. (2016) found that trailers, amongst other promotional materials of the movie, had the biggest impact on viewer's intention to watch the film. The creative execution of the trailer also plays an important role in attracting investors. Karray & Debernitz (2017) found that while movie producers invest a lot into the special effects in film, especially for the use in film trailers, such quality does not play a significant role in film advertising effectiveness. Yet, in the research of various forms of advertising on social media, Suvattanadilok (2021) found that trailer assessment did not have a significant statistical impact on the intention to watch a film specifically in the cinema, which may be due to the importance assigned to social media interactions and other promotional programs in this study.

Kernan (2004) highlights that when observing a film trailer, the potential consumer pays attention not only to the promoted storyline but also attributes quite a lot of significance to the lead stars and the characters that they embody. Finsterwalder et al. (2012) offer that trailers should connect the director's name to their previous successful releases to provide consumers with additional knowledge and associations, as well as display that actors are suitable for their roles by highlighting their performance. This leads to the second direct marketing tool used by producers instead of marketers in this case — the star power of the director and film cast.

The involvement of the stars in film promotion can manifest in many forms. For example, interviews with cast members have been analyzed as a form of advertising material by Gazley et al. (2011). They found that while such a form of advertising was not as successful as film trailers, it had a more significant impact in comparison to film posters. Such content as interviews or press conferences also helps viewers in the construction of a film's brandscape, where both roles of actors, and the characters that they play, have a significant contribution in forming audience views based on cultural cues (O'Reilly & Kerrigan, 2013).

Another form of using the star power nowadays is social media, as such presence plays an undeniable role in today's world. Feng (2017) found that stars that have a higher social media following influence box office success more, especially within the younger audience. Rubin et al. (2022) explain it by the likelihood of avid fans sharing their watching and re-watching of the film, overall engagement in social media, and well-established networks between members of the fanbase. The encouragement of such buzz by the studios can even lower their marketing expenditures. However, an actor's popularity and film success pay off both ways, as the more appearances in films the actor has, the more popular they become (Mathys et al., 2016).

Similarly, the personal branding of the director was analyzed by Pluntz & Pras (2020), therefore considering films as brand extensions. They find that the influence goes both ways, as the director's brand identity impacts film characteristics and success, and the economic and critical success of the film mediates the changes in the director's brand identity. They argue that directors who are considered commercial and exhibit low auteurism characteristics may surge their image in light of high commercial success and become part of prestigious, high auteurism awards. Based on these results it can be concluded that social media presence benefits both stars themselves, and the movies that they take part in, making it beneficial for the studios to encourage cast to take on actions online.

Choosing the right actor for the role is an important aspect of the potential benefit in film promotion that the star may bring. A study by Hennig-Thurau et al. (2007) offers a distinctive angle through which the star power can be looked at. They found that neither a well-known director nor a film cast had any direct impact on a film's profitability. That is further explained by stating that big actor names can be associated by their fan bases to a specific type of film, which would influence the sales indirectly, as they promote certain expectations. Some stars carry assumptions about the film genre (i.e. Arnold Schwarzenegger in action movies) and therefore they are purposefully cast for the same genre films continuously to signal what audiences can expect from the movie (Oja, 2019). This can backfire in the case of a star playing a part that mismatches their previous roles, as US consumers are unlikely to accept it (Hennig-Thurau et al., 2007). Hence, there are many aspects that studios should consider when choosing a film cast.

The popularity of an actor is not always a good determinant of whether they are fit for the role. In essence, Zhu & Wu (2021) found that for patriotic movies, skilled actors are preferred over popular ones. A study by Mathys et al. (2016) found that actors being the right fit for the role based on the characters that they played previously played an important part in the star's success. They also argue that low-fit can increase an actor's fame as well if it turns out successful, as it broadens the genre association for the actor. Another issue arises if the actor who was previously playing a role is replaced by another one in the sequel, as fans tend to reject such changes (O'Reilly & Kerrigan, 2013). This can be explained by Giráldez-Cru et al. (2024) findings that spectator connects to movie stars through emotional bonding. In turn, emotional investment can make it difficult to accept such changes. Hence, actors should be chosen for a role based on both audience expectations and their skill to excel in diverse scenarios.

Nelson & Glotfelty (2012) found that while top-rated directors had little to no impact on film revenues, top stars increased predicted box office profits significantly. The significance is even higher when three top stars are in the cast, suggesting that multiple-star power is much more influential. Akdeniz & Talay (2013) found that star power had a significant impact on box office revenue but only during the opening weekends. Meanwhile, Peng et al. (2019) contradicted this by finding that in the Chinese film market star power exerts significant influence on a film's commercial success during the second part of the film's screening cycle. According to Nelson & Glotfelty (2012), varying results can be explained by different measurements used to evaluate the star power. Some researchers use the visits to an IMDB page — the STARMeter, offered by IMDB itself (Nelson & Glotfelty, 2012), others use local social media following (Peng et al., 2019; Kang & Peng, 2024). Giráldez-Cru et al. (2024), therefore, argue that there is a need for a model that ranks movie stars independently from currently used platforms. Their model includes opinion dynamics and data is collected by surveying moviegoers and asking if they would watch a film where an actor stars, and about the emotions that seeing an actor evokes.

However, even though the star cast, and director may spread awareness about the film, Lash & Zhao (2016) argue that having stars who in the past earned big revenues for the films does not mean that they will make the film profitable. That is, while big names may attract larger audiences, that does not mean that the cost spent on such cast will be recouped. This goes in hand with their findings about film budgets in general — the same research confirmed that big film budgets have a significant impact only during the first days following the release of the film. Furthermore, they highlighted that in the case of movies that they chose to sample, studios did overspend on production costs, which did not make films highly profitable in the end. It is argued that big studio budgets also do not have a strong influence on an individual's film preference. Nikolic et al. (2023) found that the film budget was of importance only for blockbuster fans.

The next significant form of film advertising is posters. Movie posters can be considered a separate artwork that has quite many requirements, especially for US-produced films (where and in what font the director's and cast names should be seen, what has to be featured in the poster, etc). Furthermore, they have to follow guidelines provided by media outlets and even the Federal Trade Commission in the US (Marich, 2013). Despite all of the legal requirements, movie posters can convey what the film is about by the use of images, typography, and other elements, so they are well thought out by designers and marketers to be an

effective promotional medium (Wi et al., 2020). Moreover, film posters, especially older ones, can convey a sense of nostalgia and remind people not only about the film itself but also about the time when it was released (Yang, 2023). Movie posters signal about the film genre, helping audiences create feasible expectations (Ghosh et al., 2022). Moreover, with the inclusion of notable taglines from the film, strategically designed posters and other visual aids can create intrigue and stay in the subject's mind for a long time (Marich, 2013). The main purpose of the poster is film publicity. Yet, the design takes current times and relevant visual culture cues as the tools for conveying the film plot (Yang, 2023). When compared to other tools of film advertising, Gazley et al. (2011) observed that respondents considered posters as the most insignificant regarding their intention to see the film. The lack of research on film posters as a separate advertising tool can be explained by the film poster's role in catching attention and spreading awareness, conveying who is in the film and what genre the film falls into, as well as because of their lack of narrative (Kerrigan, 2017), and their lack of sound and movement (Marich, 2013)

Lastly, social media activity is of high relevance nowadays. As mentioned before, star following on social media was proven to matter for the audiences but the presence of film marketing material on social media has been studied as a separate marketing feature. Liao & Huang (2021) analyzed marketing activity on social media varying from incentives, lotteries, and engagement-driving posts. Research found that all of these forms have a significant impact on a viewer's intention to watch a film. The success of social media campaigns was highly dependent on user engagement with the shared content (Oh et al., 2017). To ease the cognitive load that is required to process social media activity, consumers make use of observable qualities that signal about potential value of the content, such as likes and comments of fellow users (Pittman & Haley, 2023). According to Liao & Huang (2021), social media activity was especially notable with users who did not have a clear preference and thus formed their opinion based on engagement metrics on social media posts. Suvattanadilok (2021) also noted that posts that reference films online and attract a high number of commenters do impact the intention to visit a movie theatre. However, interactive engagement (e.g. commenting) requires more cognitive effort from consumers and therefore is more valuable for evaluating overall engagement with content. It is also more strongly associated with predictive film success, as it entails further potential consumer involvement (Castillo et al., 2021). Moreover, an engaged audience is an important metric for film producers, as it can signal potential revenue even after the film's lifecycle at the box office. Such instances are repeated viewings, purchasing of film

memorabilia, or even integrating film characters into popular culture (i.e. wearing Halloween costumes) (Rubin et al., 2022).

It is also important to note that each social media channel carries specific affordances for the promotional strategy. Nanda et al. (2018) highlighted the importance of altering the promotional material of films, based on social media channels, and found that an integrated social media marketing plan was of high importance when both spreading awareness about the film as well as influencing factor of consumer's intention to watch a film. Social media platforms have more affordances than solely allowing textual or audiovisual posts and thus can be used for promotional events that create intrigue beyond simply anticipating the film's release and even enhancing the anticipation for the film trailer. For example, using Facebook live streams to creatively announce information about the upcoming movie release or providing intriguing snippets from the film to cause more hype. Therefore, in recent years, film marketing departments have tended to invest more in transmedia marketing campaigns that provide additional value for the potential viewer (Grainge, 2021).

On the same note, the film's online presence as a whole has been an important factor for publicity ever since the use of the internet began to spread. Kim. (2021) analyzed the search volume for the film and its influence on ticket sales and found a significant correlation between high search volumes and an increase in ticket sales revenue, especially during the opening weeks. According to Feng et al. (2020), the amount of people searching for information about a movie is a good indication of wide interest in the film. They found it especially valuable for sequels. Additionally, paid search ads are also used by film marketers, especially at the beginning of advertising campaigns when the pool of marketing material is limited (Marich, 2013). Movie marketers tend to make use of both earned (user-generated content, accounts by influences, etc.) and owned (official accounts on Facebook, Instagram, websites, etc.) social media channels (Feng et al., 2024). Marich (2013) argues that having an official movie website can extend the experience for the viewer, especially if additional content is offered. Liao & Huang (2021) analyzed official microblogs of films. This form of film publicity consists of pertaining positive aspects of the film via various forms — text, image, video, to establish a positive image about the film in the potential viewer's mind, and was found to have a strong influence on consumer's attitude. Extending viewer's experience to websites, mobile applications or games is not only a powerful advertising tool (Marich, 2013) but can also be used to further extend revenue sources and drive audience engagement with film as a brand (Kohli et al., 2021). Moreover, when considering film as a brand, such extensions can be

interpreted as experiential touchpoints, increasing the consumer's engagement with the brand (Rubin et al., 2022).

To sum up, film producers and marketers do have a lot of power in their hands when it comes to getting the movie out to a wide audience. Everything from the selection of film stars and directors, crafting persuasive trailers and posters, to ensuring social media presence matters when it comes to movie marketing. While the impact of different tools varies depending on the film and research angles employed, the importance of the mix of variables is undeniable.

1.2.2 Indirect Film Marketing Tools

Some aspects of film promotion are not in the hands of the creators. Therefore in this review, they are classified as indirect marketing tools, based on Zhang et al. (2020). This study considers eWOM, critics' reviews, and awards as indirect film marketing means. The following paragraphs look into each tool in greater detail.

The first, and widely academically researched indirect film marketing tool is eWOM. As the role of the internet became more prominent, the conventional WOM has moved to the online world, and the importance of it for moviegoers grew (Fan et al., 2021). The effectiveness of adding eWOM as a variable in prediction models for film success has been proven to enhance the accuracy of the results (Dellarocas et al., 2007). Many different platforms have been chosen as a source for models of measuring eWOM for movies. Arguably, YouTube is one of the first places where users can get acquainted with film trailers and leave their opinions. Purchase intention for the film can be predicted by looking at trailer views, likes and dislikes, and the amount and the positive-to-negative ratio of comments (Ahmad et al., 2020). Bogaert et al. (2021) compared movie data and data mined from both Twitter and Facebook. They found Facebook data to be more indicative, as Twitter users have more anonymity and thus their comments may not be as significant to potential moviegoers. However, visual analysis of Twitter interactions has been found as a relatively accurate source for predictions by Lu et al. (2014). Yet, one of the challenges that they encountered was the noisiness of social media platforms in general. Thus the approach offered by Mestyán et al. (2013) might be able to solve such a case, as they mined activity on the film's Wikipedia page to predict film success. As content on such peer-production platforms is mainly updated by avid enthusiasts of the topic, their model could work well during the pre-release predictions. When talking about success prediction models, Hofmann-Stölting et al. (2017) state that models based on movie success prediction are more applicable to other cultural goods, such as books or music releases.

Film marketers invest quite a lot of time and money in the preparation of the film's marketing plan. One of the tools for gauging how audiences will react to the film is organizing private pre-test viewings. Hearing what viewers have to say about the film before it is released can help in creating an effective marketing strategy, and grasping opinions can help predict the potential sentiment of eWOM. However, this brings about some risks, such as the details of the film leaking. Nowadays with anonymity online, it becomes even more difficult to distinguish between legitimate and fake leaks, as there have been some cases where comments online appear, claiming they have seen the film already and spreading false information (Marich, 2013). Additionally, over 30% of film reviews contain spoilers (Li et al., 2022). Yet, there might be some cases when producers should not worry about the leaks — Ryoo et al. (2021) analyzed online reviews of movies and went beyond the sentiment of the review classifying them as either containing spoilers about the movie plot or not. They found that revelations about the plot positively influenced box office revenue, especially for films with low advertising budgets. This can be explained by the reduction of uncertainty about the product. Movie reviews can act as “sales assistants” for film marketers in easing consumers’ decisions (Chen & Xie, 2008). Reviews that contain concrete content ques about the movie plot were also perceived better in the study by Shieh & Lin (2022). However, more alarming findings about extensive reviews that reveal narrative were defined by Li et al. (2022). They found that at the beginning of the movie lifecycle, during the first 6 days after the film’s release, narrative-based film spoilers negatively influenced box office revenue. Further insignificance was attributed to the growth of other sources of information about the movie. The contradiction to previous studies could be explained by the differing data sources. However, it can be concluded, that audiences expect at least some extent of film plot revelation from the reviews. This can be connected to the showcasing of the storyline in film trailers — potential consumers need to grasp what the movie is about for feasible expectations to be set, and for informed decision to watch the film to be made.

As online platforms allow, in a sense, an unlimited space for eWOM to be collected, some researchers focused on the influence that the number of reviews can have on film success. A study by Liu (2006) found that it is not the sentiment of the eWOM but rather the volume (amount of comments, reviews, interactions) that correlates directly with box office revenues, as it serves as a tool to spread awareness about the film. The more reviews there are, the bigger the chance for a wider audience to encounter them. It was also noticed that during the weeks before the release volume was higher, as potential consumers were excited about the film. On

the contrary, Tsao (2014) found that the sentiment of the reviews was significant, as negative consumer reviews had a bigger influence on consumers' choices than positive ones. That was especially visible among the test subjects who had low expectations. On the same note, Vujčić & Zhang (2018) found that negative tweets had visible damage on box office sales revenues. However, Liu (2006) argues that the connotation (e.g. rating, positive sentiment, etc.) of eWOM is not as significant, as the opinion about the film depends more on subjective taste. Deeming the reviews either negative or positive can limit the observations. Thus, Lee & Choeh (2020) chose to analyze the review's helpfulness, by measuring the length, positive reactions, and use of emotional sentiments and found that the number of reviews that were considered helpful did show a significant correlation to the film's commercial success. Kim et al. (2019) also found that the volume of eWOM was a significant indicator of potential film success, especially in the weeks before and shortly after the film's release. Yet, they suggested that the mixed sentiment of the reviews may have confused the audiences therefore leaving the influence trivial. Interestingly, Zhang et al. (2020) state that positive pre-release reviews hurt viewer's intentions, as they can be interpreted as manipulative. However, post-release eWOM did have a significant positive impact on intention. Yet, reviews shared online by moviegoers right before attending the screening or during it, were found to transmit hype, elicit positive emotions, and increase box office sales revenues (Vujčić & Zhang, 2018). Conflicting research results highlight the different angles, taken on by researchers in examining what makes eWOM influential in the case of film marketing. It can be concluded that both the volume and connotation of the reviews play important roles at different times and in distinct contexts.

As noted above, eWOM could impact film success to various degrees, based on the timing of the review. The impact of eWOM over the lifecycle of the films has been studied by Delre & Luffarelli (2023). They argue that the importance of grasping how the influence of eWOM change is relevant for marketers as they could plan the communication strategy accordingly. The study confirmed, in coherence with Kim et al. (2019), that the most critical point in time for eWOM is the beginning of the movie lifecycle. In addition, they found that over time post-release, the impact of aggregated volume of eWOM does not encourage further amount. Yet, the effect of overall valence stayed relevant for subsequent valence throughout the later stages of the film lifecycle. This suggests that the initial buzz may be caused by anticipation and the following weeks are more determined by the positive rating of the audience. Additionally, a large amount of positive eWOM not only influences the initial box

office sales revenues but also can extend the movie's life cycle, as audiences are likely to gain interest in the film from seeing extensive amount of reviews online (Li et al., 2022).

Furthermore, Houston et al. (2018) suggest that managers should pay attention to whether or not the overall buzz is limited to niche enthusiast audiences versus a wider population and tailor their strategy accordingly, as focusing on a niche audience that already is strongly interested is a cheaper way to reach target consumers. Niche audiences, however, tend to be more skeptical, especially in the case of independent films. Nonetheless, if the film takes on a specific market segment and manages to satisfy the needs of such market consumers, it is more likely to attract the interest of a wider audience (Zuckerman & Kim, 2003).

Shieh & Lin (2022) found that the trustworthiness of the source also plays a big role when analyzing the impact of eWOM, as the reviews provided by acquaintances were more influential. On the same note, Cooper-Martin (1991) argues that reviews by friends are more influential than those by critics, and more effective than advertisements, as they convey the experience of watching a film instead of just previewing it. The importance of the opinion of peers was proven by Izquierdo-Sanchez & Shaw (2022), who found that consumers were influenced by the opinions of people from the same age group but opposite gender when rating a movie. Yet, in the case of local movie selection, Ramírez-Castillo et al. (2021) found that social norms — opinions by friends and family, and eWOM had no significant implications on the intention to watch a film. Hennig-Thurau et al. (2007) did not observe any direct impact of the reviews on box office success as well.

Overall, an extensive amount of research done on the impact of eWOM on the success of the movie shows that its importance is evident. Yet, the findings are conflicting, as different variables and tools of measurement are used.

When looking at the source of the review, film critics play an important role when it comes to film publicity. Their reviews, which can be looked at as products for consumption themselves, can be interpreted as advertisements that add reputational value to the products of art as well as reinforce the consumer's self-image (Cameron, 1995). Marich (2013) highlights the importance of critics' opinions for art-related audiences rather than youth, and Tsao (2014) confirms such implication by finding that the ratings (from 1 to 5, without the actual review) of critics did not play a major role in moderating the persuasiveness of another form of eWOM, namely consumer reviews. The judgment criteria differ between critics and an average movie-goer, as Holbrook (1999) defines critics as having an educated judgment based on training and

focus on aesthetic and artistic excellence that the movie delivers, as opposed to subjective opinions that a common reviewer has. In analyzing critics' reviews of both major and independent films, Zuckerman & Kim (2003) found that a large amount of positive critic's reviews of independents can make them more appealing to wide audiences. While the lack of budget and fierce competition from the major studios inarguably make it very difficult to compete, break-outs are plausible. Souza et al. (2019) argue that there is also a big effect of positive critic reviews on narrower release movies and the duration of weeks when they are screened in the cinemas. However, for an 'art house' filmmaker, breaking out into a commercial success could mean losing the reputation among audiences with intrinsic taste (Zuckerman & Kim, 2003). Regarding more mainstream films, Hennig-Thurau et al. (2007) found that there is a correlation between positive professional film reviews and consumer's judgment of film quality.

Cultural differences and genre preferences play a role in reviews as well. Pluntz & Pras (2020) highlight that while comedies are an acceptable genre for wide audiences in France, they are more harshly judged by fellow filmmakers and critics. Regarding cultural differences, Nishijima & Souza (2024) explored the impact of US critic reviews on US-produced films' success in the Brazilian market. They found that if the films were released simultaneously, the impact was insignificant. However, if there was a gap between releases in these two countries, critic's reviews did predict the success of the film.

Craig et al. (2015) argue that the influence of online comments and reviews by fellow moviegoers influence the early success of the film, and, on the contrary, Eliashberg & Shugan (1997) have found that reviews by critics may forecast the potential of the film's success in the long run — after the initial weeks following the release. Souza et al. (2019) argue that for blockbuster films, especially their lifecycle in the theatres, critic reviews were of no significance. Meanwhile, consumer reviews did have a positive impact on how long the movie was shown on the big screen.

Basuroy et al. (2020) claim that expert opinions on movies play a significantly more important role in moviegoing decisions rather than consumer reviews, as they lack credibility and informativeness. Izquierdo-Sanchez & Shaw (2022) also found that reviews by experts prevailed amongst other influential factors upon moviegoers' opinion on films, confirming that the experts have a significant role in consumer behavior. The two kinds of reviews are looked at differently by consumers, according to Deng (2020). The research found that numeric ratings

by users have a significant impact on ticket sales, while the textual context of critic reviews was found more influential than the numeric one. This can be explained by the difference in the use of language — consumers tend to share opinions and evaluative views while experts offer more descriptive overviews (De Jong & Burgers, 2013). However, Reinstein & Snyder (2005) highlight the importance of a critic's reputation in their ability to influence audiences, as the reviews can be called “products of uncertain quality” in themselves.

While some scholars struggle to distinguish between the critic's ability to predict the success of the movie versus to influence it (Wallentin, 2016), Eliashberg & Shugan (1997) highlight their dichotomous role as opinion leaders that can influence the choices of the consumers, as well as predictors, as their views may align with those of the masses. In accordance, Basuroy et al. (2003) found that while positive critic reviews encourage viewers to see the movie less than negative ones discourage, that is only seen during the weeks right after the film is released. Similarly, Thrane (2018) found that positive critic reviews have an impact on viewers' intention to see the movie and the negative ones did not have as high an implication on not choosing to watch it. Such results may be worrying, in light of Deng's (2020) research that suggests that while reviews by consumers are comparably more positive, critics offer more equitable ones. Plucker et al. (2009) confirm such findings by comparing student reviews with the ones provided by critics. While they did find that the more avid moviegoers the students were, the closer their rating was to that of experts, the correlation was still rather weak, and critics provided lower scores for mainstream movies compared to an average student (Plucker et al., 2009). Nonetheless, Ginsburgh's (2003) findings about the correlation between movies that are favorable by a wide audience and those who win Academy Awards suggest that the opinions between the two sources overlap.

While the importance of critic reviews in comparison to other forms of gathering information about the film may be debatable, it is obvious that they play a role. The results of previous research, however, are contradictory, especially when it comes to the overall success of the film rather than the initial release.

In line with critic reviews, award nominations and victories also have been considered influential by scholars. Awards can signal the quality of the film and thus impact consumers' selections (Gemser et al., 2008). Fine et al. (2022) highlighted that at least for millennials, an important factor is not solely the fact of whether or not the film won the award but also the award giver's reliability and involvement in social causes, adding more layers to the relevance

of the award. The overall impact of the award can differ depending on the type of people who decide on the winner, according to Gemser et al. (2008). They found that independent films benefited more from the awards where winners are selected by experts, and for mainstream films — by peers.

The various degrees to which one or another audience subscribes to the awarded degree of excellence does not deny the overall positive effect of awards, as discussed by academics. Hennig-Thurau et al. (2007) find that the large investments made by the studios to get their films nominated for the awards are effective, as awards have strong direct and indirect influences on film's profitability, according to their research. Nelson et al. (2001) also found that films that have been either nominated or won the Oscar for Best Picture or Best Actor have earned a higher gross box office revenue. Nonetheless, having well-known actors in the cast does not have a direct impact on whether or not the film could be nominated for an award, according to Hennig-Thurau et al. (2007). Feng (2017) looked at Chinese consumers' intention to watch a film and found that winning an Academy Award correlated strongly with high ratings of the film, and therefore both of these factors had a positive impact on viewers' intentions. Meanwhile, Deuchert et al. (2005) found that while nominations for awards did bring extra revenue, either winning or not did not have a significant impact.

The question of which comes first — the monetary success of the film, or the award, has been analyzed by academics. Ginsburgh (2003) argues that while winning an Academy Award correlated positively with the profitability of the film, some successful movies preceded their victory. While he does not suggest that the popularity among audiences influenced independent and expert votes, it is argued that the relationship between the two is more complex. On a similar note, Lagios & Méon (2024) argue that winning a prize increases awareness and WOM of consumers, thus indirectly influencing the commercial success of cultural goods. Therefore it can be argued that while awards do not have a direct impact, they play a role in overall acceptance of the film by the audience.

In summary, academic research has extensively highlighted the importance of eWOM for film's success, especially its impact prior to, or right after the release. Scholars have disagreed over whether it is the volume or sentiment of the reviews that has the biggest influence but the overall value of eWOM as an indirect marketing tool has been proven by academic research. Similarly, critic reviews and academy awards are also emphasized as important pillars in determining the success of the film. It should be noted that indirect

marketing tools are closely related to earned media, which has proven to be a significant and rather cheap film marketing channel. In contrast to direct marketing tools, indirect efforts do not require large sums of investments. Thus, harnessing the power of indirect marketing tools can be highly beneficial for smaller filmmaking studios that lack immense advertising budgets (Feng et al., 2024).

1.3 Uses and Gratifications Theory

Movies, as experiential goods, satisfy different needs than those of a utilitarian nature. As mentioned in the first part of this literature review, satisfied needs can vary from social, to psychological or cognitive. Motivations for media consumption have long been analyzed through the lens of the Uses and Gratifications theory (U&G) (Tefertiller et al., 2020). Established in the early 1940s, this theory looks at the abundance of needs that people seek to gratify through the use of media. This approach assumes that audiences are active in their choice of media use while different forms of media are in the vicinity of choice, and argues that consumers can identify their motivations. Furthermore, it diminishes the point that media itself has a strong impact on a consumer and highlights the consumer's role in satisfying sought-out needs (Katz et al., 1973). While there are many different mediums, motivations for them, based on this approach, can be classified into quite a few categories. According to Austin (1986), in the case of moviegoing, there are nine significant categories that correlate with the frequency of movie attendance. They are as follows: Learning and Information, Learning About Self Relaxation, Forget and Get Away / Escape, Arousal/Excitement, Positive Mood Enhancement, Enjoyable and Pleasant Activity, Communication Resources, and Social Activity (Austin, 1986). Based on more recent research, these can be classified into three categories — utilitarian, hedonic, and social gratifications (Hossain et al., 2019). The following paragraphs will explore each category and provide examples of it in the field of film.

Utilitarian gratifications encompass one's need to learn something new from the consumed content. That can vary from learning about oneself to obtaining information about external factors (Austin, 1986). Another way of phrasing it is cognitive gratification, as it satisfies curiosity (Ha et al., 2015). Shade et al. (2015) summarize cognitive gratifications in the case of media consumption, as either message processing or immersing oneself in the action on the screen. Experiencing sadness or tragedy on the screen also provides viewers with some learning experience, as it can touch on such topics as the meaning of life, encouraging contemplation and therefore playing an informational role (Karuza Podgorelec, 2020).

Similarly, showcasing unpleasant situations can provide viewers with information on how to solve such occurrences in real life. Relatability of the situations, portrayed on the screen, can be used for looking at your own life situation from a different perspective, according to the field of cinematherapy. Relatable issues, reframed by the movies can bring about more agency for those participating in the therapy session, and teach them how such problems can be tackled by observation and further discussion with the therapist (Pannu & Goyal, 2024).

As for social gratifications, they can vary from film being a substitute for social interaction to going to the cinema as a social activity with peers (Austin, 1986). Thus it can be interpreted as both satisfying the need for social interaction and presence (Hossain et al., 2019). Henkel et al. (2016) found that both of these factors matter, as participants of the study viewed the cinematic experience as both a social gathering and as feeling present in the crowd of people watching it together. The need for social interaction may even heighten the perceived enjoyment of the activity. During collective consumption, participants tend to either mimic each other or transfer emotions. This additional feature has a significant impact on both the ongoing and post-evaluation of the experience (Ramanathan & McGill, 2007).

Moreover, collective consumption fuels the feeling of belonging (Ha et al., 2015). Memories about experiences that were created with others help construct shared reality, validate feelings, and strengthen the sense of belonging (Garcia-Rada et al., 2024). Henkel et al. (2016) also highlight that many significant social events that people associate with cinema (e.g. first kiss, birthday, etc.) are of importance for positive associations and social motivation for cinema attendance. However, such needs for companionship can be fulfilled through the solitary consumption of the media, according to Tefertiller (2018). Streaming services today allow people to feel less lonely in solitude, as movies or TV series can accompany otherwise lonesome activities. In this sense, according to the author, streaming services become more appealing because of social and not entertainment needs. However, as observed by Ivory & Magee (2009), media consumption on portable devices has a tendency to result in poor user experience and low physiological arousal. This could mean that while cinema alternatives may satisfy social needs in some cases, other needs, such as hedonic ones could be left ungratified.

This brings us to the last highlighted gratification sought by moviegoers. According to Austin (1986), hedonic gratifications are driven by the need for enjoyment and, in some cases, escapism. They can also entail resting or aesthetic appreciation (Ha et al., 2015). Chang (2022) argues that media content with humorous plots is more sought out by users driven by hedonic

gratifications, as it tends to regulate mood and inspire positive emotions. Oliver & Raney (2011) highlight the strive for pleasure and enjoyment in hedonic gratifications, which can be heightened by both content and viewing conditions. They also found that consumers driven by hedonic gratifications preferred comedy or action and adventure genres. Craig et al. (2015) found that the action genre was the most notable when analyzing viewers' intention to visit a movie theatre, which can be explained by it being one of the most relevant for sought gratifications. Yet, while individuals are likely to develop their taste for movies, genre preferences of the wide audience are volatile and change over time, making it an important factor for filmmakers and marketers to keep up with what is currently more popular and acceptable (Nikolic et al., 2023)

While U&G theory was established relatively long ago, it provides a good background framework for recent studies with some improvements. Even though the theory seems to apply to both old and new media, recent scholars have strived for more nuanced definitions of gratifications that emerged after the current innovations (Sundar & Limperos, 2013). In this context, film, consumed in the cinema, falls upon the definition of old media. However, how audiences seek information about it and communicate with each other, should include new media that makes dissemination of information easier and more available. Recent studies have included this model in the context of social media affordances, such as "liking". Hossain et al. (2019), found that "liking" behavior was motivated by utilitarian and social gratifications sought, as well as subjective norms (social pressure to act in accordance with peers), and strongly correlated with the purchase intention of subjects. Castillo et al. (2021) also explored engagement on social media and its effects on film viewing intention based on the U&G model and argued that consumers make use of social media affordances such as following, liking, sharing, and commenting in various ways, based on their specific needs. The aforementioned studies show that the U&G approach is relevant for exploring the needs, gratified by the consumption of old media by looking at the content, afforded by the new media, and consumer interactions with it.

The U&G approach is relevant for film advertisers, as marketing tools and communication messages are what consumers base their expectations upon. As consumers' choice to watch a film can be motivated by various reasons, it is important to grasp the most important ones and tailor the promotional material respectively. According to Karray & Debernitz (2017), to appeal to consumers who seek hedonic gratifications, promotional material of the film should ignite a positive emotional response (i.e. excitement, arousal).

Moreover, in the case of trailers, they should convey an interesting storyline with creative aspects that would immerse viewers, leaving an impression of film not being boring. As for utilitarian motivations, as elaborated by Oliver & Raney (2011), such consumers tend to seek meaningfulness and usually strive to answer deeper questions. Therefore in the case of cognitive gratification seeking, marketing material should highlight the beneficial teaching nature of the film. Lastly, consumers who strive for the gratification of social needs can be approached through the angle of film-viewing being a social and collective experience (Hanich, 2017). The three categories offer different perspectives that marketing messages can be tailored to. Hence, it is important to grasp what needs are the most common for driving consumers to choose to visit cinemas.

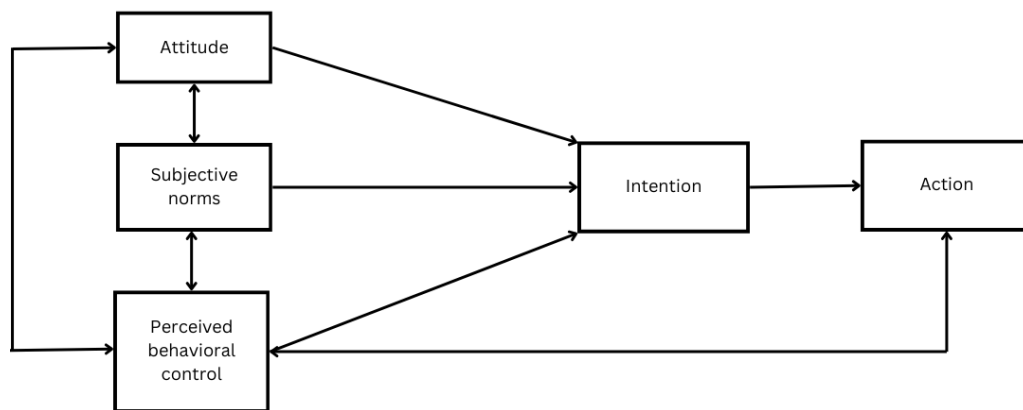
Overall, the U&G approach offers a relevant angle for analyzing what drives consumers to visit a cinema. Scholars have highlighted beforehand, that the three main needs people are seeking to gratify by watching films are utilitarian, social, and hedonic. The knowledge about what consumers are looking for can help in shifting the marketing strategy to include more focused advertising approaches, tailored to the consumer's needs and expectations.

1.4 Theory of Planned Behavior

While the U&G theory explores motives for consumers' active choice, it assumes that the attitude toward a medium is followed by its use. A more widely used framework for examining a user's intentions is the Theory of Planned Behavior (TPB). Established in the late 1980s, it adds to the previously existing Theory of Reasoned Action, it centers around one's intention to act. The theory aims not to predict but rather to explain human behavior (Ajzen, 1991).

The theory is built upon three variables that are considered the most important when evaluating the user's intention. These are attitude towards a behavior, subjective norms, and perceived behavioral control (see Figure 1). All three variables exert an impact on the intention to execute an action. Furthermore, the theory states that the stronger the intention is, the bigger the likelihood of completing a specific action (Ajzen, 1991). Theory usually also defines a specific period in which the action is to be completed (Hartmann, 2009). In more recent years, this theory has been successfully applied in the field of new media as well (Sardanelli et al., 2019). In comparison to the U&G theory, it adds more external factors and could therefore be more practically applicable when trying to explain user behavior.

Figure 1

Theory of Planned Behaviour (TPB) model

Source: Ajzen, 1991

In the TPB, attitude encompasses a person's views on the action in question (Ajzen, 1991). The expectancy-value model plays a role in evaluating attitudes toward actions. The model considers salient beliefs, which are the most easily accessible in one's mind to be of importance when considering attitudes towards behavior. More specifically, people tend to form attitudes toward actions depending on the expected outcome and thus, the attitude can be evaluated based on how likely the subject believes it will have positive or negative consequences (Ajzen & Fishbein, 2008).

In the context of TPB, subjective norms encapsulate the pressure that one feels from their surroundings to either act or not. Normative beliefs are the basis for constructing subjective norms and they are usually measured by asking how likely are the important people in the subject's life to approve of an action in question (Ajzen, 1991). It is worth noting, however, that it is important not only whether relevant others approve of the behavior but also whether the person in question is generally compliant with their surroundings (Hartmann, 2009).

Perceived behavioral control is the additional variable to the theory of reasoned action. While the actual control — resources available — is of importance, perceived control — one's belief in being able to execute a specific action — manifests in a psychological sense, as it has a big impact on intention. Individual's belief in whether or not they have control over a specific action will vary depending on the situation. The underlying components for perceived control are control beliefs. They can be either based on past experiences or knowledge obtained from

others. The more resources the person believes to have available for completing an action, the stronger control beliefs are (Ajzen, 1991). Similarly, if any obstacles are expected, the stronger the belief of being able to overcome those, the stronger the perceived control (Hartmann, 2009). It can also be argued that the higher perceived behavioral control — the more likely the person is to excel at a given task even if two subjects with similar skill but varying perceptions were to try the same task (Ajzen, 1991).

In the context of film, the theory has been used by scholars. Sardanelli et al. (2019) looked at user's intention to pay for streaming services, based on TPB. They found that buying behavior was significantly influenced by attitude towards online purchasing. In the case of light media usage, subjects were more motivated to pay for services if they felt involved with the content, and, in the case of heavy usage — involvement with online shopping was a more significant motivator. They also found that previous successful online purchases did exert influence, meaning perceived behavioral control was of significance. Yet, subjective norms had no direct impact on this study. Similarly, a more recent study by Ramírez-Castillo et al. (2021) found attitude and control beliefs as significant in analyzing subjects' intention to watch Mexican movies. Positive attitude towards films as providing a fun pastime experience, and the availability of monetary and time resources, correlated with their positive intention to visit a movie theatre. Yet, the opinions of friends and family, and reviews on social media were of no significance. Tefertiller et al. (2020) also found no correlation between subjective norms and respondents' intentions to attend a movie theatre. Research confirmed the influence of attitude and partial impact of perceived behavioral control, as its addition to a second study did not explain the variance of intention even though it had a significant impact during the first one. However, Phau et al. (2014) found all three factors, including subjective norms, as significant in consumer's intention to pirate films. They state that if people can justify their actions, and are unable to resist peer pressure, they are more likely to consume content illegally.

The two theories go together — the U&G approach seeks to find what motives influence the attitude towards a medium, and what kinds of needs people seek to gratify by their conscious choice to take up a specific action. Meanwhile, TPB looks at the factors that can predict the likelihood of the intention to behave in a certain way. Therefore the variables evident in the U&G approach can be incorporated into the TPB framework as independent ones.

In summary, the TPB has been widely used by academics in exploring the consumers' intention to perform an action, including the intention to watch a specific film. The three main variables (attitude, subjective norms, and perceived behavioral control) are explored deeper in the following subsections.

1.4.1 Attitude Toward a Film

Attitude towards products in the context of cultural industries plays a big role, as their entertainment value is highly important when considering how much quality people attribute to them (Peltoniemi, 2015). Conveying signals about a product's quality is partially in the hands of marketers, as they can transmit it through name, price, and other elements of the marketing mix (Kirmani & Rao, 2000). What consumers perceive as quality, however, can be significantly influenced by their preferences and, therefore, impact the perceived entertainment value. Gazley et al. (2011) found that genres have a significant impact in the case of comedies (positive influence on intention) and horror (negative influence on intention). The advertising material, thus, should convey the genre of the film, as it implies the film's structure and shapes potential viewer's attitudes. A big issue arises when trailers and movies have obvious discrepancies. For instance, juxtaposition scenes out of order or include dialogues that are not included in the final product (Oja, 2019). The case of trailers overusing characters that represent minority groups, yet are barely portrayed in the film to attract a wider audience carries a negative sentiment, as viewers feel deceived (Rubin, 2022).

Overall, marketing expenditures, in combination with ratings, reviews, and awards are the most commonly seen attributes for pronouncing film quality (Plucker et al., 2009) and thus are thought to have a significant impact on potential consumers' attitudes. Additionally, a film can have an added entertainment value when consumed on a larger screen, as it becomes a more immersive experience that captivates attention, which heightens physiological arousal, especially in comparison to smaller screens for media consumption (Ivory & Magee, 2009).

Lastly, consumer's involvement with a film plays a role, as consumers who feel attached, and fascinated, feel that they have more expertise about the product and therefore are more likely to pursue consumption of it (Trabelsi & Mbarek, 2021). Movies are known to also generate both empathy, which stems from immersion in the narrative and portrayed emotions, and sympathy, which occurs from awareness of depicted emotions. Research has confirmed that strong emotional, especially empathetic, responses to the characters on the screen

positively shape attitudes toward movies being perceived as cool (Rodrigues & Loureiro, 2022).

1.4.2 Subjective Norms Regarding Film

Cultural goods, such as film, carry an important symbolic, social, and aesthetic meaning. They are important to identity construction, and therefore the opinion of others is believed to play an important role, as it dictates belonging to a specific group (Peltoniemi, 2015). When looking at film's success in the markets worldwide, the risks are even more exemplified for producers and consumers by the embedded cultural cues that film as an art form carries. These particular cultural peculiarities can be responsible for making or breaking the film in local and foreign markets, as it may not be approved by wide audiences (Akdeniz & Talay, 2013). Film title adaptation is also a part of tailoring films for audiences abroad (Marich, 2013). Cultural differences have been studied before, exemplifying how various genres are perceived differently, such as comedies being significantly less universal in comparison to science fiction (Lee, 2006). This can be explained by humor being a rather wide topic, that even academics from myriad of various fields are looking at from different angles (Swani et al., 2013). Humor is also a subjective concept, and it is dependent on the cultural background as well. Therefore, when releasing films in different markets, potential cultural differences should be considered, so that the film is perceived as culturally appropriate by the audience.

However, the need for cultural familiarity for film's success has been found to have a varying level of importance. Hennig-Thurau et al. (2007) argue that the cultural familiarity of the film has a significant positive impact on the box office, as they show a bigger audience attention. In accordance Feng (2017) and Zhao et al. (2013) also found that consumers, respectively in China and the US were more interested in seeing novel adaptations, as they were already familiar with a plot. However, Ulker-Demirel et al. (2018) oppose this by finding that original scripts are preferred by the audiences in Istanbul, in comparison to novel or real-story adaptations. This can be explained by cultural differences, as some countries tend to be more avoidant of uncertainty and thus seeking for familiarity, versus being more open (Akdeniz & Talay, 2013).

Another way in which subjective norms can be impacted is through the social aspect. Subjective norms are exemplified by people's striving for social companionship when watching a film in the cinema. Patil et al. (2023) state that people who do not have the option

to visit movie theatres with someone are more likely to choose online streaming services or other activities. The social bonding aspect that films can provide can go beyond the act of watching the film itself — movies that are sequels and already have cult-like following, create a sense of belonging for fans who engage with them. They are very proactive in their positive appraisals, as they treat the film as more than a mere piece of content. Moreover, their approval of sequels is more trustworthy and can help spread the word about the film to the rest of the potential audience. Therefore the encouragement of fan base formation is an important note for filmmakers and marketers (Kohli et al., 2021).

Consumers can get acquainted with both public views and cultural cues that the movie embodies through the dissemination of eWOM. While eWOM is a great tool for influencing consumer attitudes, it also plays an important role in grasping subjective norms, as the opinions of others are one of the main tools for constructing them. In today's world, social media has blurred the lines between what we can call social closeness and distance, as even less social people tend to trust anonymous reviews, follow influencers, and trust the opinions of others online (Hamilton et al., 2021). Seeing that many people share their opinions about something can provide an understanding that many of them took part in an action, making it an acceptable behavior. Furthermore, the abundance of reviews and commentary leads to more people sharing their own opinions, increasing the amount exponentially (Burtch et al., 2018). Suvattanadilok (2021) found that activities and reviews on social media were the most important factors for potential viewers' construction of subjective norms toward a film in question. However, the influence of subjective norms also differs between countries, which can be explained by another classification, offered by Akdeniz & Talay (2013) of cultures tending to be more individualist, where people prefer formal sources over online commentary, versus collectivist where latter is more predominant.

1.4.3 Perceived Behavioral Control of Visiting the Movie Theatre

Perceived behavioral control can be influenced by quite many factors. Firstly — the accessibility of the cinema. Today most commercial US films with considerable studio budgets are having wide releases. Based on measurable awareness of the market, the scope of release can be altered (Paulich & Kumar, 2021). The wider the release, the easier it is for a consumer to physically access the cinema where the film is screened. Moreover, the popularity of multiplex cinemas that allow numerous films to be screened at the same time, made visiting cinematic experience more accessible (Patil et al., 2023). When Ho et al. (2009) looked at

movie advertisers buying ad slots during Superbowl, which attracts a wide audience, the effects on box office revenue were substantially positive. Yet, it was also impacted by such a move affecting movie exhibitors, making them more likely to screen a film in their theatres, which then correlated with wider releases of the films, attracting more revenue. The longer period during which the film is screened in the cinemas also provides wider access for the viewers to see it on the big screen (Al & Tan, 2022). While the length is mainly determined by the success of the initial box office sales, other factors such as holiday times or amount of other movies released at a similar time can have an impact.

Other factors could influence the ease of access to the movie theatre. He et al. (2022) looked at air pollution in China and cinema attendance correlations and found this factor to have a significant impact on consumer choice. Worrying about traveling to the theatre when the air pollution is high decreases cinema attendance in the researched region in China. Moreover, such factors as restrictions during the COVID-19 pandemic, despite lowering the selection of movies in theatres due to paused productions, also caused a significant loss of revenue, as consumers were cautious about visiting cinemas soon after they reopened (Kim, 2021).

According to Patil et al. (2023), some moviegoers show robust theatre preferences, which provides them with a strong sense of perceived behavioral control, as they can add to their movie-watching experience by using the benefits of their preferred venue. On the same note, Tontini et al. (2023) found that potential moviegoers find it important that the information about films that are screened, times slots, as well as the general quality of the cinema hall (brightness of projection, air temperature, seating arrangements) played an important role in whether the viewer would repeatedly choose to watch films in the specific cinema complex.

Furthermore, price plays an important role in perceived behavioral control. In some countries, prices for movie tickets vary depending on the day of the week, as weekends are a more popular time for visiting the cinema, and thus ticket prices are slightly higher during that time. Other promotions, offered by cinemas also play a significant role in consumer's choice between various movie theatres (Tontini et al., 2023). The ease of access and thus perceived behavioral control can also be affected by the different options for ticket purchasing. However, Tontini et al. (2022) found that the ease of buying tickets via alternative resources other than the cashier's desk did not have a strong implication on consumer's intention to visit a movie theatre.

Lastly, time resources are an important factor when deciding whether or not to visit a movie theatre. Cooper-Martin (1991) found that consumers interpreted cinema as a time-requiring activity, as they classified it between the choices of other experiences that were more time-consuming. Thus, the impression of having enough time for this form of entertainment can enhance the assumed ability to complete an action, making perceived behavioral control higher.

METHODOLOGY

2.1 Research Method, Conceptual Model, and Hypotheses

The following chapter contains the research problem, aim, conceptual model, hypotheses, and research method, with a detailed description of instruments of data collection, and research scope, based on the academic research, discussed in the literature review above.

The research problem — what influence do direct and indirect communication messages have on a viewer's intention to visit a movie theatre to watch a film?

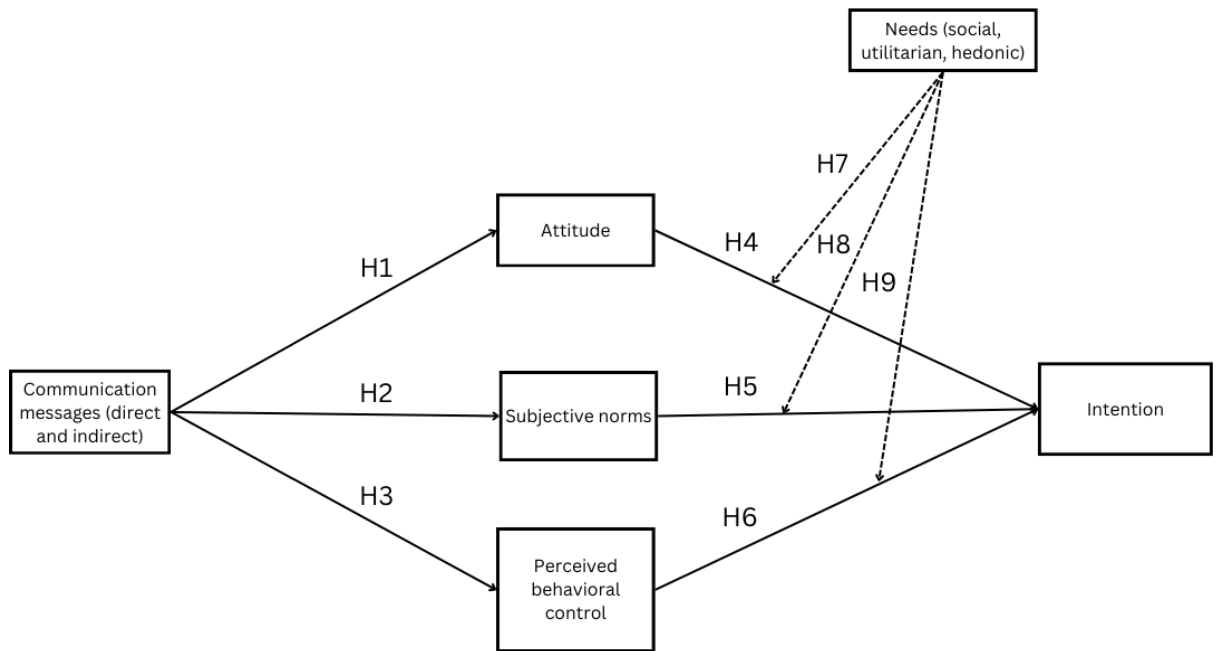
This research aims to analyze how the factors — direct and indirect communication messages — influence viewers' decision to visit a movie theatre to watch a film.

The conceptual model for this study is based on previous research, discussed in the literature review, and follows the theoretical models of the Theory of Planned Behaviour (Ajzen, 1991) and the Uses and Gratifications Theory (Austin, 1986). It extends and looks at the interconnectedness between the two theories. Some film researchers have explored the chosen combination earlier (Ramírez-Castillo et al., 2021, Tefertiller, 2017). This study complements the approach by using U&G theory variables as moderators and applies it to the specific market of Lithuania.

The conceptual model, visualised in the Figure 2 consists of six variables: 1) communication message (direct and indirect), 2) attitude towards a film; 3) subjective norms regarding the film; 4) perceived behavioral control toward the film; 5) the intention to visit a movie theatre; 6) needs (hedonic, social, utilitarian). The conceptual model, seen in Figure 2 below, is being tested in the further steps of this research. Analysis will focus on the two types of communication messages (direct and indirect), and measure the participant's attitude, subjective norms, and perceived behavioral control after the exposure to stimuli. Following that, the impact of the aforementioned variables' on the intention to watch the presented film in the movie theatre. Such analysis will test the model of TPB. In addition to that, the moderating effect of the gratifications sought by the respondents while attending the movie between the attitude, subjective norms, perceived behavioral control, and the intention to visit a movie theatre will be measured. In this way, the U&G approach will be incorporated, extending the model of TPB.

Figure 2

Conceptual Model for Film Marketing Influence On Consumer's Intention To Visit Movie Theatre



Source: compiled by the author, based on TPB and U&G theory

Proceeding from the previous research, and based on the model in Figure 2, the relationships between variables and proposed hypotheses are below.

Direct advertising efforts from film producers and studios are undoubtedly integral to letting a wide audience know about a movie. Trailers have long been the most popular tool for spreading the word about the upcoming release (Karray & Debernitz, 2017). The effectiveness of a trailer as a direct communication tool for encouraging viewers to visit a cinema has been looked at by many researchers, as trailers give potential viewers a sense of what the movie will be about. Therefore, they are great tools for forming expectations (Kernan, 2004), and attitudes. Hennig-Thurau et al. (2007) also found that advertising expenditures influence the potential viewer's judgment of film quality, making trailers an important tool for affecting consumer attitudes. Hixson (2006) has also found that if the trailer does not elicit a positive outlook, the film is considered to have a low entertainment value for the viewer. The perceived quality and entertainment value can be closely associated with the effect on attitude in this case.

EWOM has also proven to be a rather strong tool for shaping consumer attitudes. According to Sardar et al. (2021) positive attitude toward the information is directly linked to the

adoption of it, especially in the case of eWOM. In the case of film, research by Tsao (2014) has proven the impact of eWOM on consumers' intention to see a movie. However, these results were not supported by further research by Trabelsi & Mbarek (2021). They found that eWOM (neither negative nor positive) had no impact on the attitude towards Tunisian films.

A big part of the previous research highlights the effectiveness of direct communication messages, thus, the following hypothesis is raised:

H1 — Direct communication message will have a higher impact on attitude towards watching a film in a movie theatre than the indirect communication message

Hamilton et al. (2021), found that online reviews are trusted by consumers and help them shape their own opinions towards the objects in question. They also make it easy for the consumer to grasp the social judgment of the objects in question. Other researchers have also proven the importance of the opinions left online upon the potential consumer's subjective norms (Suvattanadilok, 2021; Izquierdo-Sanchez & Shaw, 2022; Shieh & Lin, 2022). Positive opinions, expressed by others were also proven to enhance experiential product consumption (Wu et al., 2021). Direct marketing messages also play a significant role in acknowledging viewers with the cultural cues of the film and providing them with a broad sense of whether or not it is an appropriate one to see (Akdeniz & Talay, 2013), and informs about cultural familiarity (Hennig-Thurau et al., 2007). The conflicting results, yielded by previous researchers give ground for the following hypothesis:

H2 — Direct communication message will have a higher impact on subjective norms towards watching a film in a movie theatre than the indirect communication message

As observed in the literature review, this variable can be impacted by a variety of external and internal factors, varying from air pollution (He et al., 2022) to the affinity with a specific cinema location (Patil et al., 2023). Amongst the myriad of potentially influential factors, marketing efforts have been connected to behavioral control, especially when considering the accessibility of the film. Previous research has connected the advertising budgets to the initial box-office sales of the advertised movies at the cinemas (Ho et al., 2009). Larger budgets lead to wider releases of the films, making them more accessible to potential viewers (Patil et al., 2023). Thus, the marketing efforts by the producers and studios can create an impression of a more widely accessible movie, enhancing the perceived behavioral control. Moreover, the recognition of the specific film among others available in the theatre can also have an impact.

The better recall of the film after seeing the trailer was also proven to be connected to higher box-office revenue, especially if the trailer was not overloaded with stimuli (White et al., 2016).

To narrow the scope, this research follows the previous viewer intention analysis, conducted by Ramírez-Castillo et al., (2021). In their research, perceived behavioral control refers to the likelihood of seeing the specific film in the case where the viewer already has the purchasing power and time resources to visit a movie theatre in general. In this way, the effect of the marketing material, used as a stimulus, can be better evaluated, as it eliminates the unrelated factors that are strongly influential upon perceived behavioral control (i.e. monetary resources). Therefore, the aim is to find out how the specific stimuli impact the perceived behavioral control, allowing us to compare the direct and indirect communication messages. The following hypothesis is raised:

H3 — Direct communication message will have a higher impact on perceived behavioral control towards watching a film in a movie theatre than the indirect communication message

Attitude is one of the three variables that determine the intention to perform an action, according to the TPB. In academic research, based on the TPB, attitudes toward the objects in question have been proven to play a significant role in various social and behavioral research fields. It has been observed in such cases as online purchase intention (Sardar et al., 2021), and intention to pay for online streaming services (Sardanelli et al., 2019). Specifically, in the case of films, Trabelsi & Mbarek (2021) confirmed the positive impact of attitude towards the intention to watch a Tunisian movie. Ramírez-Castillo et al. (2021) also found attitude to correlate with the intention to watch a film positively. Therefore, based on the adopted framework and aforementioned academic research, the following hypothesis is raised:

H4 — The better the attitude towards a film, the higher the intention to watch a film in the movie theatre

Based on the TPB, subjective norms have been proven to have a significant impact on people's behavior and behavioral intentions in various spheres — from encouraging people to eat healthier to incentivizing the reuse of hotel towels (Burtch et al., 2018). As discussed in the literature review, the consumption of experiential goods is a social activity, leading to the increased likelihood of participating in a specific activity if it is accepted and accompanied by relevant people in one's life (Garcia-Rada et al., 2024). When looking at more specific cases,

related to media consumption, in the event of pirating movies, subjective norms were proven to have a significant impact on behavioral intentions (Phau et al., 2014; Derakhti et al., 2020). However, in the case of watching films legally in the movie theatre, Ramírez-Castillo et al. (2021) found that the opinions of friends and family, and reviews on social media were of no significance. Subjective norms were of no significance for the viewing intention in the research done by Tefertiller (2017) as well. The discrepancy could be explained by Suvattanadilok (2021), who found that the impact of social perception on the intention to watch a film in the cinema was positive but noted that it is highly dependent on cultural values. The author claims that people in Thailand tend to value social perception because of their general social awareness. Therefore, it is interesting to explore how important of a role subjective norms play in the Lithuanian culture. Drawing from the conflicting previous research results, the following hypothesis is raised:

H5 — The higher the subjective norms towards a film, the higher the intention to watch a film in the movie theatre

According to TPB, behavioral control will have an impact on consumer's intentions, as the more control the subject believes to have regarding the completion of a specific action, the more likely they are to intend to take it up (Ajzen, 1991). In film research, significant effects of perceived behavioral control have been found by numerous researchers (Ramírez-Castillo et al., 2021; Tefertiller, 2017; Tefertiller et al., 2020; Phau et al., 2014; Patil et al., 2023). Correspondingly, this research hopes to find similar results, leading to the sixth hypothesis:

H6 — The higher the perceived behavioral control towards a film, the higher the intention to watch a film in the movie theatre

When consuming any media content, people are led by their needs, according to the U&G theory. Austin (1986) highlighted the most commonly observable gratifications sought when considering cinema viewing. Later, Hossain et al. (2019) confirmed the significance and classified them differently by grouping similar needs in the study on social networks and liking behavior. Their research yielded three categories of needs, that are used in the following hypotheses, namely: social, hedonic, and utilitarian.

This research considers all three needs relevant for moderation between attitude, subjective norms, perceived behavioral control, and intention. To begin with, a visit to a movie theatre is a form of entertainment, thus hedonic needs play an important role in the consumer's

choice. The moviegoer's desire for entertainment has been highlighted by Hixson (2006) as the main incentive when considering whether to watch a movie. The captivating features of the cinema screen tend to transport audiences deeper into the film world, engage them with the content (Kohli et al., 2021), and thus help to satiate the need for escapism. Therefore it is assumed in this research, that hedonic needs will moderate the connections between the intention and variables, directly associated with it.

As for social needs, collective viewing has been proven to enhance the viewing experience and make viewers feel like a part of something (Ramanathan & McGill, 2007; Hanich, 2017). Films have been defined as experiential goods in the literature review, making their consumption an integral part of human connection. Many researchers have agreed that sharing the consumption of experiential goods enhances the occurrence (Kim et al., 2020; Boothby et al., 2014; Caprariello & Reis, 2013). Film consumption also provides material for social bonding in more than one way. On one hand, it allows people to connect over the shared experience (Delre et al., 2016), and, on the other, it gives something to talk about with others, who either have seen the same content or not afterward, which boosts connectedness (Kumar & Gilovich, 2015). Thus, social needs are expected to moderate the relationship between the variables as well.

Lastly, movies can be a tool for satisfying the need to learn something new - the utilitarian need. Oliver & Raney (2011) highlight the eudaimonic motivations for movie watching being more relevant for non-fiction and drama. They emphasize the respondent's need for cognition and search for meaning in life. Pannu & Goyal (2024) also talk about films as tools for learning by observing situations, which is helpful in a therapy setting for patients with depression. Another way in which one can gratify utilitarian needs is by learning about self. Experiential products have been proven as an integral part of the construction of the self, making them one of the tools for gratifying utilitarian needs from a cognitive perspective (Carter & Gilovich, 2010). Satisfaction of curiosity also falls under utilitarian needs, and movies are a great tool for that, as, according to Karuza Podgorelec (2020) they allow for observation of various occurrences without the need to experience them. Considering the aforementioned research findings, utilitarian needs are also expected to moderate the relationships between the TPB model connections.

Academic research that explored the combination of the three needs has found varying results. For example, in the case of social media use, Ha et al. (2015) found that only hedonic

and social needs played a significant role in affecting attitudes towards social media use — utilitarian needs were of no significance. Regarding relevant film research, Tamborini et al. (2011) found that both hedonic and non-hedonic needs played a significant role concerning non-interactive media (i.e. film) enjoyment. Tefertiller (2017) found both cognitive and affective gratification seeking to be important for the viewing in the cinema intention, with affective (hedonic) ones being a better predictor.

Therefore, the three needs, highlighted by previous research in the film field, were used as moderating variables. Based on the previous research, the following hypotheses are raised:

H7 — The impact of attitude on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

H8 — The impact of subjective norms on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

H9 — The impact of perceived behavioral control on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

2.2 Instruments for Data Collection and Analysis

As the literature review shows, a big part of relevant research that regards the intention to visit a movie theatre is quantitative (Ramírez-Castillo et al., 2021; Trabelsi & Mbarek, 2021; Tefertiller, 2017). Therefore, the quantitative method has been chosen in this study.

Furthermore, most of the relevant studies have employed an online survey as a tool for gathering the data (Thrane, 2018; Trabelsi & Mbarek, 2021; Ramírez-Castillo et al., 2021). Thus, the same method is used in this research. Such a data collection method is cheap and allows to reach a wide amount of participants in a short period of time. Moreover, it gives respondents the ability to choose the most convenient time and place for survey completion.

Following that, the internal consistency reliability of the questionnaire is checked, and the demographic data of survey respondents is overviewed. Afterward, the data is analyzed using IBM SPSS Statistics 29.0.0.0. Independent Sample T-test, bivariate correlation analysis, multiple regression analysis, and PROCESS for SPSS (model 1) are used for the validation of hypotheses.

The questionnaires employed were anonymous and consisted of closed-type questions. Closed-type questions were chosen so that the respondents are more likely to fill in the whole questionnaire, as answering such questions does not take a long time, and the collected data is easier to code and analyze (Bougie & Sekaran, 2020).

. Questionnaires were administered in English language, as good proficiency in this language is required to fully understand the material of presented stimuli. The two versions of the questionnaires, containing different examples of communication messages used as stimulus can be found in the Appendix.

The research looks at two types of communication messages — direct and indirect. As defined in the literature review, a direct message in this research is considered the promotional material that the studios, producers, and other responsible people, directly involved in the making of or marketing of the film release to the public (trailers, posters, social media activity, etc.). Indirect messages, hence, are the ones that film studios have no direct control over (critic's reviews, eWOM, etc.). The further paragraphs explain the choices of communication messages used in this research.

For the direct marketing message, trailer advertisement has been chosen, as it has been proven by academic research to be one of the most effective film advertising tools in comparison to others (Gazley et al., 2011; White et al., 2016). In comparison to, for example, posters, trailers help audiences grasp what the movie is about in a relatively short time, and, consequently, better inform their decision on whether or not the film is worth watching (Kernan, 2004). Trailers have been said to be one of the most descriptive direct marketing tools by many previous researchers (Hixson, 2006; Bridges, 1993; White et al., 2016). Moreover, they are easily accessible on online platforms, such as YouTube.

As for the indirect marketing message, eWOM in the shape of a viewer's review of the film on IMDB (a popular movie rating platform) has been chosen. EWOM is more relevant during the beginning of the film's lifecycle, according to research (Delre & Luffarelli, 2023; Kim et al., 2019), which is the exact case for the movie, chosen for the stimulus. Tsao (2014) has found that eWOM, provided by consumers was far more relevant to potential moviegoers in comparison to critics' reviews. Other indirect marketing tools and messages, such as awards and nominations, would require some more background knowledge about the cast and film festivals, in turn causing some potential respondents to be unable to answer the questions. Similarly, critic's reviews usually contain more professional language that may not be fully

understandable or relevant for an average moviegoer (De Jong & Burgers, 2013). Furthermore, as observed in the literature review, academics in the field of movie attendance research have highlighted that even though the opinions between film critics and average moviegoers tend to overlap (Ginsburgh, 2003), the effect of eWOM on film's success is higher than critic's reviews, especially at the beginning of the film's lifecycle (Nishijima & Souza, 2024; Craig et al., 2015, Souza et al., 2019). Additionally, such indirect tools as awards were also found to be closely connected with the dissemination of eWOM by consumers, so Lagios & Méon (2024) argued that the impact on the box office revenue is indirect.

At the beginning of the survey, participants were introduced to the topic of the research and the researcher. The anonymity of the participants of the research was highlighted and the contacts of the researcher in case of any questions were provided. The "Thank you" page also included the credentials and contact information of the researcher.

The research looks at two different types of communication messages, thus two versions of the questionnaire were created. Questionnaires consisted of a control question, followed by the stimulus, questions concerning the relevant research variables, and respondent's demographic information. The difference between the two versions of the questionnaires was the stimulus used. For testing the impact of direct communications messages, a trailer was chosen and the downloaded video file was uploaded to the survey platform. To test the impact of indirect communication messages, a consumer review was chosen. To avoid respondent fatigue, a relatively short and engaging consumer review from IMDB was copied and inserted into the survey as a stimulus. Therefore, both versions of the questionnaire were estimated to take a rather similar time to complete.

The movie, chosen for the study, was "A Real Pain" — an indie film by Jesse Eisenberg, created in 2024. The film was previously shown at the Sundance Film Festival at the beginning of the year, yet a wider release was planned by the end of 2024. Therefore the promotional material, such as the trailer, and some indirect communication messages, such as reviews, were already available online. However, the film was not widely released in Lithuania, making it less known among the general population. This helped avoid the respondents' predispositions about the movie. Moreover, the survey responses were gathered over two weeks, shortly before and after the film was released in the US market, but before the European releases. The timing has made it even less likely that respondents knew the movie. In addition, at the very beginning of the survey, a control question was provided, redirecting respondents, who claimed they were

familiar with the film, directly to the “thank you” page to avoid any bias that respondents may have formed from already observing communication messages prior to the study.

After the first control question, respondents were asked to either watch a film trailer or read the review. Both, the review, and the trailer were uploaded directly to the survey platform, so the respondents did not have to leave the survey form, ensuring a lower likelihood of them leaving the survey without finishing it. Following that, they had to confirm that the action was completed. In this way, participants, who did not obtain the information crucial for further questions — were not adequately introduced to the movie in question — were filtered out. According to Malhotra (2017), this helps select the respondents capable of answering the questions.

Following the control questions, respondents were asked to answer questions that measured the research variables, and demographics. Questions were presented in 6 categories, based on the relevant variables. Each category consisted of questions that had to be evaluated on the 7-point Likert scale. Likert scale was chosen because it is an understandable approach for most of the participants, and even though it may take more time to complete, compared to other types of scales (Malhotra, 2017), it was used by previous research that analyzed similar topics. The scale was based on numeric values, where for most questions 1— strongly disagree; 2 — disagree; 3 — somewhat disagree; 4 — neither agree nor disagree; 5 — somewhat agree; 6 — agree; 7 — strongly agree. For a couple of exceptions in 7-point-scale meanings see Appendix. The constructs for the scales were adapted from previous research and were as follows:

1) Attitude toward the stimuli was measured by using 3 questions, developed by Kamp & Macinnis (1995), and used by Swani et al. (2013) to measure attitude toward adverts: a) Overall, what is your impression of this ad?; b) To what degree did you feel positively toward this commercial?; c) Overall, how well did you like this commercial? For the version of the questionnaire that had a review as a stimulus, questions were rewritten to ask about the review instead of an ad.

2) Subjective norms toward the stimuli were measured by the scale, developed by Ramírez-Castillo et al. (2021), consisting of 4 statements: a) I would watch this movie if my friends watched it; b) I would watch this movie if my family watched it; c) I would watch this movie after seeing the reviews on social media; d) I would watch this movie if some influencer, actor, or actress recommended it.

3) Perceived behavioral control was also measured using the scale by Ramírez-Castillo et al. (2021), which consisted of 4 statements: a) I would be able to easily identify this movie when I go to the cinema; b) Watching this movie is entirely up to me; c) If the movie is not in a nearby cinema, I would go to another cinema to see it; d) It is likely that I would pay to see this movie in the cinema.

4) To measure the intention to watch a film in the cinema, a scale, developed by Xia & Bechwati (2008), and adapted by Trabelsi & Mbarek (2021), consisting of 3 statements, was used: a) It is very likely that I will buy a movie ticket to see A Real Pain; b) If I have to decide now, I probably will buy a movie ticket to see A Real Pain; c) The likelihood that I will buy a movie ticket to see A Real Pain is high.

5) The fifth category consisted of questions about three types of needs:

i) Social needs were measured using the Evens et al. (2024) scale, coined by Sundar & Limperos (2013). It consisted of 3 statements: a) Watching movies in the cinema allows me to connect with others; b) Watching movies in the cinema makes me realize that I am part of a community; c) Watching movies in the cinema allows me to expand my social network.

ii) The scale, consisting of 3 statements, developed by Ha et al. (2015) was used to measure hedonic needs: a) When I watch movies at the cinema, I want to spend some enjoyable and relaxing time; b) When I watch movies at the cinema, I want to derive fun and pleasure; c) When I watch movies at the cinema, I want to entertain and stimulate my mind.

iii) Utilitarian needs were measured using the Hossain et al. (2019) scale. 3 statements were presented: a) When I watch movies at the cinema, I want to obtain useful information; b) When I watch movies at the cinema, I want to obtain helpful information; c) When I watch movies at the cinema, I want to obtain new information.

6) Lastly, respondents were asked to choose their age category and gender.

2.3 Research Scope

As the research aims to analyze the intention to visit a movie theatre specifically in the Lithuanian market, respondents, who are over the age of 18 and currently reside in Lithuania, were chosen.

The non-probability, convenience sampling method was employed, as it requires low time and monetary resources (Malhotra, 2017). Moreover, it was in line with the previous academic research sampling methods, as seen in Table 1.

Before conducting the research, the minimum amount of respondents had to be determined for the conclusions to be statistically significant. The sample size was determined by averaging the number of respondents, surveyed in the previous relevant research in the field (Table 1).

Table 1

Calculation of the sample size based on previous research

Source	Type of questionnaire	Type of sampling	No. of participants
Derakhti et al., 2020	Online survey	Non-probability	145
Fine et al., 2022	Online survey	Non-probability	225
Henkel et al., 2016	Online survey	Non-probability	92
Hossain et al., 2019	Online survey	Non-probability	295
Mečkovskis, 2015	Online survey	Non-probability	80
Oliver & Raney, 2011	Online survey	Non-probability	268
Rodrigues & Loureiro, 2022	Online survey	Non-probability	145

Tefertiller, 2017	Online survey	Non-probability	331
Tefertiller, 2018	Online survey	Non-probability	200
Trabelsi & Mbarek, 2021	Online survey	Non-probability	190
Average			197

Source: compiled by the author

Based on Table 1 above, the average sample size determined that 197 respondents were needed. The survey was based on two different versions of the questionnaires, so each questionnaire A and B had to be answered by approximately 99 respondents. The survey platform blocked the same respondents from filling in the survey multiple times based on their IP addresses. This ensured that respondents did not participate in the research more than once, which would distort the results.

The data was gathered throughout the 2 weeks, between October 30th and November 13th of 2024. The survey was created using the platform www.questionpro.com. The platform was chosen because it had the built-in ability to track the time it took for the respondent to fill in the questionnaire, video material could have been uploaded directly to the survey page, and repeated filling-in of the questionnaire was not permitted. Questionnaires were disseminated online through the social networks that the researcher was most familiar with (Instagram and Facebook). Afterward, the data was analyzed using IBM SPSS Statistics 29.0.0.0.

ANALYSIS AND RESULTS

3.1 Internal consistency reliability of the questionnaire

The internal consistency reliability assesses whether items of the used scale have internal consistency and if they can be used for measuring the entire construct (Malhotra, 2017). Reliability was tested by measuring Cronbach's alpha for each construct. The coefficients had to be higher than 0,6 to be considered satisfactory (Malhotra, 2017). The internal consistency was measured for each questionnaire separately only for the variables that were directly dependent on the different stimuli. The combined data from the two versions of the questionnaires was used for calculating Cronbach's alpha for all constructs. The results are listed in Table 2.

Table 2

Assessment of the internal consistency reliability of the questionnaire

Variable	Cronbach's alpha for Questionnaire A	Cronbach's alpha for Questionnaire B	Cronbach's alpha for combined questionnaires
Attitude	0,945	0,872	0,912
Subjective norms	0,852	0,819	0,836
Perceived behavioral control	0,730	0,802	0,761
Intention to visit a movie theatre	-	-	0,935
Social needs	-	-	0,864
Hedonic needs	-	-	0,766
Utilitarian needs	-	-	0,928

Source: compiled by the author, based on IBM SPSS analysis results

Cronbach's alpha for each construct varied between $\alpha = 0,766$, and $\alpha = 0,928$, except for the measurement of perceived behavioral control. When measured using all four statements, For questionnaire A $\alpha = 0,617$, for questionnaire B $\alpha = 0,717$, and for the whole questionnaire $\alpha = 0,665$, which shows poor internal consistency. However, after omitting the second statement (Watching this movie is entirely up to me), Cronbach's alpha reached a sufficient consistency level, where for the combination of the questionnaires $\alpha = 0,761$. Based on the analysis, presented in Table 2, it can be stated that overall the questionnaire had an internal consistency.

3.2 Demographics of Respondents

The research was conducted during the two weeks between October 30th and November 13th. Overall 260 respondents have finished filling in the questionnaires. However, 26 respondents said that they knew about the movie beforehand, and 27 respondents admitted that they did not read the presented review or did not watch the uploaded trailer, leading them to the "Thank you" page. Furthermore, one underage respondent was excluded, as there was no possibility of collecting parental consent for their participation in the research. Before the analysis, responses that took less than 120 seconds or over an hour to complete were eliminated, leaving 199 valid respondents. Questionnaire A was filled in by 100 respondents (50,3%), and questionnaire B by 99 (49,7%).

Table 3

Demographic data of the study participants

		Questionnaire A		Questionnaire B		Overall	
		N	%	N	%	N	%
Gender	Female	62	62 %	58	58,6 %	20	60,3 %
	Male	38	38 %	39	39,4%	7	38,7 %
	Prefer not to say	-	-	2	2%	2	1 %
Age	18 – 24 years	15	15 %	7	17,2 %	32	16,1 %

	25 – 34 years	73	73 %	52	54,5 %	27	63,8 %
	35 – 44 years	11	11 %	1	11,1 %	2	11,1 %
	45 – 54 years	1	1 %	2	12,1 %	3	6,5 %
	55 – 64 years	-	-	5	5,1 %	5	2,5 %

Source: compiled by the author, based on IBM SPSS analysis results

Out of all 199 respondents, 120 (60,3%) identified themselves as female, 77 (38,7%) as male, and 2 (1%) preferred not to disclose the answer.

Analysis of respondent's age has shown that the majority (63,8%) of the respondents were 25–34 years old, followed by the 18–24 category (16,1%), and 35–44 (11,1%). The least amount of participants were in the 45–56 (6,5%), and 55–64 (2,5%) categories. There were no older respondents.

3.3 Validation of the hypotheses

The first step of the research was to test the difference between the effects of two different communication messages on respondents' attitudes, subjective norms, and perceived behavioral control toward watching the film. Previous research has shown that trailers are the most significant tool that influences the potential viewer, namely their attitude, subjective norms, and behavioral control. The following three hypotheses assumed that the direct communication message (in this case - the trailer), has had a more significant impact on the aforementioned variables.

Firstly, the impact of the stimulus on attitude was tested. While academic research considers both, eWOM and trailers as effective tools for shaping consumer attitudes (Tsao, 2014; Hixson, 2006), this study assumed a stronger effect to be caused by the direct marketing message.

H1 — Direct communication message will have a higher impact on attitude towards watching a film in a movie theatre than the indirect communication message

Table 4

Analysis of the H1 Hypothesis

Attitude	Type of stimulus	Mean	Significance (p)	Cohen's d
	Trailer	5,0333	0,04	0,386
	Review	4,5286		

Source: compiled by the author, based on IBM SPSS analysis results

To check this hypothesis, an Independent Sample T-test was conducted. The results have shown that there is a significant difference — the trailer had a more positive influence on the attitude of respondents ($M=5,03$), than the review ($M=4,53$). Significance was $p=0,04$ (less than 0,05), $t(197)=2,72$, Cohen's $d=0,386$, which yields that even though the effect size is small, **H1 is accepted**. This is in line with previous research, which highlights the connection between direct studio actions and the positive appeal of films (Hennig-Thurau et al., 2006; Hixson, 2006). According to Rodrigues & Loureiro (2022), empathetic feelings towards the portrayed characters lead to more positive attitudes. In this sense, a trailer was a better tool for showcasing the dramatic nature of the film and the emotional connection between the protagonists of the film.

Subjective norms are dependent on the information, available to the person as well. As they can be shaped by many individual, social, and informational factors (Hartmann, 2009), direct and indirect communication messages are expected to have different effects. Based on the coding of cultural cues in both movies and their trailers (Akdeniz & Talay, 2013), this study tested the following hypothesis:

H2 — Direct communication message will have a higher impact on subjective norms towards watching a film in a movie theatre than the indirect communication message

Table 5

Analysis of the H2 Hypothesis

Attitude	Type of stimulus	Mean	Significance (p)	Cohen's d
----------	------------------	------	------------------	-----------

	Trailer	4,1225	0,141	0,153
	Review	3,9091		

Source: compiled by the author, based on IBM SPSS analysis results

Independent Sample T-test was used for validation of this hypothesis. The **H2 is rejected**, because even though the subjective norm was more positively influenced by the trailer ($M=4,12$) than by the review ($M=3,9$), the significance $p=0,141$, which is more than 0,05. $t(197)=1,08$, and Cohen's $d=0,153$.

The subjective norm being more positively influenced by the trailer can be explained by the anonymity of the presented review. Shieh & Lin (2022) looked at the source of the reviews online and found that reviews by anonymous users were of no significance in respondents' choice of whether to visit a movie theatre. According to their research, anonymous reviews in comparison to the ones provided by acquaintances can be interpreted as not being relevant for shaping one's subjective norms. Similarly, Bogaert et al. (2021) highlighted Facebook as a more trustworthy platform for moviegoer's search for reviews, as it has less anonymity. However, the statistical insignificance between the effects of the two stimuli shows that the difference between the effects is rather minimal, making both communication messages equally relevant.

Elements that impact perceived behavioral control to visit a movie theatre have been studied from various perspectives (Cooper-Martin, 1991; Kim, 2021). This study compared the impact of solely two versions of the communication messages, raising the following hypothesis:

H3 — Direct communication message will have a higher impact on perceived behavioral control towards watching a film in a movie theatre than the indirect communication message

Table 6

Analysis of the H3 Hypothesis

Attitude	Type of stimulus	Mean	Significance (p)	Cohen's d
	Trailer	3,7967	0,005	0,364

	Review	3,2525		
--	--------	--------	--	--

Source: compiled by the author, based on IBM SPSS analysis results

For this hypothesis, an Independent Sample T-test was conducted as well. Analysis has concluded that the trailer had a more positive impact on the perceived behavioral control ($M=3,80$) than the review ($M=3,25$). It also showed a significance $p=0,005$, which is less than $0,05$, indicating a statistically significant difference. $t(197)=2,57$, Cohen's $d=0,364$. Therefore **H3 is accepted**, however, the effect size is smaller than in the case of the trailer effect on the attitude, based on Cohen's d . The result goes in concert with the previous research, as trailers were found to be substantially influential tools in regards to the higher attendance of the films (White et al., 2016).

To sum up, the aforementioned hypotheses tested the direct impact of two versions of stimuli on attitude, subjective norms, and perceived behavioral control. The more positive influence of the direct communication message (trailer) was presumed for all three variables. Hypotheses 1 and 3 were confirmed, corroborating previous academic research results and showing a higher influence of the trailer in comparison to the review toward a more positive attitude and perceived behavioral control. However, in the case of subjective norms, no significant difference between the effects of different stimuli was found.

This study further aimed to test the TPB variables, namely, the connection between the attitude, subjective norms, perceived behavioral control, and their impact on the intention to view the film in the cinema, defined by the TPB.

Many authors from different academic fields found that there is a strong connection between attitude and the intention to behave in a certain way (Sardar et al., 2021; Trabelsi & Mbarek, 2021, Sardanelli et al., 2019). To analyze how the attitude impacts the intention to watch a film in the cinema, the following hypothesis is tested:

H4 — The better the attitude towards a film, the higher the intention to watch a film in the movie theatre

Table 7

Analysis of the H4 Hypothesis

Attitude	Intention to watch a film in the cinema
----------	---

	Pearson Correlation (R)	0,614
	Sig. (1-tailed) (p)	<0,001

Source: compiled by the author, based on IBM SPSS analysis results

The hypothesis was tested by applying the bivariate correlation analysis. The significance is $p < 0,001$, which is less than 0,05, making the correlation statistically significant. Pearson Correlation shows a strong correlation between the two variables $R = 0,614$. Therefore **H4 is accepted**. The result confirms the findings of the previous research in the field of film (Ramírez-Castillo et al., 2021; Trabelsi & Mbarek, 2021), which also observed a significant connection between the two variables.

Previous research has yielded conflicting results in consideration of the connection between subjective norms and the intention to perform an action, especially when the action in question was the form of film consumption (Phau et al., 2014; Tefertiller, 2017). Based on the theoretical model and the TPB, this study tested the following hypothesis:

H5 — The higher the subjective norms towards a film, the higher the intention to watch a film in the movie theatre

Table 8

Analysis of the H5 hypothesis

Subjective norms	Intention to watch a film in the cinema	
	Pearson Correlation (R)	0,499
	Sig. (1-tailed) (p)	<0,001

Source: compiled by the author, based on IBM SPSS analysis results

The bivariate correlation analysis has shown that the **H5 is accepted**, as the significance $p < 0,001$, which is less than 0,05, concluding that the correlation is statistically significant. Pearson Correlation coefficient shows a medium connection between the two variables $R = 0,499$. Even though the result contradicts the findings made by Tefertiller (2017) and Ramírez-Castillo et al. (2021), it goes in hand with other relevant academic research, based on the TPB (Phau et al., 2014).

Previous academic research has argued that beliefs about whether or not an intended action is easily achievable and whether obstacles are manageable have a significant impact on the intention to perform an action (Hartmann, 2009). Drawing from this, and other relevant research findings, it is assumed that:

H6 — The higher the perceived behavioral control towards a film, the higher the intention to watch a film in the movie theatre

Table 9

Analysis of the H6 hypothesis

Perceived behavioral control	Intention to watch a film in the cinema	
	Pearson Correlation (R)	0,750
	Sig. (1-tailed) (p)	<0,001

Source: compiled by the author, based on IBM SPSS analysis results

After the bivariate correlation analysis, the Pearson Correlation coefficient shows a positive correlation between the perceived behavioral control and the intention to visit a movie theatre $R=0,750$. The correlation is statistically significant, as $p<0,001$. Therefore the results conclude that **H6 is accepted**. This result is in concert with other academic research findings, regarding the intention to visit a movie theatre, many academics have confirmed the significance of perceived behavioral control (Ramírez-Castillo et al., 2021; Tefertiller, 2017).

Additionally, a multiple regression analysis was used for the model to find out which variable — attitude, subjective norms, or perceived behavioral control — has the highest impact on the intention to visit a movie theatre (Table 10). Firstly, it was checked whether the dependent variable (intention) was distributed normally. Both Kolmogorov-Smirnov and Shapiro-Wilk tests yielded $p<0,001$. However, after looking at the Skewness = 0,411, and Kurtosis = -0,911, both values were less than 2, thus the variable fits the normal distribution curve. The multiple regression model was statistically significant, as ANOVA analysis showed $p<0,001$, $F=111,385$, meaning all three variables have an impact on the dependent variable. VIF value for all three variables was <4 , meaning there was no multicollinearity problem. The coefficient of determination $R^2=0,631$, which means that independent variables explain 63% of the dependent variable. Perceived behavioral control had the highest impact on the intention

($t=9,392$, $p<0,001$), followed by the attitude ($t=4,880$, $p<0,001$), and subjective norms were the least influential ($t=2,960$, $p=0,003$).

Table 10

Multiple regression analysis of attitude, subjective norms, or perceived behavioral control impact on the intention

	Intention to visit a movie theatre			
	Std. coefficients Beta	t	Sig.	VIF
Attitude	0,259	4,880	<0,001	1,495
Subjective norms	0,148	2,960	0,003	1,324
Perceived behavioral control	0,531	9,392	<0,001	1,693

Source: compiled by the author, based on IBM SPSS analysis results

The analysis shows that this research is in line with previously conducted ones, based on the theory of planned behavior. The multiple regression has shown that the subjective norms have the least impact on the intention, which can explain why some researchers who have observed the influence of the other two factors in the field of the film (attitude and perceived behavioral control), had observed no results of the influence of the subjective norms (Tefertiller et al., 2020; Sardanelli et al., 2019; Ramírez-Castillo et al., 2021). The most influential variable — perceived behavioral control — has also been confirmed previously as having the strongest impact on intention in the film field by Ramírez-Castillo et al. (2021). In concert, Patil et al. (2023) found that control beliefs were relevant for both movie preferences and ticketing options, as they positively moderated the connection between aforementioned variables and intention to visit a movie theatre.

In summary, correlation analysis has confirmed H4–H6. Therefore, it can be said that attitude, subjective norms, and perceived behavioral control have a statistically significant effect on the intention to visit a movie theatre. Pearson correlation has shown that the connection between the variables is rather strong. A further application of multiple linear

regression has confirmed the effect, which is the highest in perceived behavioral control, and smaller in attitude, followed by the subjective norms.

The research further investigated whether the needs, based on the U&G theory moderated the influence of the attitude, subjective norms, and perceived behavioral control on the intention to watch a film in the cinema. The following three hypotheses were raised based on academic research that highlighted the connection between the three types of needs and the intent to visit a movie theatre to gratify such needs (Austin, 1986; Oliver & Raney, 2011).

H7 - The impact of attitude on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

Table 11

Analysis of the H7 Hypothesis

	Intention
	Significance (p)
Attitude	0,0000
Social needs	0,0394
Int_1: Attitude x Social needs	0,6476
Utilitarian needs	0,0006
Int_1: Attitude x Utilitarian needs	0,2365
Hedonic needs	0,3885
Int_1: Attitude x Hedonic needs	0,2019

Source: compiled by the author, based on IBM SPSS analysis results

The significance of the moderating effects of each need between the attitude (independent) and intention (dependent) variables was analyzed using PROCESS for SPSS (model 1). All three analyses have yielded significance of the interaction 1 $p > 0.05$ (Table 11).

As the statistical significance was non-existent, no further analysis was conducted. **Therefore, H7 is rejected**, as after testing the moderating effects of all three needs, none of them appeared to have a statistically significant effect.

H8 — The impact of subjective norms on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

Table 12

Analysis of the H8 Hypothesis

	Intention
	Significance (p)
Subjective norms	0,0000
Social needs	0,1824
Int_1: Subjective norms x Social needs	0,4140
Utilitarian needs	0,0002
Int_1: Subjective norms x Utilitarian needs	0,4226
Hedonic needs	0,3254
Int_1: Subjective norms x Hedonic needs	0,6227

Source: compiled by the author, based on IBM SPSS analysis results

PROCESS for SPSS (model 1) was used to test this hypothesis as well. The three analyses of each need's moderating effect between the subjective norms and intention have concluded that there was no statistically significant moderating effect, as the significance (p) of interaction 1 was always $p > 0,05$ (Table 12). No further steps were taken, and **H8 was rejected**.

H9 - The impact of perceived behavioral control on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs

Table 13

Analysis of the H9 Hypothesis

	Intention
	Significance (p)
Perceived behavioral control	0,0000
Social needs	0,9233
Int_1: Perceived behavioral control x Social needs	0,4552
Utilitarian needs	0,0075
Int_1: Perceived behavioral control x Utilitarian needs	0,1731
Hedonic needs	0,7578
Int_1: Perceived behavioral control x Hedonic needs	0,9541

Source: compiled by the author, based on IBM SPSS analysis results

The last hypothesis was also tested by using PROCESS for SPSS (PROCESS model 1). Similar to the previous analyses, the results have rendered no statistically significant moderating effect of either social, utilitarian, or hedonic need between perceived behavioral control and intention. The statistical significance of interaction was $p > 0.05$ in all cases (Table 13). Thus, **H9 was rejected** without any further analysis.

The results of the hypotheses go against the previous research findings. The connection between the choice to watch the film in the cinema versus illegally streaming it online was proven by Henkel et al. (2016), who stated that affective (hedonic), and social integral (social) needs were significant influencers of the choice. Moreover, the movie, chosen for the stimulus is classified as a comedy-drama. Therefore, based on academic research, the humorous aspect

of it should appeal to the satisfaction of hedonic needs (Chang, 2022), and the dramatic plot should be expected to gratify non-hedonic needs (Oliver & Raney, 2011).

Seeing as the variable based on the U&G theory that consisted of the three types of needs that moviegoers seek to gratify by cinema attendance, had no moderating effect on none of the interactions, a multiple regression analysis was employed in addition, to explore if there are any other types of connections between the gratifications sought by the respondents and their intention to watch a film in the cinema (Table 15). The normal distribution of the intention has been checked previously, thus the process was not repeated. Correlation analysis showed, that there were correlations between all three needs and the dependent variable, as significance varied between $p=0,015$, and $p<0,001$. The strongest correlation was between utilitarian needs and intention ($R=0,329$), followed by social needs and intention ($R=0,209$), and hedonic needs and intention ($R=0,154$) (Table 14).

Table 14

Correlation analysis of needs and intention

	Intention to watch a film in the cinema	
Social needs	Pearson Correlation (R)	0,209
	Sig. (1-tailed) (p)	0,002
Hedonic needs	Pearson Correlation (R)	0,154
	Sig. (1-tailed) (p)	0,015
Utilitarian needs	Pearson Correlation (R)	0,329
	Sig. (1-tailed) (p)	0,000

Source: compiled by the author, based on IBM SPSS analysis results

The multiple regression model for the connection between each need and the intention was statistically significant, as ANOVA analysis showed $p<0,001$, $F=9,366$, meaning all three

variables are impacting the dependent variable. No multicollinearity problem was observed, as the VIF value for all three variables was <4 . The coefficient of determination was $R^2=0,126$, which was low. Looking at the table of coefficients (Table 15) we can observe that only one out of three variables has a statistically significant impact on the intention — for utilitarian needs statistical significance of the direct impact $p<0,001$.

Table 15

Multiple regression analysis of social, hedonic, and utilitarian needs' impact on the intention

	Intention to visit a movie theatre			
	Std. coefficients Beta	t	Sig.	VIF
Social needs	0,118	1,676	0,095	1,101
Hedonic needs	0,063	0,909	0,365	1,080
Utilitarian needs	0,279	3,883	$<0,001$	1,149

Source: compiled by the author, based on IBM SPSS analysis results

The process of linear regression was further repeated with only utilitarian needs as an independent variable, as the other two proved to have no statistically significant direct impact. Analysis has yielded that $R^2=0,108$, meaning utilitarian needs explain only 10% of the dependent variable. ANOVA test showed significance $p<0,001$, $F=23,904$. After eliminating the insignificant variables, we can see that for the utilitarian needs $t=4,889$, $p<0,001$ (Table 16).

Table 16

Linear regression analysis of utilitarian needs' impact on the intention

	Intention to visit a movie theatre			
	Std. coefficients Beta	t	Sig.	VIF
Utilitarian needs	0,329	4,889	$<0,001$	1

Source: compiled by the author, based on IBM SPSS analysis results

The additional analysis shows that, even though needs did not play a moderating role in the relationships between variables, there are correlations between the three kinds of needs and the intention to watch a film. The connection was also observed in previous academic research (Tamborini et al., 2011; Tefertiller, 2017). The strongest correlation can be observed between utilitarian needs and intention (Pearson Correlation $R=0,329$), followed by social needs (Pearson Correlation $R=0,209$), and hedonic needs (Pearson Correlation $R=0,154$). The strength of connections goes against the results observed by Tefertiller (2017) who found hedonic needs more relevant than utilitarian for the intention to watch various films. Yet, it should be considered that according to academic research, higher utilitarian gratifications are obtained from drama content, as people are expecting to learn more about the world, various situations, and themselves (Oliver & Raney, 2011). As the film, used for the stimulus is classified as a comedy-drama, the title “A Real Pain” also carries a more dramatic sentiment, which can explain why the correlation is the highest for utilitarian needs.

To sum up, hypotheses H7–H9 were rejected after the moderation analysis, showing no statistically significant moderating effect of needs between the variables. However, an additional correlation analysis has yielded a statistically significant but rather low correlation between the three needs and intention to watch a film in the theatre. A further conducted multiple regression has shown that the social and hedonic needs have exerted no direct impact upon the intention, and utilitarian needs explain only 10% of the intention, concluding that the impact of utilitarian needs on the intention to visit a movie theatre is low.

In table 17 below, all hypotheses, raised in this research, and the results attained after testing them can be found.

Table 17

Results after hypothesis validation

Hypothesis	Result
H1 — Direct communication message will have a higher impact on attitude towards watching a film in a movie theatre than the indirect communication message	Confirmed
H2 — Direct communication message will have a higher impact on subjective norms towards watching a film in a movie theatre than the indirect communication message	Rejected

H3 — Direct communication message will have a higher impact on perceived behavioral control towards watching a film in a movie theatre than the indirect communication message	Confirmed
H4 — The better the attitude towards a film, the higher the intention to watch a film in the movie theatre	Confirmed
H5 — The higher the subjective norms towards a film, the higher the intention to watch a film in the movie theatre	Confirmed
H6 — The higher the perceived behavioral control towards a film, the higher the intention to watch a film in the movie theatre	Confirmed
H7 — The impact of attitude on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs	Rejected
H8 — The impact of subjective norms on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs	Rejected
H9 — The impact of perceived behavioral control on the intention to visit a movie theatre will be positively moderated by social, utilitarian, and hedonic needs	Rejected

Source: compiled by the author, based on IBM SPSS analysis results

In summary, there were nine hypotheses raised. Five of them were confirmed, and four were rejected. As expected, a direct communication message had a bigger impact on attitude and perceived behavioral control. However, a significant difference between the impact of two different communication messages on subjective norms was not observed. As TPB predicts, all three variables — attitude, subjective norms, and perceived behavioral control — correlated positively with the consumers' intention to visit a movie theatre. Lastly, as opposed to the expectation, neither relationship amongst the three TPB variables was moderated by social, utilitarian, and hedonic needs.

CONCLUSIONS AND RECOMMENDATIONS

Based on the literature review, the following conclusions are presented:

1. The review of previous academic research has clearly defined movies as experiential products. This implies that film consumption can improve psychological well-being, help in the process of construction of one's self, and significantly boost social bonding by offering both collective and experience, and something materialistic to talk about with others. Even though today there are many options on how to consume film content, cinemas remain superior as the most immersive, and thus most likely to fulfill the spectator's expectations.

2. Film marketing is an essential step for getting audiences acquainted with the upcoming release. The communication messages regarding the spread of awareness can be separated into two categories — direct and indirect. Direct marketing messages are dependent on studio and producer actions and include the promotional material that they have control over. According to academic research, the most effective tools are trailers, as they encapsulate what the film is about through both audiovisual and narrative senses. Other direct promotional materials include film titles, posters, star power of the cast and director, and social media content.

3. Indirect marketing tools are prompted by both the direct promotional material and the film itself. The strongest indirect marketing tool is arguably eWOM. Academics have looked at the significance of both volume and sentiment of the eWOM and its effect on box-office sales, and while the significance of each varies, the majority of the researchers agree that eWOM impacts the success of films. Similarly, academics also analyze critics' reviews of films with various findings on the level of significance. Lastly, awards and nominations were classified as an indirect marketing tool, as they communicated the film quality attributes and recognition of mastery.

4. Theories that are relevant to understanding consumers' choice to watch a movie in the cinema were analyzed. The U&G approach was noted by academics as suitable for exploring what needs consumers look to satisfy when choosing to visit a movie theatre. Three categories of needs, that viewers strive to gratify, were observed: hedonic, social, and utilitarian. They stemmed from the experiential nature of the film, which tends to satisfy hedonic pleasure-seeking by providing excitement and escapism; the social nature of

collective viewing and social bonding experiences; and the tendency of films to depict something either factually relevant or thought-provoking. The distinct categories imply variety of angles through which movies can be marketed, basing the choice of showcased aspects of the film on what the target audience is seeking.

5. The intention to visit a movie theatre is not only based on needs but on more factors that directly impact behavioral choice. The TPB is regarded as one of the most compelling in many fields, including but not limited to the behavioral and communication sciences. Thus it has been used by scholars in explaining how attitude, subjective norms, and perceived behavioral control influence the viewer's intention to watch a film in the movie theatre. Academic research has confirmed the relevance of this model in the field of film, finding the three variables impacting the intention to various degrees.

Based on the results of the research analysis, the following conclusions are presented:

1. During the research, the most significant types of direct and indirect communication messages were observed in the literature review and taken as stimuli for testing the effectiveness of both kinds of promotional tools in the analysis. The trailer was used as a direct communication message, and eWOM as an indirect.

2. Data analysis has shown the statistically significantly stronger effect of a trailer, in comparison to the consumer review, on both attitude and perceived behavioral control and no significant difference between the two in the case of subjective norms. The results provide insight into how different communication messages shape various aspects of factors that directly influence intention. Results partially confirm previous research that shows that trailers lower the uncertainty of film expectations and shape understanding of film quality, and thus attitude towards it, and the ease of consuming it, thus the perceived control over the making of choice. The nearly identical impact of a trailer and consumer's review on subjective norms highlights the power of eWOM to transmit public opinion about the content, which also goes in line with some previous research results.

3. The research looked at how applicable the TPB model is in the case of Lithuanian viewers' intention to visit the movie theatre, and, in accordance with the preceding literature, found statistically significant correlations between the variables. Additional analysis provided more insight and showed that perceived behavioral control, namely the accessibility of the film, and the ability to recall and recognize the film between

the options played the most significant role in the potential viewer's intention. Attitude was the second strongest determinant, followed by subjective norms. These findings imply that consumers in the Lithuanian market are less likely to conform to the opinions and approvals of others when choosing to watch the film, are more prone to trusting their own attitudes toward this form of entertainment, and the convenience, ease of access to the cinema play a major role in their choice to visit the cinema for film consumption.

4. Research has also looked at the relationship of three kinds of needs that moviegoers tend to seek to gratify. Unexpectedly, none of them moderated the relationship between attitude, subjective norms, perceived behavioral control, and intention. However, a weak but statistically significant correlation was found between hedonic, social, and utilitarian needs and intention to watch a movie in the cinema. Utilitarian needs were found as the only category that explained at least some of the effect on intention, which can be explained by the dramatic nature of the film, which allows viewers to learn about life situations.

Based on the results and limitations of this research, recommendations for further research are presented:

1. The research was based on only one example of each communication message, namely the trailer and viewer's review. Therefore, the observed superiority of direct marketing tools cannot be generalized and more combinations of different kinds of direct and indirect messages should be looked at. The following research could also concentrate on one type of messaging and check whether the chosen stimuli is in fact the most effective.

2. The movie, chosen for stimulus, was from the comedy-drama genre. Each genre carries different meanings and forms various expectations for the viewer. Thus the results cannot be applied for all genres of films. It would be useful to compare at least two different genres and see whether it moderates the observed interactions. Moreover, genre preferences by the respondents could have an impact on results and hence should be included in future research.

3. The data was collected over a short time, as it was important to get responses before the film was widely released in the European market. This led to a rather significant but not very large sample of 199 respondents. A bigger sample could be selected in further research. This, however, would require more time resources. Moreover, it should be noted,

that the majority of respondents in this survey were between the ages of 25–34 years old. This amount can be accounted to the survey being spread online, and the chosen convenience sample. Mixing the data collection methods and employing face-to-face survey dissemination would help in both collecting a bigger sample and gaining more widely applicable insights, as well as allow to compare and contrast the impact of different marketing tools on various age or gender categories. Additionally, solely the quantitative method was used. Future research could combine both quantitative and qualitative methods by either organizing focus groups or in-depth interviews with moviegoers or film business professionals to gain deeper insights into the results.

4. The research aimed to explore the intention to watch a foreign film in the movie theatre specifically in the Lithuanian market. As mentioned in the literature review, specificities of the country's culture can have a strong influence on how various marketing messages are perceived and interpreted. Moreover, cultural background can influence genre preferences and an overall acceptance of the film. Such differences in the interpretation of presented stimuli in turn influence the results of the research. Thus the same research could be replicated in other countries for comparison of the results. It would provide insights for marketers over which tools are effective in a specific culture, and modifying marketing messages based on that would make marketing strategies more efficient.

Based on the results of the research analysis, recommendations for business are presented:

1. Movies were classified as experiential goods in the literature review. Therefore advertisers should highlight the widely beneficial nature of movie-going as an experience. This can be done by framing cinema as a place for socializing, its tendency to elevate mood, and an opportunity for consumers to experience, rather than solely watch, the film on the big screen with comfort and quality. Movies themselves can be emphasized as tools to learn new information, provide the basis for social bonding, and entertain.

2. The connection between consumers' intention to watch a film and the utilitarian needs that they seek to satisfy offers a rather specific angle through which studios and film marketers could advertise some movies. In the case of drama content, the opportunity to learn from the experiences that are acted out on the screen is attainable for the viewer by solely emerging into the film narrative. This could be highlighted to appeal to audiences that strive for cognition in experiential product consumption.

3. Trailers were found to be a more significant tool in shaping positive attitudes and perceived behavioral control of respondents. Therefore, when investing in promotional material, direct communication messages should be considered as the main focal point in the marketing strategy for the Lithuanian market.

4. EWOM was found to be as influential on subjective norms as the trailer. This implies that film marketers should encourage eWOM on social media platforms, and could make use of positive viewer reviews by adding them in promotional material to shape the subjective norms of consumers. However, it was also found that subjective norms play a smaller part in Lithuanian's intention to visit a movie theatre when compared to the perceived behavioral control, and attitude, so the effort of using indirect marketing tools should not overshadow other marketing actions.

5. The importance of perceived behavioral control suggests ensuring that the advertised film is easily accessible both time and location-wise — there should be enough time slots for viewing available, and cinemas should be easily reachable and otherwise appealing and convenient for potential viewers. Perceived behavioral control could be enhanced by offering special discounts for tickets, highlighting the accessibility and comfort of the cinemas.

REFERENCES

- Ahmad, I. S., Bakar, A. A., & Yaakub, M. R. (2020). Movie Revenue Prediction Based on Purchase Intention Mining Using YouTube Trailer Reviews. *Information Processing & Management*, 57(5), 102278. <https://doi.org/10.1016/j.ipm.2020.102278>
- Ajzen, I. (1991). The theory of planned behavior. *Organizational Behavior and Human Decision Processes*, 50(2), 179–211. [https://doi.org/10.1016/0749-5978\(91\)90020-T](https://doi.org/10.1016/0749-5978(91)90020-T)
- Ajzen, I., & Fishbein, M. (2008). Scaling and Testing Multiplicative Combinations in the Expectancy–Value Model of Attitudes. *Journal of Applied Social Psychology*, 38(9), 2222–2247. <https://doi.org/10.1111/j.1559-1816.2008.00389.x>
- Akdeniz, M. B., & Talay, M. B. (2013). Cultural variations in the use of marketing signals: A multilevel analysis of the motion picture industry. *Journal of the Academy of Marketing Science*, 41(5), 601–624. <https://doi.org/10.1007/s11747-013-0338-5>
- Al, E., & Tan, Ö. F. (2022). The Determinants of Box Office Performance in Turkey. *İletişim Kuram ve Araştırma Dergisi*, 2022(60), 72–92. <https://doi.org/10.47998/ikad.1118114>
- Ateca-Amestoy, V., Gerstenblüth, M., Mussio, I., & Rossi, M. (2016). HOW DO CULTURAL ACTIVITIES INFLUENCE HAPPINESS? INVESTIGATING THE RELATIONSHIP BETWEEN SELF-REPORTED WELL-BEING AND LEISURE. *Estudios Económicos de El Colegio de México*, 31(2 (62)), 217–234.
- Austin, B. A. (1986). Motivations for movie attendance. *Communication Quarterly*, 34(2), 115–126.
- Bae, G., & Kim, H. (2019). The impact of movie titles on box office success. *Journal of Business Research*, 103, 100–109. <https://doi.org/10.1016/j.jbusres.2019.06.023>

- Barnett, S. B., White, H. M., & Cerf, M. (2016). Keep It Simple Stimuli: Brain-Vetted Elements of Movie Trailers Predict Opening Weekend Ticket Sales. *Advances in Consumer Research*, 44, 285–289.
- Bastos, W., & Brucks, M. (2017). How and Why Conversational Value Leads to Happiness for Experiential and Material Purchases. *Journal of Consumer Research*, 44(3), 598–612. <https://doi.org/10.1093/jcr/ucx054>
- Basuroy, S., Abraham Ravid, S., Gretz, R. T., & Allen, B. J. (2020). Is everybody an expert? An investigation into the impact of professional versus user reviews on movie revenues. *Journal of Cultural Economics*, 44(1), 57–96. <https://doi.org/10.1007/s10824-019-09350-7>
- Basuroy, S., Chatterjee, S., & Ravid, S. A. (2003). How Critical are Critical Reviews? The Box Office Effects of Film Critics, Star Power, and Budgets. *Journal of Marketing*, 67(4), 103–117. <https://doi.org/10.1509/jmkg.67.4.103.18692>
- Bogaert, M., Ballings, M., Van Den Poel, D., & Oztekin, A. (2021). Box office sales and social media: A cross-platform comparison of predictive ability and mechanisms. *Decision Support Systems*, 147, 113517. <https://doi.org/10.1016/j.dss.2021.113517>
- Boothby, E. J., Clark, M. S., & Bargh, J. A. (2014). Shared Experiences Are Amplified. *Psychological Science*, 25(12), 2209–2216. <https://doi.org/10.1177/0956797614551162>
- Bougie, R., & Sekaran, U. (2020). Research methods for business: A skill-building approach (Eight edition). Wiley.
- Bridges, E. (1993). Service attributes: Expectations and judgments. *Psychology & Marketing*, 10(3), 185–197. <https://doi.org/10.1002/mar.4220100303>

- Burtch, G., Hong, Y., Bapna, R., & Griskevicius, V. (2018). Stimulating Online Reviews by Combining Financial Incentives and Social Norms. *Management Science*, 64(5), 2065–2082. <https://doi.org/10.1287/mnsc.2016.2715>
- Cameron, S. (1995). On the role of critics in the culture industry. *Journal of Cultural Economics*, 19(4), 321–331. <https://doi.org/10.1007/BF01073994>
- Caprariello, P. A., & Reis, H. T. (2013). To do, to have, or to share? Valuing experiences over material possessions depends on the involvement of others. *Journal of Personality and Social Psychology*, 104(2), 199–215. <https://doi.org/10.1037/a0030953>
- Carter, T. J., & Gilovich, T. (2010). The relative relativity of material and experiential purchases. *Journal of Personality and Social Psychology*, 98(1), 146–159. <https://doi.org/10.1037/a0017145>
- Carter, T. J., & Gilovich, T. (2012). I am what I do, not what I have: The differential centrality of experiential and material purchases to the self. *Journal of Personality and Social Psychology*, 102(6), 1304–1317. <https://doi.org/10.1037/a0027407>
- Castillo, A., Benitez, J., Llorens, J., & Luo, X. (Robert). (2021). Social media-driven customer engagement and movie performance: Theory and empirical evidence. *Decision Support Systems*, 145, 113516. <https://doi.org/10.1016/j.dss.2021.113516>
- Chang, C. (2022). How short film ads improve brand attitudes: The roles of viewing experiences and consumption visions. *Journal of Consumer Behaviour*, 21(6), 1440–1453. <https://doi.org/10.1002/cb.2094>
- Chen, Y., & Xie, J. (2008). Online Consumer Review: Word-of-Mouth as a New Element of Marketing Communication Mix. *Management Science*, 54(3), 477–491. <https://doi.org/10.1287/mnsc.1070.0810>

- Cooper-Martin, E. (1991). Consumers and Movies: Some Findings on Experiential Products. *Advances in Consumer Research*, 18(1).
- Craig, C. S., Greene, W. H., & Versaci, A. (2015). E-Word of Mouth: Early Predictor Of Audience Engagement: How Pre-Release “E-WOM” Drives Box-Office Outcomes of Movies. *Journal of Advertising Research*, 55(1), 62–72. <https://doi.org/10.2501/JAR-55-1-062-072>
- Dabrovolskas, A. (2024). Film Marketing and Brand Continuity: The Case of “Redirected/Už Lietuvą!” *Information & Media*, 99, 23–40. <https://doi.org/10.15388/Im.2024.99.2>
- De Jong, I. K. E., & Burgers, C. (2013). Do consumer critics write differently from professional critics? A genre analysis of online film reviews. *Discourse, Context & Media*, 2(2), 75–83. <https://doi.org/10.1016/j.dcm.2013.03.001>
- Dellarocas, C., Zhang, X. (Michael), & Awad, N. F. (2007). Exploring the value of online product reviews in forecasting sales: The case of motion pictures. *Journal of Interactive Marketing*, 21(4), 23–45. <https://doi.org/10.1002/dir.20087>
- Delre, S. A., Broekhuizen, T. L. J., & Bijmolt, T. H. A. (2016). The Effects of Shared Consumption on Product Life Cycles and Advertising Effectiveness: The Case of the Motion Picture Market. *Journal of Marketing Research*, 53(4), 608–627. <https://doi.org/10.1509/jmr.14.0097>
- Delre, S. A., & Luffarelli, J. (2023). Consumer reviews and product life cycle: On the temporal dynamics of electronic word of mouth on movie box office. *Journal of Business Research*, 156, 113329. <https://doi.org/10.1016/j.jbusres.2022.113329>

- Deng, T. (2020). Investigating the effects of textual reviews from consumers and critics on movie sales. *Online Information Review*, 44(6), 1245–1265. <https://doi.org/10.1108/OIR-10-2019-0323>
- Derakhti, A., Ramírez-Rivas, C., & Ramírez-Correa, P. E. (2020). Streaming or misbehavior, investigation on movie streaming or movie piracy. *DYNA*, 87(215), 102–108. <https://doi.org/10.15446/dyna.v87n215.84541>
- Deuchert, E., Adjamah, K., & Pauly, F. (2005). For Oscar Glory Or Oscar Money? *Journal of Cultural Economics*, 29(3), 159–176. <https://doi.org/10.1007/s10824-005-3338-6>
- Elberse, A. (2007). The Power of Stars: Do Star Actors Drive the Success of Movies? *Journal of Marketing*, 71(4), 102–120. <https://doi.org/10.1509/jmkg.71.4.102>
- Elberse, A., & Anand, B. (2007). The effectiveness of pre-release advertising for motion pictures: An empirical investigation using a simulated market. *Information Economics and Policy*, 19(3–4), 319–343. <https://doi.org/10.1016/j.infoecopol.2007.06.003>
- Eliashberg, J., & Shugan, S. M. (1997). Film Critics: Influencers or Predictors? *Journal of Marketing*, 61(2), 68–78. <https://doi.org/10.1177/002224299706100205>
- Elliott, C., & Simmons, R. (2008). Determinants of UK Box Office Success: The Impact of Quality Signals. *Review of Industrial Organization*, 33(2), 93–111. <https://doi.org/10.1007/s11151-008-9181-0>
- Evens, T., Henderickx, A., & Conradie, P. (2024). Technological affordances of video streaming platforms: Why people prefer video streaming platforms over television. *European Journal of Communication*, 39(1), 3–21. <https://doi.org/10.1177/02673231231155731>

- Fan, L., Zhang, X., & Rai, L. (2021). When should star power and eWOM be responsible for the box office performance? - An empirical study based on signaling theory. *Journal of Retailing and Consumer Services*, 62, 102591. <https://doi.org/10.1016/j.jretconser.2021.102591>
- Feng, G. C. (2017). The dynamics of the Chinese film industry: Factors affecting Chinese audiences' intentions to see movies. *Asia Pacific Business Review*, 23(5), 658–676. <https://doi.org/10.1080/13602381.2017.1294353>
- Feng, N., Feng, H., Li, D., & Li, M. (2020). Online media coverage, consumer engagement and movie sales: A PVAR approach. *Decision Support Systems*, 131, 113267. <https://doi.org/10.1016/j.dss.2020.113267>
- Feng, N., Shi, Y., Li, Y., Li, D., Zhang, J., & Li, M. (2024). An Exploration of the Dynamics Between Social Media and Box Office Performance. *Information Systems Frontiers*, 26(2), 591–608. <https://doi.org/10.1007/s10796-023-10389-3>
- Fine, M. B., Gironda, J. T., Petrescu, M., & Dobre, C. (2022). The Oscars: Friends and foes for millennials. *Journal of Consumer Behaviour*, 21(6), 1494–1505. <https://doi.org/10.1002/cb.2103>
- Finsterwalder, J., Kuppelwieser, V. G., & De Villiers, M. (2012). The effects of film trailers on shaping consumer expectations in the entertainment industry—A qualitative analysis. *Journal of Retailing and Consumer Services*, 19(6), 589–595. <https://doi.org/10.1016/j.jretconser.2012.07.004>
- Fröber, K., & Thomaschke, R. (2021). In the dark cube: Movie theater context enhances the valuation and aesthetic experience of watching films. *Psychology of Aesthetics, Creativity, and the Arts*, 15(3), 528–544. <https://doi.org/10.1037/aca0000295>

- Garcia-Rada, X., Norton, M. I., & Ratner, R. K. (2024). A desire to create shared memories increases consumers' willingness to sacrifice experience quality for togetherness. *Journal of Consumer Psychology*, 34(2), 247–263. <https://doi.org/10.1002/jcpy.1352>
- Gazley, A., Clark, G., & Sinha, A. (2011). Understanding preferences for motion pictures. *Journal of Business Research*, 64(8), 854–861. <https://doi.org/10.1016/j.jbusres.2010.09.012>
- Gemser, G., Leenders, M. A. A. M., & Wijnberg, N. M. (2008). Why Some Awards Are More Effective Signals of Quality Than Others: A Study of Movie Awards†. *Journal of Management*, 34(1), 25–54. <https://doi.org/10.1177/0149206307309258>
- Ghosh, M., Roy, S. S., Mukherjee, H., Obaidullah, S. M., Santosh, K. C., & Roy, K. (2022). Understanding movie poster: Transfer-deep learning approach for graphic-rich text recognition. *The Visual Computer*, 38(5), 1645–1664. <https://doi.org/10.1007/s00371-021-02094-6>
- Ginsburgh, V. (2003). Awards, Success and Aesthetic Quality in the Arts. *Journal of Economic Perspectives*, 17(2), 99–111. <https://doi.org/10.1257/089533003765888458>
- Giráldez-Cru, J., Suárez-Vázquez, A., Zarco, C., & Cordon, O. (2024). Modeling the opinion dynamics of superstars in the film industry. *Expert Systems with Applications*, 250, 123750. <https://doi.org/10.1016/j.eswa.2024.123750>
- Grainge, P. (2021). From idols to influencers: The promotional screen industries. In P. McDonald, *The Routledge Companion to Media Industries* (1st ed., Vol. 1, pp. 363–371). Routledge. <https://doi.org/10.4324/9780429275340-36>

- Ha, Y. W., Kim, J., Libaque-Saenz, C. F., Chang, Y., & Park, M.-C. (2015). Use and gratifications of mobile SNSs: Facebook and KakaoTalk in Korea. *Telematics and Informatics*, 32(3), 425–438. <https://doi.org/10.1016/j.tele.2014.10.006>
- Hamilton, R., Ferraro, R., Haws, K. L., & Mukhopadhyay, A. (2021). Traveling with Companions: The Social Customer Journey. *Journal of Marketing*, 85(1), 68–92. <https://doi.org/10.1177/0022242920908227>
- Hanich, J. (2017). *The Audience Effect: On the Collective Cinema Experience*. Edinburgh University Press. <https://doi.org/10.1515/9781474414968>
- Hartmann, T. (2009). Action Theory, Theory of Planned Behavior and Media Choice. In *Media Choice: A Theoretical and Empirical Overview* (pp. 44–66). Taylor & Francis Group.
- He, X., Luo, Z., & Zhang, J. (2022). The impact of air pollution on movie theater admissions. *Journal of Environmental Economics and Management*, 112, 102626. <https://doi.org/10.1016/j.jeem.2022.102626>
- Henkel, L., James, M., & Croce, N. (2016). Would You Like Popcorn with That Download? A Uses and Gratifications Study Into the Motivations of Legal and Illegal Film Consumption. *Quarterly Review of Film and Video*, 33(1), 46–63. <https://doi.org/10.1080/10509208.2015.1086256>
- Hennig-Thurau, T., Houston, M. B., & Sridhar, S. (2006). Can good marketing carry a bad product? Evidence from the motion picture industry. *Marketing Letters*, 17(3), 205–219. <https://doi.org/10.1007/s11002-006-7416-0>
- Hennig-Thurau, T., Houston, M. B., & Walsh, G. (2007). Determinants of motion picture box office and profitability: An interrelationship approach. *Review of Managerial Science*, 1(1), 65–92. <https://doi.org/10.1007/s11846-007-0003-9>

- Hirschman, E. C., & Holbrook, M. B. (1982). Hedonic Consumption: Emerging Concepts, Methods and Propositions. *Journal of Marketing*, 46(3), 92–101.
<https://doi.org/10.1177/002224298204600314>
- Hixson, T. K. (2006). Mission possible: Targeting trailers to movie audiences. *Journal of Targeting, Measurement and Analysis for Marketing*, 14(3), 210–224.
<https://doi.org/10.1057/palgrave.jt.5740182>
- Ho, J. Y. C., Dhar, T., & Weinberg, C. B. (2009). Playoff payoff: Super Bowl advertising for movies. *International Journal of Research in Marketing*, 26(3), 168–179.
<https://doi.org/10.1016/j.ijresmar.2009.06.001>
- Hofmann-Stölting, C., Clement, M., Wu, S., & Albers, S. (2017). Sales Forecasting of New Entertainment Media Products. *Journal of Media Economics*, 30(3), 143–171.
<https://doi.org/10.1080/08997764.2018.1452746>
- Holbrook, M. B. (1999). Popular Appeal Versus Expert Judgments of Motion Pictures. *Journal of Consumer Research*, 26(2), 144–155. <https://doi.org/10.1086/209556>
- Hossain, Md. A., Kim, M., & Jahan, N. (2019). Can “Liking” Behavior Lead to Usage Intention on Facebook? Uses and Gratification Theory Perspective. *Sustainability*, 11(4), 1166.
<https://doi.org/10.3390/su11041166>
- Houston, M. B., Kupfer, A.-K., Hennig-Thurau, T., & Spann, M. (2018). Pre-release consumer buzz. *Journal of the Academy of Marketing Science*, 46(2), 338–360.
<https://doi.org/10.1007/s11747-017-0572-3>
- Ivory, J. D., & Magee, R. G. (2009). You Can’t Take It with You? Effects of Handheld Portable Media Consoles on Physiological and Psychological Responses to Video Game and

- Movie Content. *CyberPsychology & Behavior*, 12(3), 291–297.
<https://doi.org/10.1089/cpb.2008.0279>
- Izquierdo-Sanchez, S., & Shaw, A. (2022). Analyzing prerelease consumer buzz and information cascades within the film industry: Are there differences by gender and age groups? *Journal of Media Economics*, 34(2), 91–116.
<https://doi.org/10.1080/08997764.2022.2074025>
- Kang, L., & Peng, F. (2024). Star power as quality signal or marketing effect? A path analysis on China's motion-picture industry. *International Journal of Finance & Economics*, 29(3), 3639–3655. <https://doi.org/10.1002/ijfe.2850>
- Karniouchina, E. V. (2011). Impact of star and movie buzz on motion picture distribution and box office revenue. *International Journal of Research in Marketing*, 28(1), 62–74.
<https://doi.org/10.1016/j.ijresmar.2010.10.001>
- Karray, S., & Debernitz, L. (2017). The effectiveness of movie trailer advertising. *International Journal of Advertising*, 36(2), 368–392.
<https://doi.org/10.1080/02650487.2015.1090521>
- Karuzza Podgorelec, V. (2020). Why Binge-Watching? The Prominent Motives and Analysis of the Motivating Hedonic and Eudaimonic Elements of Emotional Gratification in a Binge-Watching Experience. *Medijske Studije*, 11(21), 3–23.
<https://doi.org/10.20901/ms.11.21.1>
- Katz, E., Blumler, J. G., & Gurevitch, M. (1973). Uses and Gratifications Research. *Public Opinion Quarterly*, 37(4), 509. <https://doi.org/10.1086/268109>

- Kernan, L. (2004). Trailers: A Cinema of (Coming) Attractions. In *Coming Attractions: Reading American Movie Trailers* (1st ed., pp. 1–35). University of Texas Press.
<https://doi.org/10.7560/706002>
- Kerrigan, F. (2017). *Film Marketing* (2nd ed.). Routledge.
<https://doi.org/10.4324/9781315795287>
- Kim, H. (2021). Do online searches influence sales or merely predict them? The case of motion pictures. *European Journal of Marketing*, 55(2), 337–362.
<https://doi.org/10.1108/EJM-08-2019-0655>
- Kim, K. (Anthony), Byon, K. K., & Baek, W. (2020). Customer-to-customer value co-creation and co-destruction in sporting events. *The Service Industries Journal*, 40(9–10), 633–655. <https://doi.org/10.1080/02642069.2019.1586887>
- Kim, K., Yoon, S., & Choi, Y. K. (2019). The effects of eWOM volume and valence on product sales – an empirical examination of the movie industry. *International Journal of Advertising*, 38(3), 471–488. <https://doi.org/10.1080/02650487.2018.1535225>
- Kirmani, A., & Rao, A. R. (2000). No Pain, No Gain: A Critical Review of the Literature on Signaling Unobservable Product Quality. *Journal of Marketing*, 64(2), 66–79.
<https://doi.org/10.1509/jmkg.64.2.66.18000>
- Kohli, G. S., Yen, D., Alwi, S., & Gupta, S. (2021). Film or Film Brand? UK Consumers' Engagement with Films as Brands. *British Journal of Management*, 32(2), 369–398.
<https://doi.org/10.1111/1467-8551.12401>
- Kumar, A., & Gilovich, T. (2015). Some “Thing” to Talk About? Differential Story Utility From Experiential and Material Purchases. *Personality and Social Psychology Bulletin*, 41(10), 1320–1331. <https://doi.org/10.1177/0146167215594591>

- Lagios, N., & Méon, P. (2024). Experts, Information, Reviews, and Coordination: Evidence on How Prizes Affect Sales*. *The Journal of Industrial Economics*, 72(1), 49–80. <https://doi.org/10.1111/joie.12347>
- Lash, M. T., & Zhao, K. (2016). Early Predictions of Movie Success: The Who, What, and When of Profitability. *Journal of Management Information Systems*, 33(3), 874–903. <https://doi.org/10.1080/07421222.2016.1243969>
- Lee, F. L. F. (2006). Cultural Discount and Cross-Culture Predictability: Examining the Box Office Performance of American Movies in Hong Kong. *Journal of Media Economics*, 19(4), 259–278. https://doi.org/10.1207/s15327736me1904_3
- Lee, S., & Choeh, J. Y. (2020). The impact of online review helpfulness and word of mouth communication on box office performance predictions. *Humanities and Social Sciences Communications*, 7(1), 84. <https://doi.org/10.1057/s41599-020-00578-9>
- Li, Y., Luo, X. (Robert), Li, K., & Xu, X. (2022). Exploring the spoiler effect in the digital age: Evidence from the movie industry. *Decision Support Systems*, 157, 113755. <https://doi.org/10.1016/j.dss.2022.113755>
- Liao, L., & Huang, T. (2021). The effect of different social media marketing channels and events on movie box office: An elaboration likelihood model perspective. *Information & Management*, 58(7), 103481. <https://doi.org/10.1016/j.im.2021.103481>
- Liu, A., Liu, Y., & Mazumdar, T. (2014). Star power in the eye of the beholder: A study of the influence of stars in the movie industry. *Marketing Letters*, 25(4), 385–396. <https://doi.org/10.1007/s11002-013-9258-x>
- Liu, Y. (2006). Word of Mouth for Movies: Its Dynamics and Impact on Box Office Revenue. *Journal of Marketing*, 70(3), 74–89. <https://doi.org/10.1509/jmkg.70.3.074>

- Lu, Y., Wang, F., & Maciejewski, R. (2014). Business Intelligence from Social Media: A Study from the VAST Box Office Challenge. *IEEE Computer Graphics and Applications*, 34(5), 58–69. <https://doi.org/10.1109/MCG.2014.61>
- Malhotra, N. K., Nunan, D., & Birks, D. F. (2017). *Marketing research: An applied approach* (Fifth edition). Pearson.
- Marich, R. (2013). *Marketing to moviegoers: A handbook of strategies and tactics* (3rd ed). Southern Illinois University Press.
- Mathys, J., Burmester, A. B., & Clement, M. (2016). What drives the market popularity of celebrities? A longitudinal analysis of consumer interest in film stars. *International Journal of Research in Marketing*, 33(2), 428–448. <https://doi.org/10.1016/j.ijresmar.2015.09.003>
- Mečkovskis, A. (2015). *Lietuvos kino marketingo ypatumai* [Master's Thesis]. Vilniaus dailės akademija.
- Mestyán, M., Yasseri, T., & Kertész, J. (2013). Early Prediction of Movie Box Office Success Based on Wikipedia Activity Big Data. *PLoS ONE*, 8(8), e71226. <https://doi.org/10.1371/journal.pone.0071226>
- Nanda, M., Pattnaik, C., & Lu, Q. (Steven). (2018). Innovation in social media strategy for movie success: A study of the Bollywood movie industry. *Management Decision*, 56(1), 233–251. <https://doi.org/10.1108/MD-04-2017-0429>
- Nelson, R. A., & Glotfelty, R. (2012). Movie stars and box office revenues: An empirical analysis. *Journal of Cultural Economics*, 36(2), 141–166. <https://doi.org/10.1007/s10824-012-9159-5>

- Nelson, R., Donihue, M., Waldman, D., & Wheaton, C. (2001). What's an Oscar worth? *Economic Inquiry*, 39(1), 1–6. <https://doi.org/10.1111/j.1465-7295.2001.tb00046.x>
- Nikolic, D., Kostic-Stankovic, M., & Jeremic, V. (2023). How does genre preference influence the importance of film marketing mix elements: Evidence during the COVID-19 pandemics. *Economic Research-Ekonomska Istraživanja*, 36(1), 2080734. <https://doi.org/10.1080/1331677X.2022.2080734>
- Nishijima, M., & Souza, T. L. D. (2024). Do American Critic Reviews Affect Film Consumption Abroad? The Brazilian Case. *Empirical Studies of the Arts*, 42(1), 260–280. <https://doi.org/10.1177/02762374231196836>
- Oh, C., Roumani, Y., Nwankpa, J. K., & Hu, H.-F. (2017). Beyond likes and tweets: Consumer engagement behavior and movie box office in social media. *Information & Management*, 54(1), 25–37. <https://doi.org/10.1016/j.im.2016.03.004>
- Oja, M. (2019). On the concept of the deceptive trailer: Trailer as paratext and multimodal model of film. *Sign Systems Studies*, 47(1/2), 177–204. <https://doi.org/10.12697/SSS.2019.47.1-2.07>
- Oliver, M. B., & Raney, A. A. (2011). Entertainment as Pleasurable and Meaningful: Identifying Hedonic and Eudaimonic Motivations for Entertainment Consumption. *Journal of Communication*, 61(5), 984–1004. <https://doi.org/10.1111/j.1460-2466.2011.01585.x>
- O'Reilly, D., & Kerrigan, F. (2013). A view to a brand: Introducing the film brandscape. *European Journal of Marketing*, 47(5/6), 769–789. <https://doi.org/10.1108/03090561311306868>

- Pannu, A., & Goyal, R. K. (2024). Cinematherapy for Depression: Exploring the Therapeutic Potential of Films in Mental Health Treatment. *The Journal of Psychology*, 1–29. <https://doi.org/10.1080/00223980.2024.2409227>
- Patil, V., Lim, W. M., Date, H., Donthu, N., & Kumar, S. (2023). The blockbuster blueprint: Towards a stakeholder theory-based marketing framework. *Marketing Intelligence & Planning*, 41(7), 880–902. <https://doi.org/10.1108/MIP-05-2023-0230>
- Paulich, B. J., & Kumar, V. (2021). Relating entertainment features in screenplays to movie performance: An empirical investigation. *Journal of the Academy of Marketing Science*, 49(6), 1222–1242. <https://doi.org/10.1007/s11747-021-00794-y>
- Peltoniemi, M. (2015). Cultural Industries: Product–Market Characteristics, Management Challenges and Industry Dynamics. *International Journal of Management Reviews*, 17(1), 41–68. <https://doi.org/10.1111/ijmr.12036>
- Peng, F., Kang, L., Anwar, S., & Li, X. (2019). Star power and box office revenues: Evidence from China. *Journal of Cultural Economics*, 43(2), 247–278. <https://doi.org/10.1007/s10824-018-9338-0>
- Phau, I., Lim, A., Liang, J., & Lwin, M. (2014). Engaging in digital piracy of movies: A theory of planned behaviour approach. *Internet Research*, 24(2), 246–266. <https://doi.org/10.1108/IntR-11-2012-0243>
- Pieters, R. (2013). Bidirectional Dynamics of Materialism and Loneliness: Not Just a Vicious Cycle. *Journal of Consumer Research*, 40(4), 615–631. <https://doi.org/10.1086/671564>
- Pittman, M., & Haley, E. (2023). Cognitive Load and Social Media Advertising. *Journal of Interactive Advertising*, 23(1), 33–54. <https://doi.org/10.1080/15252019.2022.2144780>

- Plucker, J. A., Kaufman, J. C., Temple, J. S., & Qian, M. (2009). Do experts and novices evaluate movies the same way? *Psychology & Marketing*, 26(5), 470–478. <https://doi.org/10.1002/mar.20283>
- Pluntz, C., & Pras, B. (2020). “It’s good.” “says who?”: The mediating role of professional legitimacy on the relationship between film-extension performance and changes in directors’ human brand identity. *Journal of Product & Brand Management*, 29(6), 745–765. <https://doi.org/10.1108/JPBM-02-2019-2272>
- Ramanathan, S., & McGill, A. L. (2007). Consuming with Others: Social Influences on Moment-to-Moment and Retrospective Evaluations of an Experience. *Journal of Consumer Research*, 34(4), 506–524. <https://doi.org/10.1086/520074>
- Ramírez-Castillo, N. A., Müller-Pérez, J., Acevedo-Duque, Á., Müller-Pérez, S., González-Díaz, R. R., Suarez Campos, J., & Ovalles-Toledo, L. V. (2021). Sustainable Moviegoer Intention to Attend Cinemas Based on the Theory of Planned Behavior. *Sustainability*, 13(16), 8724. <https://doi.org/10.3390/su13168724>
- Reddy, S. K., Swaminathan, V., & Motley, C. M. (1998). Exploring the Determinants of Broadway Show Success. *Journal of Marketing Research*, 35(3), 370. <https://doi.org/10.2307/3152034>
- Reeves, B., Lang, A., Kim, E. Y., & Tatar, D. (1999). The Effects of Screen Size and Message Content on Attention and Arousal. *Media Psychology*, 1(1), 49–67. https://doi.org/10.1207/s1532785xmep0101_4
- Reinstein, D. A., & Snyder, C. M. (2005). THE INFLUENCE OF EXPERT REVIEWS ON CONSUMER DEMAND FOR EXPERIENCE GOODS: A CASE STUDY OF MOVIE

- CRITICS*. *Journal of Industrial Economics*, 53(1), 27–51.
<https://doi.org/10.1111/j.0022-1821.2005.00244.x>
- Rodrigues, M. B., & Loureiro, S. M. C. (2022). Virtual Reality in the Motion Picture Industry: The Relationship among Movie Coolness, Sympathy, Empathy, and Word-of-Mouth. *Journal of Promotion Management*, 28(2), 144–159.
<https://doi.org/10.1080/10496491.2021.1987964>
- Rubin, D., Mohr, I., & Kumar, V. (2022). Beyond the box office: A conceptual framework for the drivers of audience engagement. *Journal of Business Research*, 151, 473–488.
<https://doi.org/10.1016/j.jbusres.2022.07.021>
- Ryoo, J. H. (Joseph), Wang, X. (Shane), & Lu, S. (2021). Do Spoilers Really Spoil? Using Topic Modeling to Measure the Effect of Spoiler Reviews on Box Office Revenue. *Journal of Marketing*, 85(2), 70–88. <https://doi.org/10.1177/0022242920937703>
- Sardanelli, D., Vollero, A., Siano, A., & Bottoni, G. (2019). Lowering the pirate flag: A TPB study of the factors influencing the intention to pay for movie streaming services. *Electronic Commerce Research*, 19(3), 549–574. <https://doi.org/10.1007/s10660-019-09346-7>
- Sardar, A., Manzoor, A., Shaikh, K. A., & Ali, L. (2021). An Empirical Examination of the Impact of eWOM Information on Young Consumers' Online Purchase Intention: Mediating Role of eWOM Information Adoption. *Sage Open*, 11(4), 21582440211052547. <https://doi.org/10.1177/21582440211052547>
- Shade, D. D., Kornfield, S., & Oliver, M. B. (2015). The Uses and Gratifications of Media Migration: Investigating the Activities, Motivations, and Predictors of Migration

- Behaviors Originating in Entertainment Television. *Journal of Broadcasting & Electronic Media*, 59(2), 318–341. <https://doi.org/10.1080/08838151.2015.1029121>
- Shieh, H.-S., & Lin, S.-Y. (2022). A study of the relationship between online movie reviews and the intention to watch the movie. *Journal of Economics and Management*, 44, 344–375. <https://doi.org/10.22367/jem.2022.44.14>
- Souza, T. L. D., Nishijima, M., & Fava, A. C. P. (2019). Do consumer and expert reviews affect the length of time a film is kept on screens in the USA? *Journal of Cultural Economics*, 43(1), 145–171. <https://doi.org/10.1007/s10824-018-9332-6>
- Statista Market Insights. (2024). *Box Office—Worldwide* [Infographic]. <https://www.statista.com/outlook/amo/media/cinema/box-office/worldwide>
- Šukaitytė, R. (2014). Lithuania Redirected: New Connections, Businesses and Lifestyles in Cinema since 2000. In *East, west and centre: Reframing post-1989 European cinema* (pp. 175–190). Edinburgh University Press.
- Sundar, S. S., & Limperos, A. M. (2013). Uses and Grats 2.0: New Gratifications for New Media. *Journal of Broadcasting & Electronic Media*, 57(4), 504–525. <https://doi.org/10.1080/08838151.2013.845827>
- Suvattanadilok, M. (2021). Social media activities impact on the decision of watching films in cinema. *Cogent Business & Management*, 8(1), 1920558. <https://doi.org/10.1080/23311975.2021.1920558>
- Swani, K., Weinberger, M. G., & Gulas, C. S. (2013). The Impact of Violent Humor on Advertising Success: A Gender Perspective. *Journal of Advertising*, 42(4), 308–319. <https://doi.org/10.1080/00913367.2013.795121>

- Szita, K., Moss-Wellington, W., Sun, X., & Ch'ng, E. (2024). Going to the movies in VR: Virtual reality cinemas as alternatives to in-person co-viewing. *International Journal of Human-Computer Studies*, 181, 103150. <https://doi.org/10.1016/j.ijhcs.2023.103150>
- Tamborini, R., Grizzard, M., David Bowman, N., Reinecke, L., Lewis, R. J., & Eden, A. (2011). Media Enjoyment as Need Satisfaction: The Contribution of Hedonic and Nonhedonic Needs. *Journal of Communication*, 61(6), 1025–1042. <https://doi.org/10.1111/j.1460-2466.2011.01593.x>
- Tefertiller, A. (2017). Moviegoing in the Netflix Age: Gratifications, Planned Behavior, and Theatrical Attendance. *Communication & Society*, 30(4), 27–43. <https://doi.org/10.15581/003.30.35757>
- Tefertiller, A. (2018). Media Substitution in Cable Cord-Cutting: The Adoption of Web-Streaming Television. *Journal of Broadcasting & Electronic Media*, 62(3), 390–407. <https://doi.org/10.1080/08838151.2018.1451868>
- Tefertiller, A. C., Maxwell, L. C., & Morris, D. L. (2020). Social Media Goes to the Movies: Fear of Missing Out, Social Capital, and Social Motivations of Cinema Attendance. *Mass Communication and Society*, 23(3), 378–399. <https://doi.org/10.1080/15205436.2019.1653468>
- Thrane, C. (2018). Do expert reviews affect the decision to see motion pictures in movie theatres? An experimental approach. *Applied Economics*, 50(28), 3066–3075. <https://doi.org/10.1080/00036846.2017.1414938>
- Tontini, G., Gomes, G., & Picolo, J. D. (2023). Unveiling the Drivers of Customer Satisfaction and Loyalty in Cinema Theatres: Integrating Sufficiency and Necessity Perspectives.

- International Journal of Services and Operations Management*, 1(1), 10060830.
<https://doi.org/10.1504/IJSOM.2023.10060830>
- Tontini, G., Krause, V. M., Da Silva, L. F., Vieira, F. R., Santos, T., & Andrade, J. (2022). What influences the behavior intention of movie theater customers? Comparing linear and nonlinear points of view. *International Journal of Quality and Service Sciences*, 14(4), 652–670. <https://doi.org/10.1108/IJQSS-09-2021-0132>
- Trabelsi, R. E., & Mbarek, O. B. (2021). Impact of e-WOM on user's purchase intention in film industry. *Recherches En Sciences de Gestion*, N° 145(4), 101–118.
<https://doi.org/10.3917/resg.145.0101>
- Tsao, W.-C. (2014). Which type of online review is more persuasive? The influence of consumer reviews and critic ratings on moviegoers. *Electronic Commerce Research*, 14(4), 559–583. <https://doi.org/10.1007/s10660-014-9160-5>
- Ulker-Demirel, E., Akyol, A., & Simsek, G. G. (2018). Marketing and consumption of art products: The movie industry. *Arts and the Market*, 8(1), 80–98.
<https://doi.org/10.1108/AAM-06-2017-0011>
- Van Boven, L., Campbell, M. C., & Gilovich, T. (2010). Stigmatizing Materialism: On Stereotypes and Impressions of Materialistic and Experiential Pursuits. *Personality and Social Psychology Bulletin*, 36(4), 551–563.
<https://doi.org/10.1177/0146167210362790>
- Vujić, S., & Zhang, X. (2018). Does Twitter chatter matter? Online reviews and box office revenues. *Applied Economics*, 50(34–35), 3702–3717.
<https://doi.org/10.1080/00036846.2018.1436148>

- Wallentin, E. (2016). Demand for cinema and diverging tastes of critics and audiences. *Journal of Retailing and Consumer Services*, 33, 72–81. <https://doi.org/10.1016/j.jretconser.2016.08.002>
- Wänke, M., Herrmann, A., & Schaffner, D. (2007). Brand name influence on brand perception. *Psychology & Marketing*, 24(1), 1–24. <https://doi.org/10.1002/mar.20150>
- Wi, J. A., Jang, S., & Kim, Y. (2020). Poster-Based Multiple Movie Genre Classification Using Inter-Channel Features. *IEEE Access*, 8, 66615–66624. <https://doi.org/10.1109/ACCESS.2020.2986055>
- Wu, Y., Hamilton, R. W., Kim, N. Y. J., & Ratner, R. K. (2021). Navigating Shared Consumption Experiences: Clarity About a Partner's Interests Increases Enjoyment. *Journal of Marketing Research*, 58(3), 439–455. <https://doi.org/10.1177/00222437211002818>
- Xia, L., & Bechwati, N. N. (2008). Word of Mouse: The Role of Cognitive Personalization in Online Consumer Reviews. *Journal of Interactive Advertising*, 9(1), 3–13. <https://doi.org/10.1080/15252019.2008.10722143>
- Yang, S. (2023). Analysis of top box office film poster marketing scheme based on data mining and deep learning in the context of film marketing. *PLOS ONE*, 18(1), e0280848. <https://doi.org/10.1371/journal.pone.0280848>
- Zhang, H., Yuan, X., & Song, T. H. (2020). Examining the role of the marketing activity and eWOM in the movie diffusion: The decomposition perspective. *Electronic Commerce Research*, 20(3), 589–608. <https://doi.org/10.1007/s10660-020-09423-2>

- Zhao, E. Y., Ishihara, M., & Lounsbury, M. (2013). Overcoming the Illegitimacy Discount: Cultural Entrepreneurship in the US Feature Film Industry. *Organization Studies*, 34(12), 1747–1776. <https://doi.org/10.1177/0170840613485844>
- Zhu, L., & Wu, Y. (2021). Love Your Country: EEG Evidence of Actor Preferences of Audiences in Patriotic Movies. *Frontiers in Psychology*, 12, 717025. <https://doi.org/10.3389/fpsyg.2021.717025>
- Zuckerman, E. W., & Kim, T. (2003). The critical trade-off: Identity assignment and box-office success in the feature film industry. *Industrial and Corporate Change*, 12(1), 27–67. <https://doi.org/10.1093/icc/12.1.27>

APPENDIX 1

Survey A

Dear respondent,

My name is Kotryna Ašoklytė and I am a student in Vilnius University Business School, Digital Marketing Master's program. I am conducting a research regarding consumer's intention to visit a movie theatre. The survey is anonymous; filling it in will take less than 7 minutes.

In case of any questions do not hesitate to contact me at
kotryna.asoklyte@vm.stud.vu.lt

Thank you for your participation!

Are you familiar with the movie A Real Pain (2024) by Jesse Eisenberg (saw the trailer, read reviews, or heard others talk about it)?

1. Yes
2. No

For the following question, a stimulus used was a film trailer (<https://www.youtube.com/watch?v=b2et8Vpu7Ls>). It was uploaded to the platform and embedded in the survey.

Watch the trailer of A Real Pain displayed above. Confirm that you have watched the video by ticking the box below.

1. I watched the video
2. I did not watch the video

Overall, what is your impression of this ad?

Unfavorable						Favorable
1	2	3	4	5	6	7

To what degree did you feel positively toward this commercial?

Below are the statements regarding the likelihood of you watching the film A Real Pain in the movie theatre. Please evaluate each statement on the scale where 1 - "strongly disagree", 4- "neither agree nor disagree", and 7 - "strongly agree".

	1	2	3	4	5	6	7
It is very likely that I will buy a movie ticket to see A Real Pain.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
If I have to decide now, I probably will buy a movie ticket to see A Real Pain.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The likelihood that I will buy a movie ticket to see A Real Pain is high.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Below are the statements about your usual movie-going patterns. Please evaluate each statement on the scale where 1 - "strongly disagree", 4- "neither agree nor disagree", and 7 - "strongly agree".

	1	2	3	4	5	6	7
Watching movies in the cinema allows me to connect with others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching movies in the cinema makes me realize that I am part of a community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching movies in the cinema allows me to expand my social network	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to spend some enjoyable and relaxing time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to derive fun and pleasure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to entertain and stimulate my mind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain useful information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain helpful information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain new information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is your gender?

1. Female
2. Male
3. Prefer not to say

What is your age?

1. 17 years or younger
2. 18 - 24 years
3. 25 - 34 years
4. 35 - 44 years
5. 45 - 54 years
6. 55 - 64 years
7. 65 - 74 years
8. 75 years or older

Thank you for completing this survey.

If you have any questions - reach out to me at kotryna.asoklyte@vm.stud.vu.lt

Survey B

Dear respondent,

My name is Kotryna Ašoklytė and I am a student in Vilnius University Business School, Digital Marketing Master's program. I am conducting a research regarding consumer's intention to visit a movie theatre. The survey is anonymous; filling it in will take less than 7 minutes.

In case of any questions do not hesitate to contact me at kotryna.asoklyte@vm.stud.vu.lt

Thank you for your participation!

Are you familiar with the movie A Real Pain (2024) by Jesse Eisenberg (saw the trailer, read reviews, or heard others talk about it)?

1. Yes
2. No

For the following question, a stimulus used was an IMDB consumer review.

Read the review of A Real Pain. Confirm that you have read the review by ticking the box below.

Funny, emotional, and sharp

Previously, Jesse Eisenberg made "When You Finish Saving the World" which was interesting but unfortunately a bit annoying. Here, Eisenberg's direction and writing for this movie shows he has massively improved as many of the characters are interesting and engaging, good dialogue conversations, and great performances, especially from Kieran Culkin who steals the show in the entire movie.

The narrative explores family history and complicated bondings as each of the themes and explorations on the subjects were handled well and it was funny, emotional, and compelling to observe. Including beautiful camerawork, good soundtrack, and conversations that felt real, genuine, and engaging to observe.

Eisenberg's approach on the chemistry, structure and pacing was good as he has created a really good compelling and personal story about family history and the true meanings of bondings and relationships. There were some soundtrack choices that felt a little out of place. But overall, Eisenberg improved himself and I look forward to see what else he could bring to the today.

1. I read the review
2. I did not read the review

Overall, what is your impression of this review?

Unfavorable						Favorable
1	2	3	4	5	6	7

To what degree did you feel positively toward this review?

Negative						Positive
1	2	3	4	5	6	7

Overall, how well did you like this review?

If I have to decide now, I probably will buy a movie ticket to see A Real Pain.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The likelihood that I will buy a movie ticket to see A Real Pain is high.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Below are the statements about your usual movie-going patterns. Please evaluate each statement on the scale where 1 - "strongly disagree", 4- "neither agree nor disagree", and 7 - "strongly agree".

	1	2	3	4	5	6	7
Watching movies in the cinema allows me to connect with others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching movies in the cinema makes me realize that I am part of a community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Watching movies in the cinema allows me to expand my social network	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to spend some enjoyable and relaxing time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to derive fun and pleasure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to entertain and stimulate my mind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain useful information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain helpful information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When I watch movies at the cinema, I want to obtain new information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

What is your gender?

1. Female
2. Male
3. Prefer not to say

What is your age?

1. 17 years or younger

2. 18 - 24 years
3. 25 - 34 years
4. 35 - 44 years
5. 45 - 54 years
6. 55 - 64 years
7. 65 - 74 years
8. 75 years or older

Thank you for completing this survey.

If you have any questions - reach out to me at kotryna.asoklyte@vm.stud.vu.lt