Vietnam's Film Industry: Audiences and their choice of movies (in Ho Chi Minh City, Vietnam)

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Ústav marketingových komunikací

Akademický rok: 2023/2024

ZADÁNÍ DIPLOMOVÉ PRÁCE
(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení:	**Thi Yen Nghi Tran**
Osobní číslo:	**K22539**
Studijní program:	**N0414P180004 Marketing Communication**
Forma studia:	**Prezenční**
Téma práce:	**Vietnamský filmový průmysl: Diváci a jejich výběr filmů (v Ho Či Minově Městě, Vietnam)**

Zásady pro vypracování

1. Write a literary review focusing on the film industry in the world, Vietnam, and consumer choice for Vietnamese films.
2. Identify research objectives, raise research questions, and select appropriate research methods.
3. Conduct primary research according to the objective of the work.
4. Analyse the obtained data, interpret the results and answer research questions.
5. Based on the research results, propose developing a mobile application to capture customer needs in the Vietnam film market.

Forma zpracování diplomové práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

DICE, Mark. *Hollywood Propaganda: How TV, Movies, and Music Shape Our Culture*. Mark Dice, 2020. ISBN 978-19-435-9109--1.

FINNEY, Angus. *The international film business: A market guide beyond Hollywood*. Routledge, 2014. ISBN 978-10-320--7175-6.

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Datum zadání diplomové práce: **31. ledna 2024**
Termín odevzdání diplomové práce: **12. dubna 2024**

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ABSTRAKT

Tato studie zkoumá složitosti preferencí diváků a faktory ovlivňující vietnamský filmový průmysl se zaměřením na Ho Či Minovo Město, s cílem poskytnout cenné poznatky pro příslušné zainteresované strany a tvůrce politiky. Použitím kombinovaného přístupu výzkumu se snažíme shromáždit komplexní data o chování a preferencích diváků v Ho Či Minově Městě, využívajíce kvantitativní dotazníky a kvalitativní rozhovory jako hlavní nástroje. Tyto metodologické volby mají za cíl objasnit nuancovaný vliv kulturních a sociálních mediálních faktorů domácích městu na preference diváků. Cíle studie jsou mnohostranné a zahrnují analýzu chování diváků v rámci filmového průmyslu, důkladné zkoumání role lokální filmové kultury a analýzu relevantních vietnamských filmových průmyslových událostí. Výsledné poznatky z výzkumu mají za cíl poskytnout nuancované porozumění chování diváků, což umožní poskytnout praktická doporučení šitá na míru pro filmové producenty, distributory a vládní orgány v Ho Či Minově Městě. Kromě toho projekt navrhuje konceptualizaci a vývoj vlastní sociální mediální aplikace zaměřené na film, speciálně přizpůsobené vietnamskému trhu, s cílem zvýšit zapojení diváků a posílit růst a udržitelnost vietnamského filmového průmyslu.

Klíčová slova: Vietnamský filmový průmysl, Výběr filmů divákem, Ho Či Minovo Město, Vietnam, Faktory ovlivňující výběr filmů, Marketing, Chování spotřebitelů, Kulturní a sociální vlivy.

ABSTRACT

This study investigates the intricacies of audience preferences and influencing factors within the Vietnam film industry, focusing on Ho Chi Minh City, intending to furnish valuable insights for pertinent stakeholders and policymakers. By employing a mixed-methods approach, the research seeks to amass comprehensive data concerning audience behavior and preferences in Ho Chi Minh City, utilizing quantitative questionnaires and qualitative interviews as primary instruments. These methodological choices are intended to elucidate the nuanced impact of cultural and social media factors indigenous to the city on audience preferences. The study's objectives are multifaceted, encompassing the analysis of audience behavior within the film industry, a thorough exploration of the role played by local cinema culture, and an examination of pertinent Vietnamese film industry developments. The resultant research findings aspire to furnish a nuanced comprehension of audience behavior, thereby facilitating the provision of actionable recommendations tailored for film producers, distributors, and governmental entities within Ho Chi Minh City. Additionally, the project posits the conceptualization and development of a bespoke social media application centered on cinema, tailored expressly for the Vietnamese market, with the aim of augmenting audience engagement and buttressing the growth and sustainability of the Vietnamese film industry.

Keywords: Vietnam's film industry, Audience's movie choices, Ho Chi Minh City, Vietnam, factors influencing movie selection, marketing, consumer behavior, cultural and social influences.

ACKNOWLEDGMENTS

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CONTENTS

INTRODUCTION

In the future, cinema will continue to develop parallel with human society's technological and cultural evolution. The emergence of digital media and robust distribution networks will ensure the widespread and efficient global distribution of country-specific films. Movies will remain critical in the globalized competition for cultural goods (Berry, 2003) benefiting from partial liberalization but facing challenges in achieving financial success due to stringent regulations. The film industry in Vietnam is experiencing significant growth and transformation, making it a crucial area of study. Analyzing audience preferences is essential for industry players to capitalize on opportunities and address challenges in this evolving market.

Noteworthy studies, Leone and Barowski's 2011 documentation of increasing violence in top-grossing PG-13-rated films will highlight the enduring influence of cinematic content on societal attitudes. The researchers delved into understanding the sustained levels of violence, action, sex, and fantasy in Hollywood movies, with producers globally attempting to emulate these trends on a smaller scale (Crane, 2014). Offensive content, meeting moviegoers' expectations as suggested by Garcia-del-Barrio and Zarco, 2017, will continue to shape content choices by movie producers and distributors, ensuring that movies remain potent communication tools in the time ahead. Especially in a competitive market, film production companies must tailor their content to meet audience expectations, impacting their overall success. Therefore, understanding audience choices contributes to developing effective marketing and distribution strategies. Moreover, technological advancements also influence the way audiences access and consume movies. The rise of streaming platforms, online distribution, and digital marketing necessitates a comprehensive study of how these factors shape audience preferences. Plus, the film will persist as a cultural reflection, exemplified by Hollywood, Bollywood, or China. Vietnam, characterized by a young and large population, will be poised for a cinematic resurgence, attracting increased investments from major studios. This resurgence will create opportunities for companies and filmmakers to delve into understanding the evolving consumer psychology of Vietnamese moviegoers, with the government wielding cinema as a tool to guide societal behavior. This study will leverage database sources from books and previous film, advertising, and culture research. The researcher aims to provide valuable insights into the film industry in Ho Chi Minh City within the broader context of Vietnam. Additionally, the author suggests creating a movie-centric social networking application tailored expressly for the Vietnamese market to facilitate

connectivity, augment audience engagement, and buttress the growth and sustainability of the Vietnamese film industry in the contemporary era. By unraveling the dynamics of audience preferences, cinema culture, and socio-cultural influences, this research will seek to develop strategies and policies fostering a thriving and diverse film industry ecosystem in Asia.

Subsequent sections of this paper will assess the worldwide and Vietnamese movie markets, unraveling trends in movie selection and exploring factors influencing future consumer behavior. This investigation will extend to branding and promotion strategies of films in mobile movie applications. The research will acquire data on consumer behavior and specific demographics and determine data-gathering strategies, aiming to process, analyze, and incorporate the gathered information into future publications.

I. THEORY

1   THEORETICAL FOUNDATIONS AND THE VIETNAM FILM INDUSTRY

1.1   Theoretical foundations

1.1.1 Definitions

a.   Movie

According to the Cambridge Essential Dictionary (2024), a movie is a narrative depicted through moving pictures on a screen, typically seen in cinemas or on television. As per the Oxford Learner's Dictionaries (2024), cinema refers to a sequence of moving images accompanied by sound, narrating a story, and viewed either in movie theaters or on television or other electronic devices. From Boggs and Petrie (2008), a movie, also referred to as cinema, constitutes an animated picture structured around a script, supplemented by sound and effects to enhance its quality. Bordwell (1997) and Thompson (1988) described films as compositions of images in illusory motion, amalgamating visuals, sounds, and other elements to achieve various objectives, be they educational, political, or social. They elucidated that movies not only reflect the reality of the world but also the imagination of the writer. The filmmaking process, as outlined by two authors, typically involves three phases: preparation, shooting, and assembly. During preparation, filmmakers conceptualize ideas and seek funding, progressing to the production of images and sounds during shooting and finally assembling them into the finished product. The director's pivotal role in realizing their vision throughout this process, encompassing tasks such as developing the story, writing the screenplay, creating visual storyboards, and coordinating post-production. Movies serve as a multifaceted medium, offering audiences an engaging source of information, entertainment, education, and knowledge, often adapting real-life events or concepts to convey meaningful messages across various sectors.

The era of silent films, spanning from the late 1890s to the late 1920s, marked cinema's nascent stage characterized by films devoid of synchronized sound, although often accompanied by live music. Spearheaded by inventors such as Étienne-Jules Marey and the Lumière brothers, silent films initially captured everyday scenes. However, they evolved into a diverse industry encompassing comedy, romance, and social commentary, boasting notable figures like Georges Méliès and Charlie Chaplin. However, the introduction of synchronized sound with films like "The Jazz Singer" in 1927 precipitated the decline of silent cinema,

resulting in the loss of many silent film works due to intentional destruction and the deterioration of nitrate film stock. The transition to sound films in the late 1920s brought a revolutionary shift to cinema, introducing recording technologies like Vitaphone and sound-on-film. This innovation birthed new genres, such as musicals and gangster films, and ushered in Hollywood's Golden Age, prompting changes in studio systems, censorship regulations, and the inception of propaganda films. Advances in color technology further enriched the cinematic landscape, with films like "Becky Sharp" in 1935 embracing color cinematography. As the industry evolved, the advent of home video formats, digital effects, and streaming services reshaped filmmaking, heralding a new era of competition and innovation.

Movies wield significant influence in advertising communication, serving as critical platforms for targeted marketing campaigns across television, social media, and product placements. They seamlessly integrate brands into cultural narratives, shaping consumer perceptions and behaviors. While enriching social life by inspiring and educating audiences, movies also pose risks, particularly to young viewers who may imitate inappropriate or hazardous behavior depicted on screen. Responsible content creation and audience engagement are essential to mitigate negative impacts and promote positive messages. Furthermore, movies play a pivotal role in cultural development, fostering cross-cultural exchange through collaborations and international film festivals, preserving cultural heritage, and fueling economic growth via film-induced tourism. Overall, movies serve as potent vehicles for connecting societies, transmitting messages, and safeguarding cultural legacies worldwide.

b.   Services

Currently, the services realm encompasses various activities and transactions across various sectors and levels. Despite its prevalence, researchers and experts have yet to formulate a singular definition of services due to their intricate nature, intangibility, and diversity. Experts have presented various perspectives on services:

Philip Kotler (1987) defines services as "any activity or benefit that one entity can provide to another. The essence of the service must be intangible and not result in ownership of a physical object. Service provision may or may not be linked to a tangible product."

In 2013, the Price Law in Vietnam delineated services as "intangible goods that are inseparable during production and consumption, encompassing various types of services within Vietnamese industrial sectors as stipulated by law."

In general, services are socioeconomic activities that do not entail the transfer of ownership rights and lack physical presence but serve to fulfill human needs promptly and can enhance the value of other economic endeavors.

c.   Entertainment service

Entertainment services encompass activities aimed at providing aesthetic experiences during leisure time, offering a means to alleviate mental stress, evoke excitement, and foster comprehensive human development encompassing intelligence, physical prowess, and aesthetic appreciation. These recreational pursuits constitute a segment of human activities alongside productive labor, social interactions, and material and spiritual engagements.

Contrary to other human needs, entertainment stands as the sole activity independent of necessity. In its simplest sense, the verb "entertain" denotes captivating an audience with something engaging or pleasurable, capturing attention for the duration of an event or experience (Lewis, 1978). While various stimuli can captivate, including emotions like pain, fear, joy, or admiration for cinematic spectacles, all fall under the umbrella of entertainment.

Driven by the human desire for amusement, a plethora of entertainment service providers have emerged. Cinemas and online movie platforms exemplify such services. Cinemas require patrons to physically attend theaters and pay for movie screenings, catering to diverse preferences. Conversely, online platforms offer convenience, granting users instant access to vast movie libraries spanning genres like romance, action, comedy, documentaries, science fiction, and horror through platforms such as Netflix HBO MAX, K+, etc. Consumers of these services are commonly referred to as audiences or viewers.

Although movies are tangible products, their consumption evokes a range of emotions - from pleasure to fear and excitement - placing them squarely within the realm of entertainment. Consequently, these activities are categorized as recreational pursuits, laying the groundwork for the emergence of cinema distributors and online streaming platforms.

d.   Ethical awareness

The first stage in ethical decision-making involves ethical awareness, which is characterized by the capacity to discern the presence of ethical implications within a given situation. This involves understanding the various possible courses of action and discerning their impact on others (Bebeau et al., 1999). Researchers have closely examined Rest's definition, resulting in various interpretations of moral cognition (Jordan, 2007). However, this study concentrates explicitly on ethical awareness as the cognitive ability to recognize ethical dilemmas within a

situation. Scholars highlight the significance of ethical awareness, contending that "without acknowledging the ethical dimension of a situation, resolving ethical dilemmas becomes impossible" (Clarkeburn, 2002). Failure to recognize ethical issues may result in decision-making based solely on factors such as economic rationality, disregarding ethical considerations entirely (Jones, 1991). Hence, exploring moral cognition alongside moral judgment in ethical decision-making processes proves valuable (Jordan, 2007).

e.   Intent to use

Intention serves as a critical determinant when assessing an individual's inclination to engage in a particular behavior. As posited by Ajzen (1991), intention is motivational and reflects an individual's resolve to enact a specific behavior. In the context of this research article, intention pertains to the propensity of users to consistently utilize mobile applications on their devices in the future (Webster et al., 1993; Venkatesh & Davis, 2000). Drawing from the definitions provided by Webster et al. (1993) and Venkatesh and Davis (2000), the study explores consumers' intention to engage with a specific type of entertainment service, namely, watching movies in theaters and streaming them via online platforms. Therefore, consumers' intention to use these entertainment services in the future is indicative of their likelihood to regularly and continuously utilize them.

f.   Theory of consumer behavior

Consumer behavior involves individuals' allocation of resources to consume goods and services, taking into account factors like what, when, where, and how often they make purchases or use products. This process includes both cognitive and social aspects before and after a purchase, encompassing activities such as seeking, purchasing, employing, evaluating, and discarding items, services, and ideas to satisfy individual desires. Influenced by personality traits and environmental factors, understanding consumer behavior is vital for marketers seeking to influence purchasing decisions effectively. It is essential to comprehend consumer preferences, influencers, and motivators to develop successful marketing strategies. Life continues to evolve, human needs undergo constant changes, thereby prompting shifts in human behavior over time. Various researchers and experts have provided definitions of consumer behavior, which can be elucidated through several typical definitions:

As the American Marketing Association, consumer behavior refers to the interplay between environmental stimuli and human perception and behavior, resulting in transformative effects on individuals' lives. In essence, consumer behavior encompasses the thoughts, feelings, and

actions exhibited by individuals throughout the consumption process. Factors such as peer opinions, advertising, price information, packaging, and product appearance all play pivotal roles in influencing consumers' emotions, thoughts, and behaviors.

Alternatively, Kotler and Gary (1987) define consumer behavior as the specific actions undertaken by individuals when making decisions regarding the purchase, utilization, and disposal of products or services. Bennet (1997) offers a similar perspective, describing consumer shopping behavior as the actions consumers engage in while seeking, purchasing, using, and evaluating products and services aimed at fulfilling their personal needs.

Kotler (2006) underscores the importance of marketers comprehending consumer needs, preferences, and habits through the study of consumer behavior. He emphasizes that researching consumer behavior is essential for meeting and surpassing customers' needs and desires more effectively than competitors. Marketers must possess a profound understanding of customers' thoughts, emotions, and actions while delivering clear value to all target customers to devise efficacious marketing strategies. Thus, according to Kotler, marketers must grasp the underlying needs and analyze the factors influencing consumers' shopping behavior.

Solomon (2017) emphasizes the critical aspects of consumer behavior. Initially, he delineates the consumer decision-making process, encompassing stages such as problem recognition, information search, evaluation of alternatives, purchase decision, and post-purchase evaluation. Marketers can tailor their messages to address consumers' needs at each stage, guiding them toward a purchase. Secondly, Solomon highlights the influence of cultural, social, and personal factors on consumer behavior, urging marketers to consider individuals' backgrounds and beliefs to create resonant campaigns. Additionally, he explores the role of motivation, perception, and attitude in shaping consumer behavior, providing insights for crafting engaging messages. Lastly, Solomon discusses consumer identity and self-concept, advising marketers to position products as tools for self-expression and identity enhancement, thus fostering emotional connections with consumers.

Factors influencing consumer behavior encompass various dimensions, including cultural, social, personal, and psychological factors. Cultural factors, as outlined by Gordan (2014), include fundamental beliefs and values acquired from society alongside subcultures within communities, influencing market segmentation, as emphasized by Hoyer et al. (2012). Social class divisions, highlighted by Hoyer et al. (2012), also impact consumer lifestyles and buying

behaviors. Social factors, elucidated by Schiffman & Kanuk (2015), encompass reference groups and family dynamics, shaping attitudes and purchasing decisions. Personal factors, such as age, occupation, economic situation, lifestyle, and personality traits, influence consumer behavior, as identified by Gajjar (2013), Gordan (2014), and Springer Behavioral & Health Sciences (2022). Psychological factors, including motivation, perception, and beliefs, play crucial roles in consumer decision-making, according to Gajjar (2013), Springer Behavioral & Health Sciences (2022), and Gordan (2014). Understanding online consumer behavior, crucial for digital marketing success, involves categorizing different consumer types, such as bargain-hunters, comparison shoppers, and loyal customers, as identified by Pappas et al. (2016). Factors influencing online consumer behavior, including trust, perceived risk, attitudes, and social influence, were explored by Jin et al. (2014). Social media marketing's significant role in influencing online purchase decisions and enhancing consumer experiences was highlighted by Duan et al. (2015). Finally, engaging online consumers effectively entails building trust, meeting customer needs, and providing value, as emphasized by Driediger and Bhatiasevi (2019).

1.1.2 Related theoretical models

In this thesis, the researcher uses Consumer Behavior Theories to explore how consumers make decisions and choices in the marketplace. For the film industry, theories like the Theory of Planned Behavior (TPB) and the Technology Acceptance Model (TAM) to understand the factors that influence audiences' movie choices.

Theory of Planned Behavior (TPB): The theory assumes individuals can anticipate engaging in a behavior at a specific time and place. It suggests that individual behavior arises from behavioral intentions, which three determinants influence: beliefs about behavior shared normative beliefs, and beliefs about autonomy (Ajzen, 1991). Researchers have applied the theory to various fields, including advertising, public relations, advertising campaigns, health, sports, and more. The TPB can provide valuable insights into understanding the factors that influence audiences' movie choices in the context of Vietnam's film industry. Here is how TPB can be applied:

a. Attitude towards Movies: TPB suggests that audiences' attitudes towards watching specific movies will influence their behavioral intentions. Researchers can explore the factors that shape audience attitudes, such as genre preferences, cultural relevance, perceived entertainment value, and emotional connections with the films.

b. Subjective Norms and Social Influence: In the context of movie-watching in Ho Chi Minh City, subjective norms represent the influence of social factors on audiences' movie choices. This could include the impact of friends, family, or social media influencers recommending or discussing particular movies and cultural norms and trends that influence movie preferences.

c. Perceived Behavioral Control: TPB highlights the importance of audiences' perception of control over movie-watching decisions. Researchers can investigate how factors such as ticket availability, accessibility of movie theatres, affordability, and convenience influence audiences' perceived behavioral control and, in turn, their intentions to watch specific movies.

By applying the TPB in studying Vietnam's film industry, scholars can understand the cognitive and social factors that guide audiences' movie choices in Ho Chi Minh City.

Technology Acceptance Model (TAM): Fred Davis addressed the Technology Acceptance Model (TAM) in 1986 as a theoretical framework for understanding technology usage behavior. This model elucidates the factors driving users' acceptance and adoption of new technologies, including artificial intelligence (AI). TAM specifically emphasizes two key factors influencing the acceptance of new technology: Usefulness, which pertains to the perceived applicability of the technology, and Ease of Use, which relates to the simplicity and convenience of its use (Davis, 1989). While the Technology Acceptance Model focuses on technology adoption, its principles can be adapted to understand how technological advancements impact movie-watching behavior in the film industry. Here is how TAM can be relevant:

a. Perceived Usefulness of Movie-Watching Technology: TAM suggests that audiences' perceptions of the usefulness of movie-watching technologies, such as online streaming platforms or immersive cinema experiences, will influence their intentions to use them. Researchers can examine how Vietnamese audiences in Ho Chi Minh City perceive the benefits of these technologies, such as convenience, variety of movie choices, and enhanced viewing experiences.

b. Perceived Ease of Use: In the context of movie-watching technology, perceived ease of use relates to how user-friendly and accessible these platforms are to the Vietnamese audience. Researcher can investigate how the ease of accessing and navigating movie-watching platforms affects audiences' intentions to adopt them.

c. Social Influence and Adoption of Movie-Watching Technology: TAM acknowledges the impact of social factors on the acceptance of technology. Researchers can explore how social norms, peer recommendations, and online discussions influence the adoption of new movie-watching technologies in Ho Chi Minh City.

By applying TAM to the study of technology adoption in Vietnam's film industry, the examiner can gain valuable insights into the factors that drive audiences to embrace new movie-watching platforms and technologies in the dynamic media landscape of Ho Chi Minh City.

Combining these theoretical approaches can offer a comprehensive understanding of audiences' movie choices, including both traditional movie-watching decisions and the adoption of modern movie-watching technologies in Vietnam's film industry.

1.1.3 Related studies

Research about the Impact of Marketing Mix on Attracting Audiences to the Cinema by Mahmoud Mohammadian and Elham Sezavar Habibi (2012).

The research delves into the impact of marketing strategies on audience engagement within the cinema industry, focusing on the fundamental concept of the marketing mix, which comprises product, price, place, and promotion. It explores how various elements of the marketing mix contribute to the success of cinema attendance. Factors such as the quality and variety of films offered, as well as the overall cinematic experience provided to audiences, are examined under product considerations. Pricing strategies, including ticket pricing and promotional offers, are scrutinized to understand their influence on audience demand. The study also evaluates the significance of the cinema's location and accessibility in attracting audiences. Additionally, it assesses the role of promotion in driving cinema attendance, encompassing advertising campaigns, social media presence, partnerships with influencers, and other promotional activities aimed at increasing awareness and enticing audiences. By analyzing these components of the marketing mix, the research provides insights into effective marketing strategies for cinemas to attract and retain audiences. It emphasizes the importance of a comprehensive and well-executed marketing approach in maximizing audience engagement and ultimately driving revenue growth in the cinema industry.

Entertainment Science: Data Analytics and Practical Theory for Movies, Games, Books, and Music by Thorsten Hennig-Thurau and Mark B. Houston (2018).

The authors leverage established theories in marketing, psychology, and economics to furnish a comprehensive toolkit aimed at understanding and forecasting audience reactions to entertainment content. They delve into psychological and sociological theories of consumer behavior to ascertain the underlying reasons behind individuals' confident entertainment choices. This exploration may encompass theories such as the Theory of Planned Behavior, which posits that attitudes, subjective norms, and perceived behavioral control exert influence over behavior. Additionally, segmentation strategies are examined to delineate various audience segments within the entertainment market, with corresponding targeting approaches tailored to accommodate each segment's distinct preferences and characteristics. Within the book, theories pertaining to enjoyment and engagement are explored to discern the types of entertainment content that resonate with audiences and the underlying reasons behind such resonance. This investigation could include discussions on narrative engagement, emotional arousal, and cognitive involvement. Furthermore, Hennig-Thurau and Houston may investigate theories concerning brand loyalty and engagement, scrutinizing how consumers develop attachments to entertainment brands and properties and how these attachments shape their consumption behaviors. To exemplify the practical application of these theoretical concepts, the authors may furnish case studies and real-world examples drawn from the entertainment industry. For instance, they may dissect the triumph of a particular movie franchise, elucidating how it effectively targeted diverse audience segments based on their preferences and demographics. Similarly, they might analyze the strategies employed by a streaming platform to curate personalized recommendations for users, thereby bolstering engagement and retention. Through these illustrative case studies and examples, Hennig-Thurau and Houston endeavor to showcase how theoretical insights can inform decision-making and foster business success within the entertainment industry.

Hollywood Propaganda: How TV, Movies, and Music Shape Our Culture by Mark Dice (2020).

This book presents a compelling analysis of the entertainment industry's impact on societal values and beliefs from a marketing perspective. From a marketing standpoint, Dice's book sheds light on how Hollywood effectively utilizes various mediums, such as television, movies, and music, to influence consumer behavior, perceptions, and cultural norms. One key aspect explored in the book is the role of storytelling as a powerful marketing tool. Hollywood productions often employ intricate narratives and compelling characters to engage audiences emotionally and intellectually. From a marketing perspective, this serves to create memorable

experiences that resonate with viewers, fostering brand loyalty and influencing consumer preferences. Additionally, Dice discusses how Hollywood leverages storytelling to convey subtle messages, ideologies, and agendas, effectively positioning products, ideas, or political viewpoints within the narrative framework. Moreover, Dice delves into the concept of branding within the entertainment industry. Hollywood studios carefully craft and promote their brand identities to appeal to target demographics and cultivate a loyal fan base. From blockbuster franchises to iconic music labels, branding plays a pivotal role in shaping consumer perceptions and driving audience engagement. Through strategic marketing initiatives, Hollywood entities aim to maintain relevance, generate buzz, and capitalize on consumer trends. Furthermore, the book examines the influence of celebrity endorsements and partnerships in marketing Hollywood content. Celebrities serve as powerful influencers who can amplify brand messages and sway consumer opinions. By associating with famous personalities and influencers, Hollywood effectively expands its reach and connects with diverse audience segments. Dice highlights how celebrity endorsements are strategically integrated into marketing campaigns to enhance brand visibility, credibility, and appeal. Additionally, Dice explores the concept of product placement and integrated marketing within Hollywood productions. From subtle brand references in films to overt sponsorships in music videos, product placement serves as a lucrative marketing strategy for brands seeking exposure to mass audiences. By seamlessly integrating products or brands into entertainment content, marketers can leverage the emotional resonance of storytelling to drive consumer engagement and purchase intent. Overall, "Hollywood Propaganda" offers valuable insights into the marketing tactics and strategies employed by the entertainment industry to shape consumer culture. By examining the intersection of entertainment and marketing, Dice prompts readers to critically evaluate the influence of Hollywood on societal values and behaviors, highlighting the pervasive impact of media manipulation and ideological messaging in shaping our cultural landscape.

1.1.4 The emergence and development of movies as a communication medium

Communication is creating, receiving, and parsing messages to multiple objects. Films are also a form of mass media. The globalization trend has influenced the movement of cinema. Making the national film market an integral part of the international film market necessitates a cinema of all countries, including those with developed film industries, must integrate comprehensively and create a position in the world film market with its own identity. With the rapid development of technological trends such as high-speed transmission, the

connection of things, artificial intelligence and direct transmission on the network, cloud computing, wireless, wired, and high-tech technology, as well as cable television, satellite optical cable, 3G, 4G, 5G mobile phones, and television equipment with the ability to show high technology... the world cinema is entering the fourth industrial revolution. The world film industry has been completely transformed by digital technology. That is why movies increasingly strongly affect the audience to watch movies.

Cinema provides society with current educational content on a wide range of topics. The content in cinema is based on social life, which helps people stay updated on the latest trends and issues in their communities. Knowing what is happening around us gives us a sense of security. This information is disseminated to the public via cinema and television. We learn about the cultural and social norms of various groups in society through movies. Individuals honor others and act following shared values based on this information. As a result, they are helping to build a civilized, diverse, and integrated society. Movies assist in bringing people together. As a result, the function of connecting the public and the cinema is realized. It makes it easier for like-minded people to connect and accept differences. No student in the world does not enjoy watching movies or TV (television) shows when they have free time. Netflix and other movie streaming services are more popular than ever, with hundreds of new titles released yearly. Movies are magical experiences, and many of them inspired us to learn more about cinema, whether through reading film essays or researching our favorite directors, actors, and their careers. Those who have fallen in love with the cinema world have discovered endless joy and entertainment. Another reason student is obsessed with movies that they have time to read essays or watch so many of them while studying. We have all heard that college is a time for maturation, getting to know oneself, and having mind-opening experiences that shape one's identity. Visiting student youth film festivals may play a significant role in this process, and we frequently need to pay more attention to film's influence on society, particularly young students. Students enjoy comedies or coming-of-age films about college life, such as American Pie, Old School, or the 22 Jump Street series. Even dramas like Good Will Hunting can help them relate to the main characters' problems or concerns. These titles make them feel young and free, as if they have their entire life ahead of them, with limitless possibilities around every corner.

Some films, such as Forrest Gump, The Help, Hidden Figures, and Mama Mia, ... are inspirational and bring positive vibes to life. Do not believe that the Hollywood industry does

not pay attention to what young people like these days, as they carefully tailor their scripts to their tastes. The film script is more than just a piece of paper; it is a valuable asset that reflects each new generation and its worldview. All the topics or summaries millennials are interested in these days will end up in Hollywood scripts or Netflix TV shows. Some criticize the negative influence that film can have on our youth, such as the celebration of power, narcissistic behavior, or excessive violence in some films. Those same arguments are leveled against any form of interactive entertainment, but there is little evidence that a bad movie does anything more than waste time. We can debate the impact of film on society, particularly its negative influence on our youth, but movies do more good for our children than we give them credit. They provide a window into the world, education, and endless fun and joy. They also provide a way to deal with frustrations, particularly for teenagers dealing with intense emotions. The topics that movies cover are endless, but most importantly, they comfort students who enjoy nothing more than binge-watching their favorite shows.

Furthermore, it allows people to interact with people from all walks of life. Films allow people to see the problem from another person's perspective. Movies also serve as a link between the past and the present. They document and report on society's events, becoming tomorrow's history. We take the best of history's cultural traditions and stick to them. As a medium of communication, film is essential in ensuring that our culture is always transmitted. It emphasizes the authentic aspects of culture while highlighting undesirable trends. We are all instilled with new trends from movies and television shows. When looking at the current field of film analysis, whether television or film, most of the content focuses on current issues in our society. Politicians, crime, racism, gender diversity, mental health, and other topics are frequently mentioned in films. The content of movies enriches our lives. As a result, movies play an important role in shaping public opinion on various societal issues. This is known as the function of establishing ideological and political power.

1.2 The Vietnam film industry

1.2.1 Overview Vietnam film industry

Vietnam has a rich cinematic history that dates back to the 1950s. Vietnamese cinema began in 1923, when the first film Kim Van Kieu appeared, made by the French and Vietnamese before that cinema was imported to Vietnam in the late 1890s. In 1925, cinema was introduced in Vietnam. Before the period of change, the Vietnamese revolutionary cinema had no concept of a film market. Centralized planning is fully reflected in the state system of film production,

distribution, and projection. Cinema is oriented to be a powerful weapon on the ideological and cultural front. From film production to distribution of film products, all are ideologically oriented, according to the general plan. The films imported to Vietnam are all products of socialist countries, mainly films produced in the Soviet Union. Foreign films are imported according to the political views, requirements and their relevance to the real lives of Vietnamese people. It can be seen that the Vietnamese screen of that period was a screen with pure and peaceful content, without things worth worrying about and thinking about. However, it was only in the late 1990s and early 2000s that the industry began to flourish. Vietnamese cinema has gained international recognition for its unique storytelling and cultural authenticity. The industry produces diverse films, including dramas, comedies, historical epics, and romantic movies. These films often explore social issues, historical events, and personal narratives, reflecting the country's rich cultural heritage. The Vietnamese government has significantly supported the film industry's growth by providing funding, infrastructure, and policies encouraging local film production. This has increased both the quantity and quality of Vietnamese films. Vietnam's film industry has experienced significant growth and development in recent years. The country has also witnessed the emergence of talented filmmakers, actors, and production studios. Contemporary Vietnamese cinema has gradually appeared on platforms such as cinemas, Netflix, FPT Play, and other paid platforms. The airing time of a movie is 1-2 hours or longer, shown in a complete episode. Deadline (2024) portrays Vietnam as one of Asia's swiftly expanding cinema hubs, Vietnam's box office revenue reached $150 million, approximately 90% of pre-pandemic levels, supported by 1,100 screens in 2023 - a stark contrast to the mere 90 screens and less than $15 million in annual revenue in 2010. These figures signify an unprecedented shift in the industry, indicating a fervent passion for cinema among Vietnamese audiences and a promising market outlook. This growth trajectory owes much to initiatives such as multiplex building programs led by South Korean exhibitors like CJ CGV and Lotte Cinema, alongside local players such as Galaxy Cinema and BHD Star Cineplex. Moreover, the emergence of new cinema chains like Beta Cinemas and Cinestar, offering affordable ticket prices tailored to students and middle-income moviegoers, has further fueled the industry's expansion. Additionally, a vibrant local production sector has played a pivotal role in driving market growth, with private companies venturing into film production since the mid-2000s. Despite the success of Vietnamese films at the box office, the article also sheds light on the modest returns from state-commissioned films, contrasting the commercial viability of independent productions.

Many Vietnamese directors have gained international acclaim and have had their films screened at prestigious international film festivals. In recent years, Vietnamese films have achieved commercial success domestically and internationally. Local productions have attracted large audiences, breaking box office records and generating substantial revenue, such as The Scent of Green Papaya (1993), Flapping in the Middle of Nowhere (2014), Yellow Flowers On the Green Grass (2015), Father and Son (2017), Rom (2019), Glorious Ashes (2022), Memento Mori: Earth (2022), The Pot Au Feu (2023), etc. Moreover, collaborations between Vietnamese and foreign filmmakers have helped promote the country's cinema on a global scale. Despite the industry's growth, challenges remain. Limited budgets, piracy, limited and lack of creativity in scripts, strict censorship of movie content, and competition from Hollywood and other foreign films pose ongoing challenges to the Vietnamese film industry. However, the continued government support, the rise of digital distribution platforms, and the growing interest in Vietnamese cinema both domestically and internationally provide opportunities for the industry's continued growth. The Vietnamese film industry has also witnessed advancements in technology and production capabilities. Filmmakers can access modern equipment and techniques for higher production values and visual effects. This has contributed to the improvement in the overall quality of Vietnamese films. Furthermore, collaborations with international partners have helped expand the reach of Vietnamese cinema. Co-productions with countries like America, France, South Korea, and Japan have facilitated cultural exchange and allowed Vietnamese filmmakers to learn from their international counterparts. In addition to commercial success, Vietnamese films have received critical acclaim, with some earning recognition at prestigious film festivals. This international recognition not only raises the profile of Vietnamese cinema but also opens doors for co-production opportunities and global distribution. The Vietnamese film industry is also trying to increase diversity and representation on screen. Filmmakers are exploring a more comprehensive range of genres and narratives, including stories highlighting marginalized communities' experiences and underrepresented voices. Overall, Vietnam's film industry has made significant strides in recent years. With ongoing technological advancements, international collaborations, and a growing audience base, the industry is well-positioned for further growth and success domestically and globally.

The film study in Vietnam is mainly concentrated in the United States, the United Kingdom, and some European countries, where the cinema industry developed strongly and was thoroughly reproduced. Vietnamese film studies focus on the cinematic text as a moving

image rather than studying it as a place of sociocultural exchange, as an organization. In Vietnam, except for a few articles on the market for distribution, film screening, and some autographs of writers, there have been no scientific studies on cinema in a new direction. Film studies mainly focus on analyzing film text, production, actors, directors, and technical and aesthetic elements of motion pictures, or some market research stops at surveying audience tastes. Vietnamese cinema has experienced a century with many ups and downs in the changing context of cultural and social history. The wars of aggression and the involvement of nations in Vietnam have created a diverse cinema in terms of distribution, commercials, screenings, screenings, and social histories of audiences. Historically, in each period, region, and city, the operation of Vietnamese cinema has also been different, depending on each place's historical, cultural, and political characteristics. Film research in Vietnam needs to focus on space and time factors. It is necessary to understand cinema's position, role, and importance as a commercial institution and sociocultural organization. Issues such as distribution practices, commerce, screening history, legal/political discourse, audience social histories, and the cinema-going experience require further study. In it, it is impossible not to mention cinemas, types, locations of theaters/cinema clusters, architecture, infrastructure, movie shows, diversity in film genres, and cinematic experiences. (traditional/multiplex). Vietnam, in the trend of global development, 4.0 technology is gradually changing the culture of watching films. During the literature review, the investigator came across different approaches to studying audience preferences and movie choices in Vietnam's film industry. Some common approaches found in the literature include surveys and questionnaires; this is the most used way to collect data from audiences in Ho Chi Minh City to understand their movie-watching habits, preferences, and reasons for movie choices. However, there are still few studies on films in Vietnam, or if there are, they also focus on issues such as cinema censorship, Vietnamese films after the renovation period, etc.

Around the world, scholars say that the cinematic nature is dying, replaced by a new culture of watching movies through a digital system with multiple channels, and this is happening as well in Vietnam. Many market studies indicate that channels like Netflix are growing in this country. However, there is no denying the development efforts of cinema systems as a strategy to attract audiences. So, what is the new way of watching movies attracting audiences in Vietnam, and why? Furthermore, what factors influence the culture of watching movies and the cinematic experience of Vietnamese audiences? These will also help us understand the nature of cinema in Vietnam today. In 2006, the Law on Cinema was enacted, creating a

significant turning point in the development of cinema in Vietnam, opening a cinematic environment that integrates with global cinema in many aspects. With the integration requirements, Vietnamese cinema must also study this new trend. On that basis, the audience's legal, commercial, and sociocultural practices and related issues will be adjusted to suit the operation of global cinema.

1.2.2 Vietnamese consumer behavior and Vietnamese film industry market potential

The cinematic landscape in Vietnam is experiencing robust growth, positioning itself as one of the swiftly expanding entertainment sectors within the country. Recent years have witnessed remarkable progress in the theatrical film market, marked by consistent revenue escalation and an increasing number of cinemas. Particularly in the post-COVID-19 recovery phase, both the Vietnamese and international cinema markets have demonstrated promising signs of development, presenting an attractive opportunity for cinema investors.

As highlighted in Telefilm Vietnam's 2023 report, Vietnam's theatrical film market holds significant potential for further advancement. With a population exceeding 100 million people, approximately 70% of whom are youth, Vietnam boasts a demographic with substantial entertainment needs, particularly in the realm of theatrical films. Moreover, the rising living standards among Vietnamese citizens have led to an augmented demand for upscale entertainment products, including cinema experiences. The proliferation of movie theaters across Vietnam is another outstanding trend. According to data from the Vietnam Film Distribution Association, projections indicate that by 2023, Vietnam will house over 1,000 movie theaters equipped with more than 6,000 screens. Prominent cinema chains such as CGV Cinema, Lotte Cinema, BHD, and Galaxy Cinema play a pivotal role in catering to the burgeoning demand for cinematic experiences nationwide. This surge in theater availability not only satisfies the public's appetite for movie viewing but also extends opportunities for film producers to reach a broader audience base.

In terms of film content, foreign productions, particularly American films, dominate a significant share of the Vietnamese cinema market, accounting for 49%, followed by Vietnamese films at 19%. Additionally, movies from other Asian countries like China, Korea, and Japan also enjoy popularity among Vietnamese audiences. An examination of audience preferences reveals that action and comedy genres reign supreme in Vietnam, preferred by 76% and 70.9% of respondents, respectively. Adventure films (54%) and science fiction (49.9%) also hold considerable appeal (Telefilm Vietnam's 2023 report). Interestingly, most

moviegoers opt to watch films in the company of friends, and online reviews play a pivotal role in guiding their movie selection process. Furthermore, the quality of facilities and ticket prices emerge as critical determinants influencing cinema choice.

Beyond these fundamental factors, the Vietnamese theatrical film market is influenced by several other key factors. These include:

- **Technological Advancements:** The advent of digital entertainment platforms like Netflix and Disney+ presents stiff competition to traditional movie theaters. Nonetheless, cinemas can leverage their unique strengths, such as immersive viewing experiences, superior audiovisual quality, and personalized customer service, to retain audience interest.

- **Urban Development:** The emergence of new urban areas has spurred demand for entertainment amenities, including cinemas. Integration of theaters within large shopping complexes has proven effective in attracting diverse audiences.

- **Government Support:** Favorable government policies aimed at bolstering the film industry have positively impacted the theatrical film market, leading to enhancements in the quality of Vietnamese productions and driving audience engagement.

Moreover, the evolution of Vietnam's film industry has propelled growth in both the cinema market and online streaming platforms. Notably, Vietnamese cinema has witnessed significant strides in recent years, with several films achieving commendable success in terms of revenue and quality. This has not only heightened public awareness of Vietnamese cinema but also inspired local filmmakers to invest in creating compelling content. Looking ahead, with the continued development of Vietnam's film industry and the amplification of various influencing factors, the cinematic market is poised for sustained growth in the foreseeable future. Projections from Telefilm Vietnam's 2023 report suggest promising milestones for the coming years, including theatrical film revenue surpassing USD 1 billion by 2025, a projected increase in the number of movie theaters to 2,000 by 2030, and an anticipated 100 million moviegoers in theaters by 2035.

To capitalize on the burgeoning opportunities within this market, Vietnamese film producers must prioritize the creation of high-quality content that resonates with audience preferences. Additionally, film distributors should intensify marketing and promotional efforts to drive footfall to theaters, ensuring that the industry maximizes its growth potential in the years ahead.

1.3 Theoretical findings

As a complex and multifaceted domain, the movie industry undergoes constant transformation driven by technological advancements, shifting audience preferences, and evolving societal influences. Researchers have pursued theoretical investigations that offer valuable insights into emergent trends and challenges shaping the contemporary film landscape to comprehend this dynamic ecosystem comprehensively. This subchapter aims to delve into the theoretical findings, shedding light on pivotal aspects of the movie industry and fostering a deeper understanding of its intricacies. Through an examination of predictive models for box office success, advancements in movie recommendation systems, genre dynamics, sentiment analysis of movie reviews, social media's impact, cultural and societal influences, film festival dynamics, piracy-related concerns, and technological innovations, this study endeavors to unravel the underlying mechanisms driving the cinematic world. By integrating these theoretical perspectives, the researcher strives to enrich the knowledge base of scholars, practitioners, and enthusiasts while paving the way for future research and innovation in this captivating realm.

- **Movie recommendation systems:** The movie industry has increasingly relied on recommendation systems to personalize user experiences and increase engagement. Collaborative filtering, content-based filtering, and hybrid approaches have been studied to provide relevant movie recommendations based on users' historical preferences and behavior.

- **Film genre analysis**: Researchers have investigated the patterns and trends within different film genres. They analyze the characteristics that define specific genres, their evolution over time, and how audiences' preferences for genres have changed.

- **Sentiment analysis of movie reviews:** Sentiment analysis has been employed to analyze movie reviews and social media discussions about films. Researchers study the sentiment expressed by audiences and critics to understand the overall perception of a movie and its potential impact on box office performance.

- **Impact of social media on movie success:** Social media has become a significant influencer in the movie industry. Studies have explored how social media discussions, sharing, and engagement can impact a movie's success, including opening weekend performance and long-term box office results.

- **Cultural and societal influences on movie content:** Research has examined how

cultural and societal factors influence movie content and themes. This includes representations of diversity, gender roles, social issues, and political ideologies within the film industry.

- **Film festivals and awards:** Researchers have studied the impact of film festivals and awards on a movie's success. They explore how winning awards or receiving critical acclaim at festivals can affect a film's distribution, box office performance, and overall reputation.

- **Piracy and movie distribution:** The movie industry faces challenges related to online piracy and illegal distribution. Researchers have investigated the economic impact of piracy on movie revenues and explored strategies to combat unauthorized distribution.

- **Technology's impact on movie production and consumption:** Advancements in technology, such as CGI (Computer-Generated Imagery), virtual reality, and streaming platforms, have significantly influenced movie production and consumption. Studies have examined how these technological innovations shape the movie industry's landscape and audience behavior.

In conclusion, the theoretical findings explored in this subchapter provide valuable insights into the intricacies of the dynamic movie industry. The depth of research in predicting box office success has paved the way for informed decision-making, enabling filmmakers and stakeholders to optimize their strategies. The advancements in movie recommendation systems have transformed the movie-watching experience, delivering personalized content to audiences and fostering engagement. The analysis of film genres has shed light on their evolution and enduring appeal, offering a window into audience preferences over time. Sentiment analysis of movie reviews has provided a comprehensive understanding of public perception, facilitating a better grasp of a film's impact and reception. Examining social media's influence has highlighted its significance as a powerful tool for marketing and gauging audience sentiments, influencing box office performance and movie success.

Moreover, exploring cultural and societal influences on movie content has underscored the importance of diverse and inclusive storytelling, reflecting the complexities of our global society. Film festivals' dynamics and association with awards have demonstrated their role as catalysts for visibility and recognition, shaping a movie's trajectory within the industry. Additionally, investigating piracy and movie distribution has underscored the importance of anti-piracy strategies to safeguard revenue streams and protect intellectual property. Lastly,

the impact of technological innovations on movie production and consumption has revolutionized the industry, enhancing storytelling capabilities and transforming how audiences engage with cinematic content. Through the culmination of these theoretical insights, we have gained a deeper appreciation of the multifaceted nature of the movie industry. As researchers continue to explore emerging trends and challenges, these findings will serve as a foundation for further innovation and progress within the ever-evolving cinematic landscape. As the industry continues to adapt to changing times, this knowledge will be instrumental in shaping the future of the mesmerizing world of movies.

2 METHODOLOGY

2.1 Aim and purpose of the research

2.1.1 Aim of the research

The main goal of the study is to investigate the diverse factors influencing customers' choices to watch movies, particularly in Ho Chi Minh City, Vietnam. The research intends to examine the various elements that significantly impact individuals' preferences and actions concerning movie viewing within this particular urban environment to accomplish this aim.

2.1.2 Purpose of the research

- The researcher aims to help domestic and international filmmakers, movie producers - and publishers fully comprehend how to reach their audiences in Ho Chi Minh City.

- The research aims to create and develop an application about movie as social media with multiple functions specifically for the Vietnamese market.

2.2 Research questions and hypotheses

2.2.1 Research questions

- Question 1: What factors influence the audience's perception of choosing a movie in Ho Chi Minh City, Vietnam and which factor influences it the most?

- Question 2: How can film producers adapt to the film selection behavior of Vietnamese customers?

2.2.2 Research hypotheses

During the last twenty years, research within the rapidly expanding film industry has gained substantial momentum for several compelling reasons. Firstly, the film industry has evolved into a significant player in the age of economic globalization, demonstrating its ability to boost workforce numbers and generate substantial global sales revenue. Secondly, the industry holds cultural significance as it can draw attention to films produced in countries like the United States. Thirdly, abundant available data has provided ample opportunities for research endeavors. Fourthly, it is worth noting that film practitioners, even today, often rely on conventional practices and customs that have yet to be thoroughly examined (Eliashberg et al., 2006, p. 638). Cinema audience research follows two distinct traditions. The first approach employs econometric models, where researchers strive to construct econometric models based on financial performance, product attributes, and audience behavior data collected by agencies and the financial industry. Audience behavior encompasses aspects like online ratings, internet discussions (Reinstein & Snyder, 2000; Dellarocas, 2003), viewing time preferences (Radas & Shugan, 1998), and product characteristics (Desai & Basuroy, 2005). Financial data, on the other hand, revolves around metrics such as first-week sales, production costs, and promotional expenses (Elberse & Eliashberg, 2003). The second tradition of cinema audience research is rooted in behavioral and psychological approaches. In this tradition, researchers focus on individual studies examining motivations, purchase decisions, opinions, attitudes, and moods (Austin, 1981; Austin, 1985; Eliasberg & Sawhney, 1994). These studies delve into consumers as their research subjects and elucidate critical factors influencing consumer decision-making concerning cinema attendance (Reinstein et al., 2000; Desai et al., 2005; Thurau et al., 2001; Basuroy, 2003; Fowdur et al., 2009; Redondo & Holbrook, 2010).

Over the past three decades, researchers have typically honed in on one or, at most, a few of these factors. For instance, Neelamegham et al. (1999) identified three pivotal factors affecting the decision to watch movies in theatres: commercials, film reviews, and word-of-mouth communication. Basuroy et al. (2003) pinpointed movie reviews, star power, and cost as consumer considerations before deciding to watch movies in theatres. Thurau et al. (2001) proposed various factors influencing consumer decision-making when selecting movies for theatre viewing, including genre, production quality, communication, and symbol. Further studies have continued to refine this understanding. For example, Mohammadian and Habibi (2012) identified four influential factors for enticing Iranians to cinemas: product, price, place, and promotion. Oluka et al. (2019) highlighted the influence of celebrities in movies on audience perception, emphasizing the role of actors in driving movie choices. Mustafa (2009)

examined seven determinants of film choices for Egyptian audiences, including movie stars, directors, trailers, advertising, word of mouth, genre, and reviews. Before choosing a film, consumers consider the following factors: (1) its marketing message; (2) its unbiased source of information; (3) the film's features; (4) its substance; and (5) ease of access (Umukoro et al., 2020).

The 4Ps model, or the Marketing Mix, consists of four key elements: Product, Price, Place, and Promotion. While this model is typically applied to traditional marketing, the author analyzes and classifies the factors that affect the audience's perception of movie-watching choices in this thesis. Here is how it can use the 4Ps model in this context:

Product:

a. Movie Genres: The type of movies available in Ho Chi Minh City, such as action, drama, and comedy, and their alignment with audience preferences significantly impact viewers' choices.

b. Director/Actor: The reputation and popularity of movie directors and actors can strongly influence movie-goers. A film directed by a renowned director or featuring a beloved actor may attract a larger audience.

c. Content: Movies' storylines, themes, and cultural relevance are essential. Movies that resonate with the local culture and address relevant themes are more likely to be preferred.

Price:

a. Price: Movie tickets and subscription fees for streaming platforms are crucial. Movies that offer reasonable and consistent pricing are more likely to attract a wider audience.

b. Discounts and offers: Promotions like student discounts or bundle deals can influence choices.

Place:

a. Online (Movie streaming platforms): The accessibility, convenience, and variety of movies offered on online streaming platforms are vital factors. The ease of accessing a broad range of content influences movie-watching choices.

b. Offline (Cinemas): The physical movie-going experience, including the ambiance of cinema venues, accessibility, and the availability of the latest releases, plays a significant role in shaping preferences.

Promotion:

a. Trailers and teasers: The quality and appeal of movie trailers can generate interest.

b. Reviews and critic ratings: Positive or negative reviews can sway opinions.

c. Social media: Recommendations from friends and trends can be powerful influencers.

d. Marketing campaigns: Advertising efforts, posters, and online marketing play a role.

To classify these factors, the author categorizes them as follows:

Intrinsic Factors	Movie genre
	Director/Actor
	Movie Content
Extrinsic Factors	Price
	Discounts and offers
	Locations (Online and Offline)
Communication Factors	Trailers and teasers
	Reviews and critic ratings on social media
	Marketing campaigns

By applying the 4Ps marketing mix model to the context of movie-watching choices in Ho Chi Minh City, the researcher can systematically classify the factors that influence the audience's decisions. Understanding how these factors interact can help movie studios, distributors, and theatres better adjust their tactics to fit the preferences and demands of the local audience.

H1: Five main factors affect the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam (Movie content, Movie genre, Reviews and critic ratings on social media, Trailers and teasers, Locations).

In the internet boom area, online review is an important driving force for consumers to make decisions, such as buying products and watching movies. It includes word-of-mouth on all social media platforms, such as Facebook, encouraging users to "like" their site and connect with friends (Suvattanadilok, 2020). YouTube also allows members to create a channel for the official promotion of specific films rather than just showing trailers (Berk, 2009). Researchers have probed more profoundly and uncovered many factors contributing to the audience's decision-making regarding movie-watching choices. These encompass considerations such as genre familiarity (Finsterwalder et al., 2012), genre preferences (Mukta et al., 2017), streaming platform choices

(Radbourne et al., 2009), and the influence of platform popularity on media consumption (Poort, 2018). All these elements collectively shape the audience's perception and ultimately dictate their choices within the ever-evolving realm of cinematic entertainment. At this time, social media has a more significant influence on individuals than conventional forms of communication. This is due to the active connection between social media users through comments and reactive activities on the international virtual platform, including people's movie choices. Social media references will encourage the audience to believe they enjoy the recommended flicks, and establishing the reference value for video screening is also linked to social awareness (Suvattanadilok M., 2021). Customers who have watched or are exposed to a video in marketing messaging share their experiences with other customers, resulting in more assertive word-of-mouth communication through direct interactions or social networking sites (Chakravarty et al., 2010). Movie critics typically write reviews online or in magazines and blogs containing previews and a synopsis of the film's plot (Rui et al., 2013). In addition, Bich and Lien (2019) argued that audiences can decide to watch movies online through their influence and relationships with consumers on several film review sites.

H2: Social media is the primary factor affecting the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam.

2.3 Research design

2.3.1 Quantitative and qualitative research

This study adopted a mixed-methods approach to investigate audience preferences and movie choices in Vietnam's film industry. The data collection methods consisted of both quantitative and qualitative research techniques, the quantitative is the main method.

Quantitative research methods are extensively employed in market research owing to their capacity to gather large volumes of data that can be statistically analyzed. In the context of the topic "Vietnam's Film Industry: Audiences and their choice of movies (in Ho Chi Minh City, Vietnam)," quantitative research methods can offer valuable insights into audience preferences, behaviors, and trends. For instance, utilizing online surveys as a quantitative research method provides several advantages, including rapid and efficient access to a broad and diverse audience, as well as ease of data collection and processing. By employing online surveys, the researcher can gather data from a broad spectrum of moviegoers in Ho Chi Minh City, regardless of their location and time. This approach facilitates access to both current and potential movie audiences, offering significant insights into the factors influencing consumer preferences and movie-watching habits. Quantitative research techniques, such as statistical analysis methods, enable researchers to identify patterns and connections in large datasets, allowing for the exploration of significant associations between variables like age, gender, movie genre preferences, and frequency of cinema visits. By gathering numerical data from online surveys and analyzing it, researchers can uncover essential patterns and associations that inform decision-making in the film industry. Qualitative research methods are essential for gaining deeper insights into the motivations and behaviors of moviegoers in Ho Chi Minh City, Vietnam. Through techniques like interviews and focus groups, researchers can explore the subjective experiences and attitudes of audiences toward movie choices, cultural influences, and cinema experiences. Qualitative methods help uncover emerging trends, unmet needs, and socio-cultural contexts, complementing quantitative data to inform strategic decision-making and marketing initiatives in the film industry.

In sumary, quantitative research methods, particularly online surveys, serve as valuable tools for swiftly and affordably collecting and analyzing large amounts of data, thereby guiding strategies and initiatives aimed at enhancing the film-watching experience in Ho Chi Minh City, Vietnam. Qualitative research methods serve as invaluable tools for exploring the complexities of audience behavior and preferences in the film industry, providing nuanced insights that can inform strategic decision-making, marketing initiatives, and the development of tailored experiences to enhance the movie-watching experience in Ho Chi Minh City, Vietnam.

2.3.2 Sampling meathod

In the vibrant urban landscape of Ho Chi Minh City, a sample size of 500 individuals provides invaluable insights into the movie-watching habits and preferences of its residents. This diverse sample encompasses various demographics, socio-economic statuses, and movie interests within the city's population. Participants were chosen based on predetermined criteria, notably age, to ensure representation across different age brackets: Under 18, 18-25, 26-35, and over 35 for employing a quasi-representative sampling method. This approach enables comparisons among age groups and aims for an equitable distribution of respondents within each category through random selection.

Table 1: Demographic profile of online questionnaire survey respondents

(Source: Own research)

Profiles	Classification	Number of responders	Frequency (%)
Gender	Male	195	36.2
	Female	208	38.7
	Other	135	25.1
Age ranges	Under 18 years old	85	15.8
	18-25 years old	162	30.1
	26 to 35 years old	177	32.9
	Over 35 years old	114	21.2
Marial status	Single	303	56.3
	Married	235	43.7
Average monthly income ranges	Under 5 million VND	101	18.8
	From 5 - under 10 million VND	113	21.0
	From 10 - under 15 million VND	102	19.0
	From 15 - under 20 million VND	100	18.6
	From 20 million VND and above	122	22.7

Qualitative methods were incorporated, featuring focused interviews with two distinct focus groups, each comprising 8 participants actively working in the Vietnam film and entertainment industry, to enhance the depth of the study. These interviews aimed to explore various aspects of movie preferences and choices among Ho Chi Minh City residents, covering topics such as factors influencing audience movie selection, adaptations for film producers to meet Vietnamese customer preferences, and perceptions regarding a movie application tailored for

Vietnamese users, along with optional sub-questions. Additionally, the interviews offered insights into participants' cultural influences, personal experiences, and motivations behind their movie-watching habits. The criteria for selecting focus group participants were based on demographic diversity, including age, gender, and occupation within the Vietnam movie industry. This approach aimed to capture a comprehensive range of perspectives and experiences related to movie preferences in Ho Chi Minh City across various dimensions. Through this comprehensive methodology, the study endeavors to accurately portray the broader population of moviegoers in Ho Chi Minh City, minimizing bias and ensuring the objectivity of the findings.

Table 2: Demographic profile of focus interview respondents (Source: Own research)

No.	Name	Age	Gender		Occupation
			Male	Female	
1	Q.T	30 years old		X	Screenwriter/actor
2	M.P	27 years old		X	Actor
3	N.T.A	34 years old	X		Reporter
4	T.M	29 years old		X	Director
5	M.T.H	55 years old	X		Producer/director/actor
6	N.D.K	26 years old	X		Voice actor
7	M.T	31 years old	X		Film reviewer
8	N.T.A	25 years old	X		Cinematographer
9	L.M.Q	29 years old	X		Director of photography
10	B.V.T	28 years old	X		Communication manager
11	L.N	30 years old	X		Film reviewer
12	N.T.H	45 years old		X	Film investor
13	T.Q.S	28 years old	X		Movie fashion stylist
14	H.M.T	38 years old	X		Communication manager
15	L.H.L	39 years old	X		Journalist/film critic
16	N.C.D	30 years old	X		Director

2.3.3 Data collection method

Google Forms stands out as a popular choice for conducting online surveys in research endeavors thanks to its intuitive interface and flexibility to suit a range of research needs. With this platform, researchers can create surveys with different question types such as short answer, multiple choice, and ticked boxes while also customizing the design and layout according to preferences. Additionally, Google Forms enables real-time data collection, allowing researchers to check survey responses immediately as they are submitted, streamlining the data analysis process. Being a web-based tool, Google Forms can be accessed from any device with internet connectivity, expanding the survey's reach to respondents who

may not have access to other survey platforms. The collected data will be processed using SPSS software, which will involve coding, cleaning, and evaluating the reliability and validity of the scales through descriptive statistical analysis. This online data collection method ensures widespread reach and convenience, serving as the primary instrument for capturing the intricate nuances of movie consumption habits within the urban demographic of Ho Chi Minh City.

For the qualitative research component, focused interviews will be conducted via the Google Meets platform to overcome geographical barriers and facilitate appointment scheduling. These interviews will be recorded between February 2024 and March 2024, with each session lasting approximately 30 minutes to 1 hour. Subsequently, the recorded files will be transcribed into text for analysis purposes. Given that Vietnamese is the predominant language in Vietnam, both the survey and interviews will be conducted in Vietnamese. However, English versions of the questionnaires for both research methods are also available for proof-of-concept purposes, as detailed in the Appendix.

Furthermore, the study integrated secondary data analysis to supplement the primary research. By taking advantage of existing data sets and published documents originally collected in reports by market research organizations in Vietnam and books, researchers can better understand audience preferences and movie choices without the need to collect too much new data. This methodological combination enriched the study's findings, offering a comprehensive and holistic understanding of the complexities and patterns in Vietnam's film industry.

The study contributes to the existing knowledge about audience behavior and preferences within Vietnam's dynamic film landscape through amalgamating quantitative surveys, qualitative interviews, and secondary data analysis. The comprehensive insights gained from these data collection methods shed light on the multifaceted factors influencing movie choices, aiding filmmakers, industry stakeholders, and researchers in making informed decisions and fostering the growth of Vietnam's vibrant film industry.

2.3.4 Design of questionare

To create a comprehensive questionnaire for both quantitative and qualitative research methods in the topic "Vietnam's Film Industry: Audiences and their choice of movies in Ho Chi Minh City, Vietnam," several steps are involved. Firstly, it is essential to conduct thorough research on the film industry in Vietnam, focusing on audience demographics,

movie preferences, and consumption patterns in Ho Chi Minh City. Based on this research, the questionnaire should be designed to cover critical aspects such as demographics (age, gender, income, marital status), movie-watching habits (frequency of cinema visits, preferred genres, sources of movie recommendations), factors influencing movie choice (actors, directors, reviews, etc.), satisfaction with current cinema offerings, and attitudes towards online streaming platforms, suggestions for filmmakers and the Vietnamese government from the audience's perspective. Questions should be clear, concise, and unbiased, ensuring respondents can easily understand and provide accurate responses. Additionally, incorporating open-ended questions allows for deeper insights into respondents' opinions and experiences. Before finalizing the questionnaire, pilot testing with a small sample group can help identify any ambiguities or issues with question phrasing, ensuring the questionnaire effectively captures relevant data related to audiences' movie choices in Ho Chi Minh City.

2.3.5 Work processing

Data processing methods are crucial in transforming raw data into meaningful insights in this study. The first step is data cleaning, which involves identifying and rectifying errors, missing values, and inconsistencies in the data collected from various sources like online surveys. By ensuring the accuracy and integrity of the data, this process lays a solid foundation for subsequent analyses.

Next, data coding and categorization are implemented using Excel and SPSS to simplify the analysis process. Variables like movie genres, audience demographics, or movie ratings are coded and organized into relevant categories, making the data more accessible and facilitating efficient analysis.

Descriptive statistics, also computed using Excel and SPSS, summarize the data effectively. Metrics such as mean, median, mode, standard deviation, and frequency distribution help researchers gain insights into central tendencies and variations in audience preferences and movie choices, providing a comprehensive overview of the data's characteristics.

Data visualization techniques are leveraged to visually represent patterns and trends in the data. Bar charts, pie charts, histograms, and scatter plots offer intuitive visualizations that aid researchers and audiences in interpreting complex information, facilitating a deeper understanding of the underlying patterns.

Furthermore, statistical analysis, utilizing various methods available in Excel and SPSS, such as regression analysis, factor analysis, or cluster analysis, plays a pivotal role in uncovering relationships and patterns within the data. Through statistical analyses, researchers can

identify influential factors that contribute to audience movie choices, contributing valuable knowledge to studying Vietnam's film industry.

The qualitative data recording files will undergo a cleaning process during transcription from tape to text. Subsequently, they will be imported into MAXQDA software to extract and organize ideas that contribute to enriching the qualitative data analysis. These robust data processing methods collectively form a critical framework for extracting meaningful insights and generating evidence-based conclusions in this research endeavor.

2.4 Limit of research

As a female international student from Vietnam pursuing a master's degree in the Czech Republic, delving into research on Vietnam's Film Industry: Audiences and their choice of movies (in Ho Chi Minh City, Vietnam) promises a rich tapestry of insights into the cultural, social, and economic dynamics shaping the country's cinematic landscape. However, amidst the excitement of exploring this compelling topic, it is essential to recognize and navigate the various limitations inherent in such research endeavors.

Firstly, the reliance on quantitative research methods, such as online questionnaires via platforms like Google Forms, introduces its own set of limitations. While online surveys offer a convenient means of reaching a large and diverse audience, they may inadvertently exclude segments of the population with limited internet access or digital literacy skills, thus introducing sampling bias and compromising the representativeness of the data. Moreover, ensuring the validity and reliability of survey responses in an online environment poses challenges, requiring careful attention to survey design, data collection procedures, and analysis techniques. In addition to these challenges, one significant challenge lies in the logistical complexities of the geographical distance between the Czech Republic and Vietnam, mainly when conducting qualitative research involving face-to-face interactions and coordinating and scheduling focus group interviews with key stakeholders - such as directors, actors, producers, film investors, and distributors - based in Ho Chi Minh City. At the same time, being physically distant can be arduous and time-consuming. Overcoming time zone differences, scheduling suitable meeting times, and establishing effective communication channels via Google Meet are just some of the hurdles that researchers must overcome.

Furthermore, language barriers may present another layer of complexity, particularly during qualitative interviews conducted in Vietnamese. While proficiency in the Vietnamese language may facilitate communication, nuances, colloquialisms, and cultural subtleties can

sometimes be lost in translation, potentially impacting the depth of the data collected. Overcoming these language barriers requires fluency and a deep understanding of Vietnamese culture and communication norms.

Cultural differences between Vietnam and the Czech Republic further complicate the research landscape, influencing the interpretation of findings and the applicability of theoretical frameworks. Understanding and navigating these cultural nuances are essential to ensure the relevance and validity of the research outcomes. Moreover, cultural sensitivity and ethical considerations must guide every aspect of the research process, from participant recruitment to data analysis and dissemination of findings.

Despite these challenges, adopting a mixed-methods approach that combines quantitative surveys with qualitative interviews promises to yield rich and nuanced insights into Vietnam's film industry and audience preferences. Embracing these challenges as avenues for personal and professional development, the researcher can navigate the intricacies of cross-cultural research with diligence, empathy, and a humble appreciation for cultural nuances. This approach will ultimately enrich our comprehension of Vietnam's dynamic cinematic environment.

II.   ANALYSIS

3 OVERVIEW OF DEMOGRAPHIC CHARACTERISTICS OF THE MOVIE CUSTOMER IN HO CHI MINH CITY, VIETNAM

In this study, the author conducted an online survey of the Vietnamese population in Ho Chi Minh City to learn about their movie-watching habits. The survey gathered responses from a substantial sample of 538/500 individuals, exceeding the required number by more than 100%. It ensures a statistically significant dataset and bolsters confidence in the reliability and validity of subsequent analyses. Notably, the researcher actively pursued a balanced representation across all age groups, from under 18 to over 35, to mitigate potential age-related biases and enhance the generalizability of findings across diverse demographic segments.
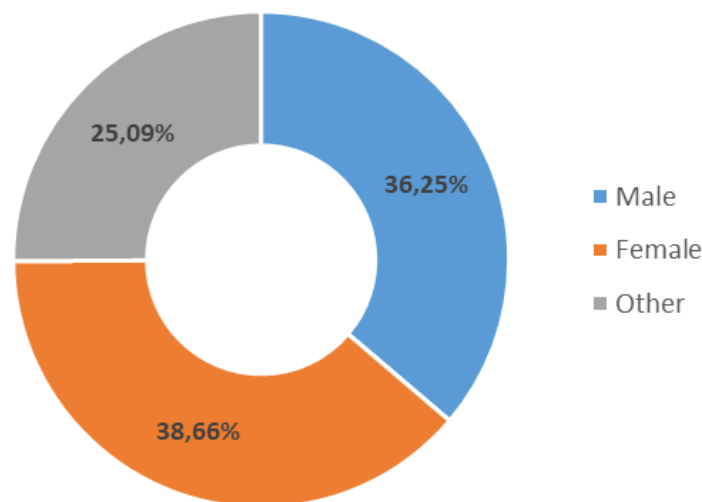

Figure 1: Gender of responders (Source: Own research)

As shown in Figure 1, the gender distribution demonstrates a relatively balanced representation, with males and females comprising 36.25% and 38.66% of respondents, respectively. Moreover, the significant proportion of 25.09% identifying as "Other" underscores the presence of non-binary, genderqueer, or other gender identities beyond the traditional male and female categories. This emphasizes the need for researchers and stakeholders in the film industry to adopt inclusive approaches that consider and respect the diversity of gender identities among moviegoers. The data highlights the importance of acknowledging and inclusively representing diverse gender identities in understanding movie preferences and consumption habits. By recognizing and addressing diverse gender identities in research and marketing strategies, stakeholders can create a more inclusive and welcoming environment for all audience members. This fosters a sense of belonging and representation

and ensures that movie offerings resonate with a broader spectrum of viewers, ultimately contributing to greater audience satisfaction and engagement.
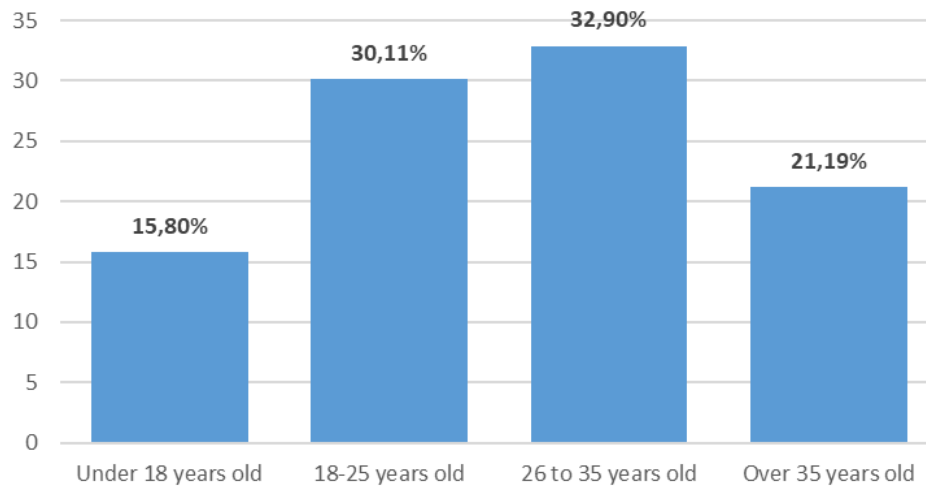

Figure 2: Age ranges of responders (Source: Own research)

The analysis of age distribution unveils in Figure 2 that the 26 to 35 Age Range constitutes the most expressive proportion of respondents (32.90%), indicating a strong interest in moviegoing among young adults, likely reflecting disposable income and leisure preferences in this age bracket. Following closely behind, the 18 to 25 Age Range demographic also shows a substantial interest in movies (30.11%), suggesting that a considerable portion of university students and young professionals are actively engaged in cinema culture. While representing a smaller proportion than younger demographics, the group Over 35 Years still holds significance (21.19%). Understanding the movie preferences of older demographics could be crucial for maximizing profitability in film production, as this segment may have different tastes and preferences. Despite being a smaller portion of the respondents, the presence of respondents under 18 suggests a potential customer base for the future (15.80%). Catering to the preferences of this demographic could be essential for long-term success in the film industry. Overall, the data suggests a broad spectrum of age groups interested in movies in Ho Chi Minh City, with particular emphasis on young adults and professionals, but also acknowledging the importance of catering to older demographics and considering future customer segments.
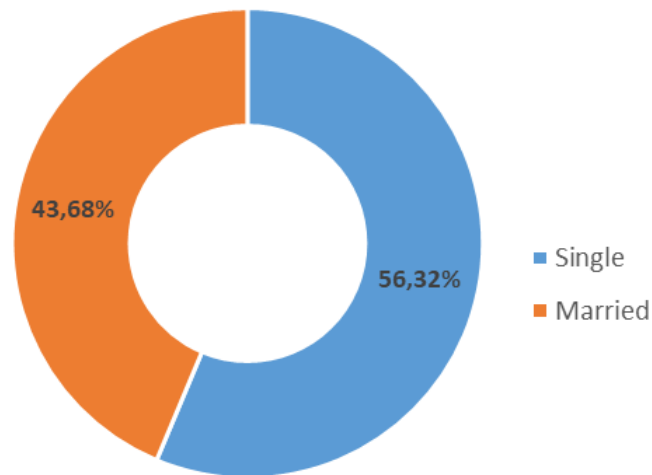
Figure 3: Marial status of responders (Source: Own research)

Figure 3 demonstrates that most respondents fall into the Single category (56.32%). It indicates the research's potential focus on understanding the preferences of individuals with ample discretionary income and leisure time, particularly for activities like watching movies. Single individuals often have fewer family responsibilities and may allocate more time and resources to entertainment and social activities. While representing a smaller portion than singles, the significant presence of married individuals in the survey is noticeable (43.68%). It indicates the importance of considering family-oriented movie choices and viewing habits in the research. Married individuals may have different preferences than singles, as family dynamics might influence their movie choices, partners' preferences, and children's preferences if they have a family. *"The last time I tried to grab tickets, the cinema was full, so I had to return the next day. And you know what? It was still primarily young people and families with kids filling the seats"*, N.T.H (film investor, female, 45 years old) continued. The data generally suggests a balance between single and married respondents, highlighting the need for research to encompass a wide range of movie preferences catering to individualistic and family-oriented audiences. Understanding both groups' diverse needs and preferences can help tailor movie offerings and marketing strategies to effectively target a broad audience spectrum in Ho Chi Minh City.

Table 3: Average monthly income of responders (Source: Own research)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 5 million VND	101	18,80	18,80	18,80
	From 5 to under 10 million VND	113	21,00	21,00	39,80
	From 10 to under 15 million VND	102	19,00	19,00	58,70

From 15 to under 20 million VND	100	18,60	18,60	77,30
From 20 million VND and above	122	22,70	22,70	100,00
Total	538	100,00	100,00	

As evidenced by Table 3, it provides valuable insights into the economic diversity among respondents and its implications for understanding movie preferences. The income distribution reveals a broad spectrum of economic backgrounds, with a significant proportion falling into lower income brackets (Under 5 million VND - 18.80%; 5 to under 10 million VND – 21.00%) while also showcasing notable representation from middle to higher-income segments (10 to under 15 million VND – 19.00%; 15 to under 20 million VND - 18.60%; 20 million VND and more - 22.70%). The presence of respondents across various income levels suggests that economic factors influence movie preferences. For instance, budget-conscious viewers with lower incomes may prioritize factors such as ticket prices or discounts when choosing which movies to watch. *"Let's face it: movie tickets are relatively expensive, especially at fancier joints like CGV. And when you're on a tight budget like most young folks, you must weigh the cost against the experience"*, N.D.K (voice actor, male, 26 years old) conceded. On the other hand, those with higher disposable incomes may have different priorities, such as investing in advanced technology for home entertainment or seeking out premium experiences in the cineme. Understanding these nuances is crucial for stakeholders in the film industry, including filmmakers, distributors, and theater operators, as it allows them to effectively tailor their offerings to different market segments. Additionally, it emphasizes the importance of providing diverse options that appeal to the interests and budgets of audiences from all socioeconomic backgrounds, hence maximizing audience engagement and revenue generation.

To sum up, the intricate demographic profiles of respondents offer valuable perspectives on the prospective movie goer in Ho Chi Minh City, Vietnam. By studying the diversity of respondents' gender identities, age groupings, marital statuses, and economic levels, research efforts can be directed better to understand movie tastes and consumption patterns in the community.

4   ANALYSIS OF MOVIE-GOING BEHAVIOR OF CUSTOMERS IN HO CHI MINH CITY, VIETNAM

Vietnam's burgeoning film market is rapidly emerging as one of Asia's most vibrant landscapes, characterized by the proliferation of new cinema complexes, an increasing

cinephile audience, and a dynamic domestic film industry. This burgeoning cinematic scene presents a unique opportunity for researchers to delve into the intricate nuances of movie preferences, particularly in Ho Chi Minh City, the country's primary economic hub and cultural epicenter. Understanding the cinematic inclinations of audiences in this bustling metropolis is pivotal for market analysts and filmmakers alike.

4.1 Movie-watching habits of audiences in Ho Chi Minh City, Vietnam

In this section, the author delves into the movie-watching habits and venue preferences of audiences in Ho Chi Minh City, Vietnam. Through an examination of both typical movie-watching behaviors and the frequency of movie-watching activities over a week, valuable insights into audience preferences and engagement levels with different film genres are gained. Additionally, the researcher investigates the preferred locations for watching movies in Ho Chi Minh City, shedding light on popular venues where audiences choose to enjoy cinematic experiences.

The study shows that viewers in Ho Chi Minh City evenly split their preferences between theatrical releases and TV series. Specifically, 49.63% of respondents favor the immersive experience of watching movies in theaters, while 50.37% opt for the comfort of indulging in TV series within the confines of their homes (Figure 4). This balanced distribution underscores the diverse viewing habits prevalent among audiences in the city. Filmmakers and producers can cater to diverse preferences, whether crafting compelling cinematic experiences for the big screen or developing engaging narratives for television series.
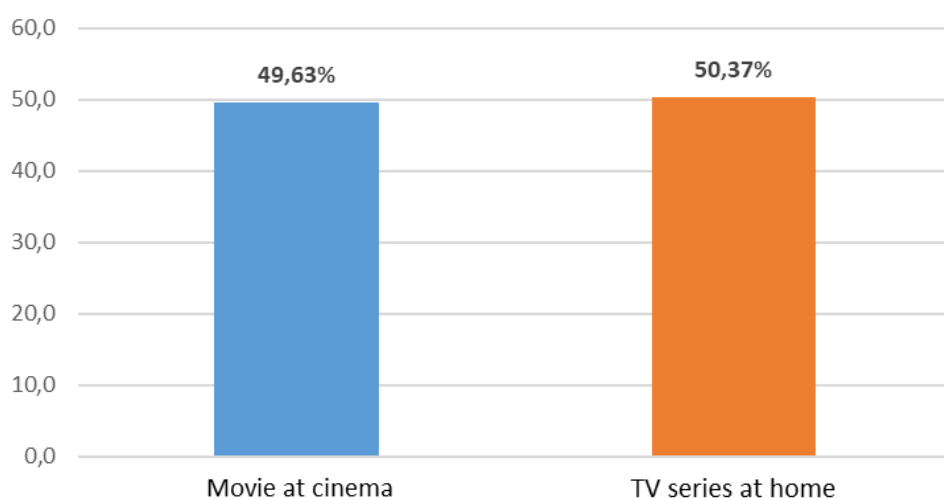

Figure 4: Typical movie-watching of audiences (Source: Own research)

Table 4: Audience movie-watching frequency over a week

in Ho Chi Minh City (Source: Own research)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 movie/week	183	34,00	34,00	34,00
	2 movies/week	112	20,80	20,80	54,80
	3 movies/week	85	15,80	15,80	70,60
	4 movies/week	74	13,80	13,80	84,40
	Over 4 movies/week	84	15,60	15,60	100,00
	Total	538	100,00	100,00	

Table 4 presents the movie-watching frequency among audiences throughout the week in Ho Chi Minh City, revealing notable trends in their engagement with cinematic content. The data shows that the highest frequency recorded is one movie per week, with 183 respondents (34.00%), followed by two movies per week, encompassing 112 respondents (20.80%), and three movies per week with 85 respondents (15.80%). Additionally, 74 respondents (13.80%) reported watching four movies per week. Notably, a significant percentage of respondents, 15.60% or 84 individuals, indicated watching more than four movies per week, surpassing those watching four. This data provides comprehensive insights into movie-watching habits in the city, illustrating a predominant trend where many respondents' express moderate movie-watching habits, typically enjoying 1 to 3 movies per week. The data show that movie consumption is a regular leisure activity for many Ho Chi Minh City individuals. Moreover, a notable segment of respondents reports watching more than four movies per week, indicating a subset of avid movie enthusiasts or individuals with ample leisure time for film consumption. From a cultural and societal perspective, the frequency of movie-watching reflects the significance of cinema in the lives of people in this area, serving as entertainment and a means of relaxation and social engagement like N.T.A (reporter, male, 34 years old) metioned: *"I've realized that movie outings aren't just about the flick itself. They've become social events, like grabbing coffee or hitting karaoke. After meetings, hanging out with pals, holding a bite, and heading to the movies feels like the natural next step. It's a chance to bond and connect with the people you're with, feeling that shared experience together. And let's talk dating – watching movies together is practically a given. It's an easy, relaxed way to spend time with someone special. Now, as for using movies as a bonding tool with friends and family, that's been my go-to move. Last Tet Holiday, even though I wasn't feeling the movie vibe, I took my mom and sister-in-law to the city to catch a flick. Back in our hometown, they*

get little exposure to big theaters like the ones in the city. So, it was a special treat for them. Sure, there are a few exceptions, like when duty calls or for special occasions, but for the most part, going to the movies is all about enjoying entertainment and having a good time. It's like the icing on the cake after a busy day". Furthermore, understanding movie-watching frequency can inform decisions within the film industry, including film scheduling, marketing strategies, and content production tailored to different audience segments. The data underscores the importance of cinema in Ho Chi Minh City and offers valuable insights for stakeholders in the film industry.

Table 5: Audiences' preferred locations for watching movies
in Ho Chi Minh City (Source: Own research)

			Audiences age range				Total
			Under 18 years old	18-25 years old	26 to 35 years old	Over 35 years old	
Audiences' preferred location[a]	Public cinema	Count	25	91	95	43	254
		% of Total	4,60%	16,90%	17,70%	8,00%	47,20%
	Private cinema	Count	28	30	37	31	126
		% of Total	5,20%	5,60%	6,90%	5,80%	23,40%
	Watch at home with movie streaming platform	Count	33	74	77	47	231
		% of Total	6,10%	13,80%	14,30%	8,70%	42,90%
Total		Count	85	162	177	114	538
		% of Total	15,80%	30,10%	32,90%	21,20%	100,00%
Percentages and totals are based on respondents.							
a. Group							

The data presented in Table 5 offers a comprehensive and nuanced understanding of audiences' preferences for movie-watching venues in Ho Chi Minh City, segmented by age groups. At the forefront of these preferences is the enduring appeal of public cinemas, with nearly half of the respondents, 47.20%, expressing a preference for this traditional movie-watching setting. It means that despite the availability of alternative options, such as private cinemas and streaming platforms, public cinemas continue to hold significant cultural and social relevance among audiences in the city. However, the data also reveals intriguing variations in preferences based on age demographics. As shown in the table, individuals aged 26 to 35 demonstrate the highest preference for public cinemas, constituting 17.70% of the total respondents within this age bracket. This indicates a strong affinity for the communal movie-watching experience among this demographic. *"I've noticed that it's primarily young folks in the theater when I go to the movies. My age group prefers watching movies at home"*, N.T.H (film investor, female, 45 years old) responded. In contrast, those under 18 demonstrate the lowest preference for public cinemas at 4.60%, suggesting that younger audiences may

have different preferences or access to alternative forms of entertainment. Furthermore, the data highlights the increasing popularity of alternative viewing options, such as private cinemas and streaming platforms. Private cinemas attract a relatively consistent percentage of respondents across age groups, indicating a niche market for exclusive or intimate viewing experiences. Meanwhile, watching movies at home via streaming platforms emerges as a favored option especially after the COVID-19 pandemic, particularly among older age groups over 18 years old, respectively 26 to 35 years old - 14.30%, 18-25 years old - 13.80%, Over 35 years old - 8,70% of respondents opting for this convenient and accessible mode of movie-watching like M.P (actor, female, 27 years old) responded: *"...my older family members are more into streaming movies on YouTube or online than heading out to the theater"*. This trend underscores the shifting dynamics in consumer behavior and the growing importance of digital platforms in the entertainment landscape. Overall, the insights gleaned from this data provide valuable guidance for stakeholders in the entertainment industry, informing strategic decisions related to venue selection, content acquisition, marketing strategies, and overall audience engagement initiatives.

In overall, understanding these aspects provides a deeper insight into the cultural significance of movies in the city and underscores the role of cinemas as favored entertainment destinations. Moreover, examining the relationship between movie-watching habits and venue preferences provides valuable insights for stakeholders in the film industry. This understanding allows them to customize their offerings more effectively to match the preferences of audiences in Ho Chi Minh City.

4.2 Cinema theater's popularity and audience preferences in Ho Chi Minh City, Vietnam

This sub-chapter delves into the popularity of cinema theater complexes in Ho Chi Minh City, focusing on how their appeal varies across different average monthly income levels. By analyzing audience preferences based on income brackets, the researcher aims to discern patterns in the popularity of cinema venues among various socio-economic groups. Additionally, the author explores the factors influencing audiences' choices of movie theaters in Ho Chi Minh City. Understanding these preferences provides invaluable insights for stakeholders in the film industry, enabling them to tailor their offerings better to suit the diverse needs of audiences in the city.

Table 6: Cinema theater complexes' popularity in Ho Chi Minh City,

by average monthly income level (Source: Own research)

			Average monthly income of responders					Total
			Under 5 million VND	From 5 to under 10 million VND	From 10 to under 15 million VND	From 15 to under 20 million VND	From 20 million VND and above	
Cinema theater complexes' popularity[a]	CGV Cinema	Count	35	20	32	23	47	157
		% of Total	6,50%	3,70%	5,90%	4,30%	8,70%	29,20%
	Lotte Cinema	Count	18	19	22	11	24	94
		% of Total	3,30%	3,50%	4,10%	2,00%	4,50%	17,50%
	BHD Cinema	Count	15	14	13	16	20	78
		% of Total	2,80%	2,60%	2,40%	3,00%	3,70%	14,50%
	Galaxy Cinema	Count	12	15	10	17	16	70
		% of Total	2,20%	2,80%	1,90%	3,20%	3,00%	13,00%
	Cinestar Cinema	Count	16	16	13	7	8	60
		% of Total	3,00%	3,00%	2,40%	1,30%	1,50%	11,20%
	Mega GS Cinema	Count	11	16	12	14	11	64
		% of Total	2,00%	3,00%	2,20%	2,60%	2,00%	11,90%
	DCINE Cinema	Count	8	10	10	6	14	48
		% of Total	1,50%	1,90%	1,90%	1,10%	2,60%	8,90%
	Beta Cinema	Count	14	14	9	14	6	57
		% of Total	2,60%	2,60%	1,70%	2,60%	1,10%	10,60%
	Dong Da Cinema	Count	6	9	6	8	8	37
		% of Total	1,10%	1,70%	1,10%	1,50%	1,50%	6,90%
Total		Count	101	113	102	100	122	538
		% of Total	18,80%	21,00%	19,00%	18,60%	22,70%	100,00%
Percentages and totals are based on respondents.								
a. Group								

Recognizing the popularity of cinema theater complexes across income brackets is crucial for stakeholders in the entertainment sector, enabling them to customize their offerings and marketing approaches to match the preferences and financial capacities of different consumer groups. Table 6 presents a detailed examination of the popularity of cinema theater complexes in Ho Chi Minh City, categorized by respondents' average monthly income levels. A significant observation is the consistent favorability of CGV Cinema across all income brackets, accounting for 29.20% of respondents, underscoring its entrenched position in the market and broad appeal to audiences irrespective of their high prices compared to the general level. It reflects that CGV Cinema has effectively established itself as the go-to choice for movie-goers in the city, catering to diverse demographics. Despite CGV Cinema's dominance, other cinema brands such as Lotte Cinema (17.50%), BHD Cinema (14.50%), Galaxy Cinema (13.00%), and others also wield substantial market share, illustrating a fiercely competitive landscape within the industry. The range of options reflects audiences' diverse preferences and tastes, providing them many choices for their movie-viewing experiences. Moreover, the data underscores the income distribution of respondents, with the highest proportion falling within the income bracket of over 20 million VND. Suggesting that a significant audience segment possesses relatively higher spending power, potentially influencing their inclination

towards premium cinemas or enhanced amenities offered by cinema complexes. By leveraging these insights, cinema operators can refine their operations and enrich the movie-viewing experience for audiences in Ho Chi Minh City and across Vietnam.
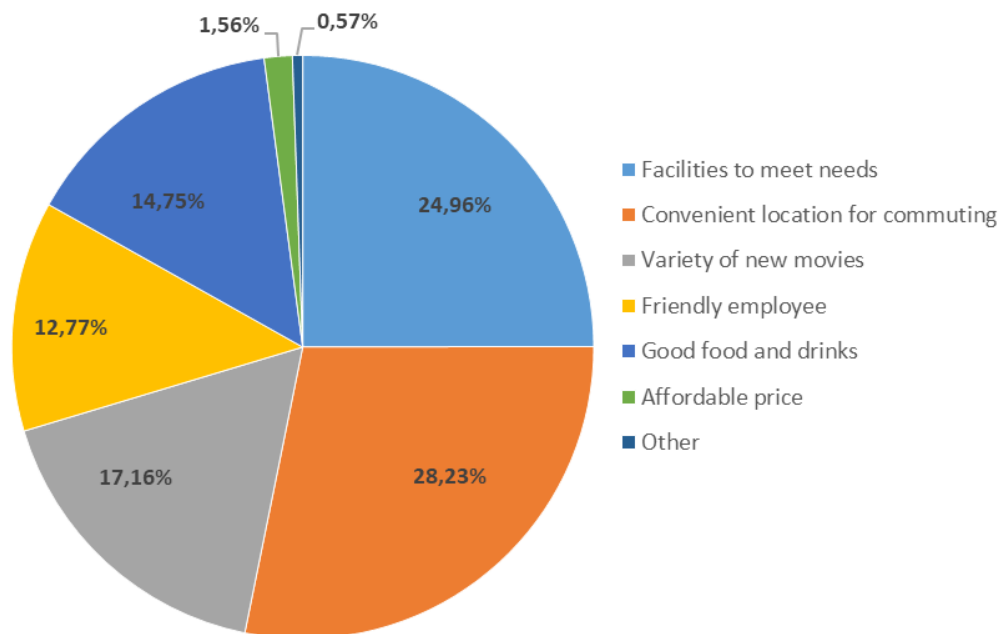

Figure 5: Audience's reasons for choosing movie theaters in
Ho Chi Minh City (Source: Own research)

The dataset in Figure 5 provides a nuanced understanding of the factors influencing individuals' decisions when selecting cinema theater complexes in Ho Chi Minh City. A significant proportion of respondents, representing 28.23% of the total, prioritize the convenience of the cinema's location for commuting. The proximity to public transportation and convenient parking facilities are pivotal in attracting moviegoers. Following closely behind, 224.96% of respondents highlight the importance of facilities that meet their needs. This encompasses various amenities and services online/offline offered within the cinema complex, such as diversity in screening formats (2D, 3D, IMAX, 4DX, etc.), comfortable seating, clean facilities, accessible restrooms, accommodating facilities for customers or the advantages of buying tickets online as L.M.Q (director of photography, male, 29 years old) claimed: *"Movie selection often hinges on the initial impression made by the poster. Personally, I lean towards a more analytical approach, preferring to delve into the movie's description. These summaries provide a clearer understanding of the film's narrative and themes, aiding my decision-making process, especially when purchasing tickets online"*. Likewise, 17.16% of respondents emphasize the significance of a diverse and up-to-date

selection of new movies, underscoring the importance of cinemas regularly updating their film offerings to cater to diverse tastes and preferences, ensuring patrons can access a wide range of cinematic experiences. In addition to these factors, the dataset highlights the significance of excellent customer service and offering a range of moviegoing experiences, with friendly and welcoming staff (12.77%) and the availability of high-quality food and drinks (14.75%) emerging as vital contributors to the overall cinema experience. Surprisingly, only a tiny fraction of respondents (1.56%) cite affordable prices as a decisive factor in their cinema choice. While this may suggest that cost is not the primary consideration for many moviegoers, it is still essential for some individuals when making decisions. Addressing these diverse factors for stakeholders in the entertainment industry is crucial for optimizing the cinema experience and attracting a broader audience base. By prioritizing accessibility, amenities, film selection, customer service, and concessions offerings, cinema operators can create a welcoming and enjoyable environment that caters to the diverse needs and preferences of moviegoers in Ho Chi Minh City and beyond.

4.3 Movie streaming platforms and audience preferences in Ho Chi Minh City, Vietnam

To delve into the preferred movie-watching platforms among audiences in Ho Chi Minh City, Vietnam, and the factors that influence their choices in this subchapter, the author examines the prevailing trends in platform preferences. Furthermore, the researcher analyzes the various factors that play a role in audiences' decisions regarding their choice of film platforms to uncover the underlying drivers shaping audience behaviors in accessing and consuming films. These dynamics provide valuable insights into the evolving landscape of movie consumption in the city and inform strategies for catering to the diverse preferences of audiences.
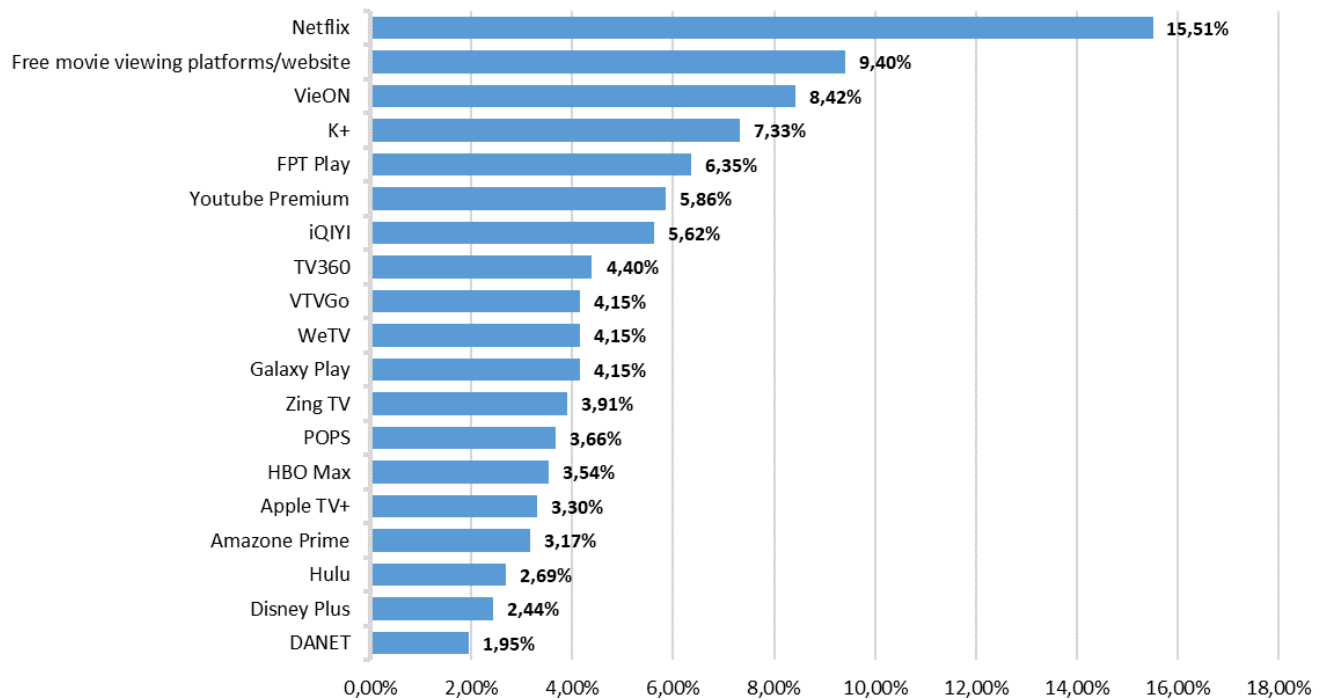
Figure 6: Preferred movie-watching platform among audiences

in Ho Chi Minh City (Source: Own research)

Among the platforms listed in Figure 6, Netflix stands out as the most popular choice among the Ho Chi Minh City audience for watching movies, with 15.51% of respondents indicating it as their preferred platform. Following Netflix, other notable platforms include VieON (8.42%), K+ (7.33%), FPT Play (6.35%), and Youtube Premium (5.86%). These figures suggest that Ho Chi Minh City residents utilize various streaming services and online platforms, highlighting a diverse landscape of movie-watching preferences. The popularity of Netflix and other streaming services underscores the growing trend of digital consumption of entertainment content, reflecting changing viewing habits and preferences. *"Have you ever heard of FOMO? That fear of missing out. Yeah, that's real. So, when I see my friends raving about some movies they caught on Netflix, I can't help but feel a twinge of curiosity. Even if I'm not the most significant movie buff, I'll give it a shot if the buzz is strong enough. After all, there's no harm in seeing what all the fuss is about, right?"*, T.M (director, female, 29 years old) confessed. Additionally, various platforms catering to different preferences and content libraries emphasize the importance of choice and accessibility in the digital entertainment landscape so that insights into the leading platforms used for watching movies at home in Ho Chi Minh City, providing essential information for content providers, streaming services, and other stakeholders in the entertainment industry. Furthermore, apart from the paid platforms mentioned, 9.40% of respondents in Ho Chi Minh City, Vietnam, favor free movie viewing

platforms or websites for watching movies at home. This data indicates that a significant portion of the audience opts for free, ad-supported platforms or websites to access movies, highlighting the importance of affordability and accessibility in their movie-watching habits. The finding further emphasizes the diversity of preferences among Ho Chi Minh City residents, with some opting for paid subscription services like Netflix while others prefer free online options. *"Charging a fee to watch movies is understandable, but other app features should ideally be free. I've noticed that Vietnamese people are already accustomed to monthly service expenses, which have become relatively stable"*, M.T (film reviewer, male, 31 years old) mentioned. Overall, this data underscores the variety of choices available to audiences when consuming movies at home, reflecting the evolving landscape of digital entertainment consumption in the city. Additionally, it reflects the changing landscape of entertainment consumption, particularly the shift towards digital platforms for accessing movies. The popularity of paid streaming services like Netflix demonstrates the appeal of on-demand content and its convenience. Furthermore, the significant percentage of respondents opting for free movie-viewing platforms underscores the importance of affordability and accessibility in catering to a diverse audience. This data also suggests a trend towards online streaming as a preferred method of movie consumption, reflecting broader global patterns of digitalization in the entertainment industry.
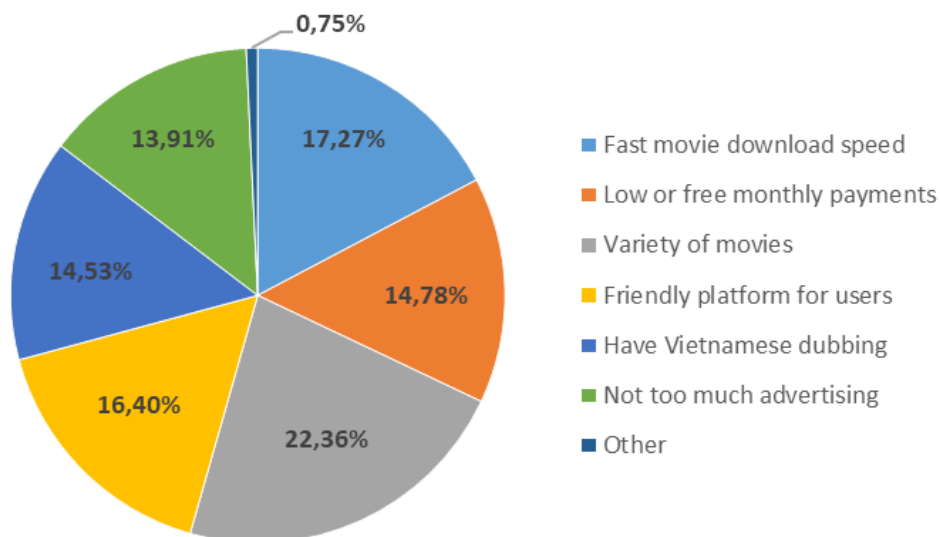

Figure 7: The factors influencing the choice of film platforms among
audiences in Ho Chi Minh City (Source: Own research)

The data on Figure 7 illuminates the significant factors influencing film platform preferences among audiences in Ho Chi Minh City, Vietnam. Notably, the variety of available movies

emerges as the most critical consideration, with 22.36% of respondents emphasizing its importance, reflecting a desire for diverse content to suit different tastes. Additionally, 17.27% prioritize fast movie download speeds, highlighting the need for efficient and convenient access to content like T.Q.S (fashion stylist for movies, male, 28 years old) mentioned: *"I prioritize apps that are fast, sleek, and efficient... Convenience is vital for me."* Affordability is also crucial, with 14.78% valuing low or free monthly payments, emphasizing the importance of cost-effectiveness. A user-friendly platform is valued by 16.40% of respondents, underlining the significance of a seamless and intuitive interface, *"The UI/UX of the application is paramount; it needs to be visually appealing and user-friendly. UI/UX design is all about creating an enjoyable user experience. It's like crafting a piece of art, where every button, banner, and layout choice matters. Take Netflix, for example; its design sets it apart from pirated movie websites. Moreover, Netflix personalizes movie recommendations based on users' viewing habits. A well-designed UI/UX will draw users in and keep them engaged with the app over the long term"*, H.M.T (communication manager, male, 38 years old) affirmed. Moreover, 14.53% prefer platforms with Vietnamese dubbing, indicating a preference for localized content that enhances accessibility and engagement. Furthermore, 13.91% desire minimal advertising, emphasizing the importance of uninterrupted viewing experiences. These findings provide insight into the nuanced preferences and priorities of Ho Chi Minh City audiences when selecting a film platform. Viewers prioritize content variety, convenience, affordability, user-friendliness, localization, and advertising moderation, highlighting the importance of platforms offering comprehensive and engaging experiences tailored to diverse needs. The emphasis on fast download speeds and affordability reflects the increasing significance of accessibility and cost-effectiveness in today's digital landscape.

4.3 Audience preferences for movie genres at cinemas and movie streaming platforms in Ho Chi Minh City, Vietnam

In this section, the researcher investigates the movie genre preferences of audiences in Ho Chi Minh City across both traditional cinema venues and streaming platforms. The author's goal is to discern how audience tastes vary depending on the viewing context. Through this exploration, the researcher gains valuable insights into the ever-evolving movie consumption landscape Zlín the city, guiding content creators and distributors aiming to cater to the diverse preferences of audiences effectively.
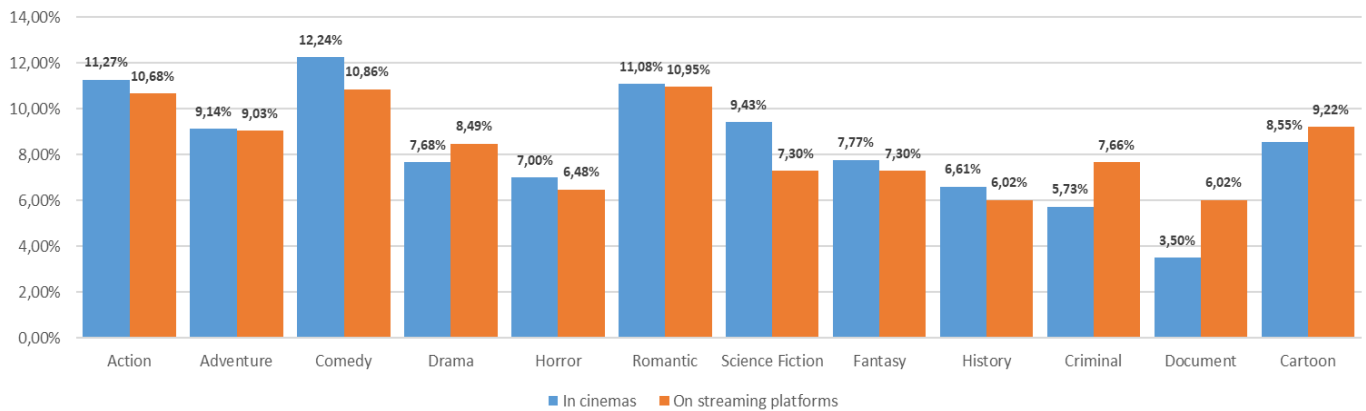
Figure 8: The preference for movie genres in cinemas and on streaming platforms among audiences in Ho Chi Minh City (Source: Own research)

The data in Figure 8 provides fascinating insights into the genre preferences of audiences in Ho Chi Minh City across two different movie viewing forms (in cinemas and on streaming platforms). Starting with comedy, it emerges as a clear favorite on both forms, indicating its universal appeal among viewers. Comedy ranks highest among moviegoers to cinema, with 12.24% indicating it as their preferred genre. Similarly, it maintains its second place of popularity on movie platforms with 10.86%. This consistency across forms underscores the enduring appeal of comedy as a source of entertainment for audiences in Ho Chi Minh City. *"Making a successful movie is like managing a small community - it involves balancing many different aspects like the script, direction, production, visuals, and more. In Vietnam, movies that mix humor with emotional family themes are popular. Producers often prioritize these stories because they know they'll resonate with Vietnamese audiences. Even though some new ideas might float around, producers usually stick to these familiar formulas because they've proven to work well in the past"*, T.Q.S (films fashion stylist, male, 28 years old) conceded. The action genre maintains its allure across both mediums, with 11.27% favoring it in cinema and 10.68% on movie platforms. Action-packed films resonate with audiences, regardless of whether they are watching in theaters or from the comfort of their homes. Romantic movies also garner significant viewership, with 11.08% enjoying them in cinema and 10.95% on movie platforms. It shows a consistent preference for romance across both mediums, indicating that romantic narratives hold universal appeal among Ho Chi Minh City viewers. However, while adventure and drama genres demonstrate consistent popularity across both movie viewing forms, indicating their broad appeal among audiences, there are noticeable discrepancies in other genres. For instance, documentary genres show a slight decrease in viewership, with 3.50% in cinema form and 6.02% on streaming platforms form. This could

imply potential differences in audience behavior or preferences between theatrical and home viewing, perhaps influenced by factors such as comfort levels and viewing environment. Overall, it is intriguing to note that while there are some similarities in genre popularity between theaters and movie platforms, notable differences offer valuable insights into audience behavior and preferences. These comparisons shed light on the dynamic nature of genre preferences among audiences in Ho Chi Minh City, highlighting the importance of understanding these nuances for content providers and filmmakers in catering to diverse audience tastes. By recognizing these differences, industry stakeholders can better tailor their content strategies to meet their target audience's preferences and expectations, ultimately enhancing the overall viewing experience for viewers in the city.

In examining the movie-going behavior of customers in Ho Chi Minh City, Vietnam, a comprehensive understanding emerges from the data gathered across various dimensions. From insights into the typical movie-watching habits of audiences to their frequency of attendance over a week, preferred locations, and factors influencing platform choices, a nuanced picture of audience preferences and behaviors is revealed. Furthermore, the popularity of cinema theater complexes across different income levels underscores the significance of accessibility and affordability in shaping movie-watching decisions. Additionally, the preference for specific movie genres in cinemas and on streaming platforms sheds light on the diverse tastes and interests of audiences in the city. Overall, this analysis provides valuable insights for stakeholders in the film industry, enabling them to tailor their offerings and strategies to meet the needs and preferences of audiences in Ho Chi Minh City.

4.4 Factors that influence audience choice of movie of customers in Ho Chi Minh City, Vietnam

Comprehending the nuances of audience decision-making in movie selection within Ho Chi Minh City demands a profound exploration of their perspectives. Unraveling the factors shaping these decisions mandates a comprehensive grasp of the audience's preferences, motivations, and behaviors. The following are specific insights deemed indispensable for the research.
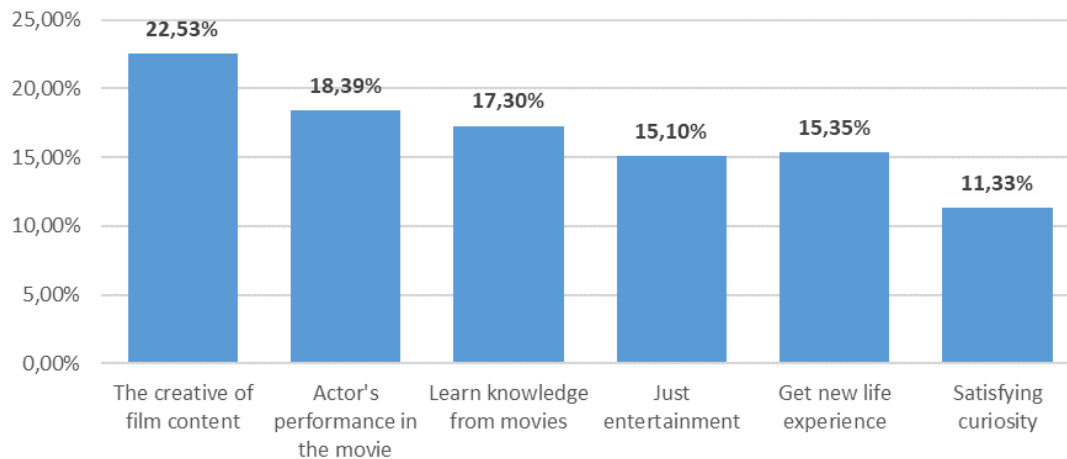
Figure 9: The audiences' expectations in Ho Chi Minh City
when they begin watching a movie (Source: Own research)

Discussing the audience expectations in Ho Chi Minh City when commencing a movie, we can derive insights from question number 16 in the questionnaire (Figure 9). In this figure, it is evident that 22.53% of respondents emphasized the creativity of the film content, illustrating a keen interest in originality and innovative storytelling. The emphasis on creativity in film content among Ho Chi Minh City audiences reflects a broader desire for unique and innovative storytelling experiences. Moreover, the focus on creativity in film content may also reflect a desire for cultural relevance and authenticity. Ho Chi Minh City audiences may gravitate towards movies that reflect their experiences, values, and cultural identity, seeking stories that resonate with their lived realities and cultural heritage. *"... some films make waves by tapping into national pride or touching on issues deeply rooted in Vietnamese society. Take Trấn Thành's work, for instance – he has a knack for crafting stories that resonate with Vietnamese audiences, blending contemporary elements with relatable human experiences. And let's not forget about films that spark controversy by delving into Vietnamese history, culture, and society – they tend to draw in crowds. But movies that play it safe or rely on tired stereotypes? They often struggle to leave a lasting impression. Today's audiences crave substance and authenticity, and filmmakers who deliver on those fronts are the ones who truly make a mark"*, L.H.L (journalist/film critic, male, 39 years old) claimed. Filmmakers and content creators can leverage this emphasis on creativity in film content by embracing innovative approaches to storytelling, exploring new genres and themes, and championing diverse voices and perspectives. By delivering fresh and original content that resonates with audiences' desires for creativity and innovation, filmmakers can engage viewers and create memorable cinematic experiences that leave a lasting impression. Following closely, 18.39% cited the actor's performance as a significant factor, highlighting

the influence of talented actors on the audience's viewing experience. Additionally, 17.30% expressed a desire to learn knowledge from movies, reflecting an interest in educational or informative content. *"…My main aim is to draw inspiration for my filmmaking journey. Sure, I get that Vietnamese movies might not offer the same variety as flashy blockbusters, but I'm a filmmaker carving my path right here in my homeland. Watching these films is like getting hands-on experience.",* T.M (director, female, 29 years old) said. Moreover, 15.10% stated that they watch movies purely for entertainment, emphasizing the role of films in providing enjoyment and relaxation. Similarly, 15.35% mentioned seeking new life experiences through movies, suggesting a desire for immersive and impactful storytelling. Finally, 11.33% preferred to satisfy curiosity while watching movies, indicating a preference for thought-provoking or intriguing narrative. As clearly shown in Figure 9, the data underscores the significance of the creativity of film content as a critical expectation among audiences in Ho Chi Minh City when they begin watching a movie. With the huge of respondents highlighting this factor, it becomes evident that audiences value originality and innovation in storytelling. Creativity in film content catalyzes engagement and immersion, drawing viewers into captivating narratives and imaginative worlds. When movies offer fresh and inventive storylines, unique characters, and unexpected plot twists, they have the power to evoke emotions, spark imagination, and leave a lasting impact on the audience. Moreover, creativity in film content fosters artistic expression and pushes the boundaries of cinematic storytelling. It enables filmmakers to explore new themes, experiment with different genres, and challenge conventional norms, thereby contributing to the evolution and diversification of the film industry. *"When I'm watching a movie, I'm not just in it for the entertainment. I'm soaking up the message and the story. Every flick is a chance to learn something new or gain a fresh perspective. It's like investing in a bit of self-discovery"*, N.D.K (voice actor, male, 26 years old) responded. From a cultural standpoint, creative film content plays a vital role in reflecting and shaping societal values, beliefs, and experiences. Movies can provoke thought, encourage dialogue, and promote social change by addressing contemporary issues, exploring cultural heritage, or presenting alternative perspectives. Furthermore, the demand for creative film content extends beyond mere entertainment; it reflects a desire for meaningful and intellectually stimulating cinematic experiences. Like those worldwide, Ho Chi Minh City audiences seek movies that inspire, provoke thought, and offer a fresh perspective on life.
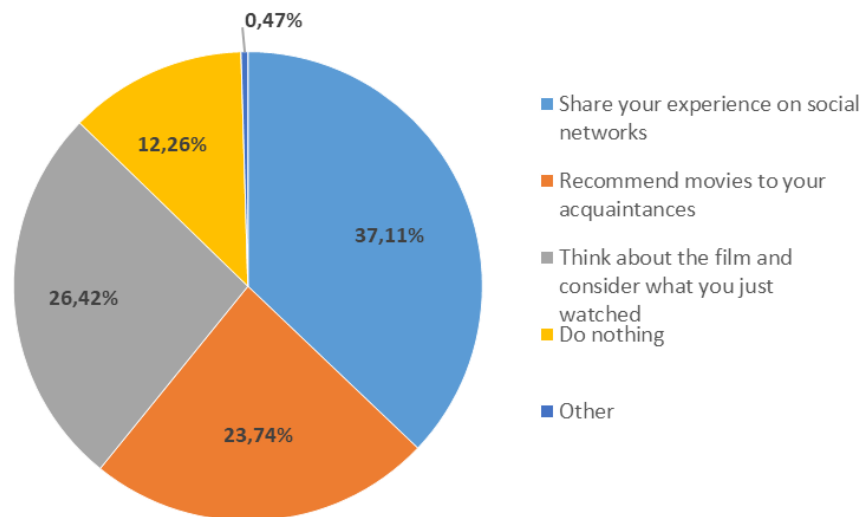
Figure 10: The actions of audiences in Ho Chi Minh City
after watching movie (Source: Own research)

For a deeper understanding of audience post-movie behavior, refer to Figure 10. The data offers valuable insights into the actions of audiences in Ho Chi Minh City after watching a film. Among the respondents, 37.11% indicated that they share their movie-watching expe rience on social networks. The data suggests a prevalent trend of using social media platforms to discuss and engage with movie content, reflecting the role of digital communication in shaping post-viewing interactions. Additionally, 23.74% of respondents reported recommending movies to their acquaintances. As widely acknowledged, social media holds significant sway over human behavior, extending its influence on decision-making. This phenomenon underscores the pervasive impact that social media platforms have across various facets of our lives, including the realm of movie preferences. As L.H.L (journalist/film critic, male, 39 years old), a seasoned journalist and film critic, astutely pointed out, social media's influence permeates even our choices in entertainment, *"A well-made film spreads like wildfire, especially in today's age of social media. Recent hits in Vietnam owe much of their success to word of mouth on platforms like social networks. The early adopters of a film become its most prominent advocates, spreading the word to potential audiences far and wide. Word-of-mouth is king in today's movie scene".* Social media's influence on movie preferences is multifaceted. Firstly, it serves as a platform for disseminating information, opinions, and movie recommendations. Through platforms like Facebook, Instagram, or TikTok, users can share their thoughts and experiences with films, influencing the perceptions of their followers and acquaintances. This creates a ripple effect wherein positive or negative buzz surrounding a movie can significantly impact its popularity and success. Moreover, social media algorithms are crucial in shaping users' exposure to movie-related content. These

algorithms curate users' feeds based on their interests, behaviors, and interactions, effectively shaping their movie-watching choices by presenting them with content tailored to their preferences. This personalized content delivery system can amplify the influence of social media on individual decision-making processes. Social media platforms serve as hubs for promotional activities, with movie studios and distributors leveraging these platforms to generate hype and anticipation for upcoming releases. Social media is central to building awareness and engagement around new films, from teaser trailers and behind-the-scenes footage to interactive campaigns and influencer partnerships. *"First, we've got the media – and let me tell you, it's a significant player. We're talking about social networks and word of mouth – the works. When a movie starts making waves on these platforms, you better believe it will draw more viewers. People love to chat about movies with their friends and get their opinions before deciding to watch. Then there's personal taste. Everyone's got their preferences. Whether it's a favorite actor, director, or storyline, we all have certain things we look for in a movie. Take the series "Gái Già Lắm Chiêu" or "Lật Mặt," for example. They were all in for the rest once viewers got hooked on the first installment. It's all about finding what resonates with you. But at the end of the day, the media holds the most sway. Whether it's sparking conversations online or sparking curiosity in the theater, it's the driving force behind what we choose to watch"*, N.C.D (director, male, 30 years old) continued.

On the flip side, there is a growing recognition that social networks, while ubiquitous and accessible, are complex and often unreliable platforms for making decisions. This perspective stems from various concerns regarding the authenticity, credibility, and reliability of information shared on social media platforms. Additionally, social networks are susceptible to manipulation and exploitation by malicious actors, such as bots, trolls, and coordinated disinformation campaigns. These actors may seek to influence public opinion, manipulate perceptions, or sow discord by spreading misinformation and propaganda. As a result, the information presented on social media platforms may be biased, distorted, or outright false, making it unreliable for making informed decisions. Given these concerns, it is cautioned that decisions should not exclusively rely on information obtained from social networks. While social media platforms can be valuable sources of information and communication, they should be used judiciously and in conjunction with other sources of information, such as reputable news outlets, expert opinions, and personal research. M.T (film reviewer, male, 31 years old) admitted, *"But let's talk about social media. It's a double-edged sword, my friend. As a movie reviewer, I must watch the film and back up any criticism with solid arguments.*

Social networks can be brutal. Some folks are ready to tear a movie apart to get likes and shares. They're wielding a real-life knife on the film's reputation. People in Vietnam love a bit of drama, you know? And they're quick to jump on the bandwagon, especially if it means joining the latest viral critique. It's wild how easily the crowd mentality takes over." Also N.T.A (cinematographer, male, 25 years old) continued, *"But here's the thing – the social media scene can be a bit of a jungle. Negative reviews seem to be taking over, shaping how people decide what to watch. Back then, folks might've relied on movie posters or trailers to make their choice. Now? It's all about scrolling through comments and reviews online. And let's remember the indie scene. It takes a lot of work for young filmmakers to get their work on the big screen. Sometimes, going viral on social media can be a blessing and a curse. Sure, it gets your name out there, but too much hype can lead to backlash. Bottom line? The movie biz is a wild ride, my friend. And while money might give some films a leg up in the marketing game, the passion and creativity make a movie worth watching."* The remarks made by these responders underscore the intricate relationship between social media and the film industry. Although social networks provide a space for various viewpoints and dialogues, they also present challenges, such as the sway of viral criticisms and the risk of negative repercussions. Additionally, they highlight the significance of striking a balance between marketing tactics and the inherent merit of a film, emphasizing that authentic passion and creativity are fundamental in evaluating a movie's value.

Furthermore, 26.42% of respondents said they think about the film and consider what they just watched. The data highlights the reflective nature of movie-watching experiences as audiences contemplate the themes, messages, and impact of the films they have seen. Such introspection demonstrates a deeper engagement with cinematic content beyond mere entertainment. *"Personally, I prefer movies that interest me and touch my heart. Good movies make me feel better, but bad ones can leave me feeling tired and uneasy"*, confessed Q.T, a 30-year-old female screenwriter/actor. Although 12.26% of respondents indicated that they do nothing after watching a movie, it is essential to note that this percentage, while comparatively lower than other activities, still represents a notable audience segment. This behavior suggests that for some individuals, watching a movie serves as a form of relaxation or escapism, and they may prefer to unwind without further engagement immediately following their viewing experience. The data highlights the diverse post-viewing behaviors exhibited by audiences in Ho Chi Minh City, reflecting the multifaceted nature of the movie-watching experience. While some viewers may be eager to engage with others and share their

perspectives, others may prefer to process their thoughts internally or enjoy a moment of quiet reflection. This diversity in post-viewing behaviors underscores the individualized nature of audience responses to cinematic content and how movies can impact and resonate with viewers personally. Overall, whether through active engagement on social media or quiet contemplation, audiences demonstrate varied and nuanced interactions with movies, reflecting the richness and complexity of the cinematic experience. As such, filmmakers, distributors, and content creators must recognize and respect the diverse ways audiences engage with and respond to their work, fostering a culture of inclusivity and appreciation for the myriad ways movies enrich our lives.

The determinants impacting audience movie choices in Ho Chi Minh City display a rich tapestry of influences, as demonstrated by the gathered data. Whether it is the influence of movie content or the role of social media in shaping preferences, the diverse expectations audiences bring to the start of a film, or the various behaviors observed after viewing, it is evident that a blend of personal preferences, societal trends, and digital interactions molds audience decisions. Recognizing and comprehending these factors is paramount for filmmakers, distributors, and content creators as they strive to craft captivating cinematic experiences that resonate with audiences and establish enduring connections in movie consumption's dynamic and ever-changing landscape.

To investigate the factors that shape movie selection in Ho Chi Minh City and aim to determine the most impactful factor (Research Question 1), the author leverages the data from question 10 in the survey, as presented in Table 7. In this table, each factor is rated on a scale from 1 to 7, with 1 indicating "Not influential" and 7 indicating "Very influential." One notable trend is the high influence ratings for the Movie genre, (24.90%), Movie content (24.50%), and Reviews/critic ratings on social media (17.30%). These factors consistently receive high ratings, suggesting that audiences in Ho Chi Minh City place significant importance on the type of movie, its content, and the opinions of critics and fellow viewers when making their movie-watching decisions.

Indeed, the significance of Movie genres in the decision-making process when selecting a film to watch is a prevalent theme, not only among the survey results with 24.90% responders but also in the individuals interviewed. For many, the appeal of a particular genre lies in its ability to cater to their specific tastes and preferences. Whether it is the adrenaline-pumping action of a thriller, the heartwarming romance of a romantic comedy, or the immersive fantasy of a science fiction epic, viewers often find themselves drawn to genres that resonate with

their emotional and entertainment needs at any given moment. Moreover, movie genres serve as a guiding factor for viewers navigating the vast landscape of cinematic offerings. In a world saturated with entertainment options, genres provide a convenient shorthand for audiences to quickly assess whether a movie aligns with their interests and mood. This is particularly evident in the comments of interviewees like N.D.K., who expressed a clear preference for animated movies featuring 3D animals: *"I am all about picking movies based on genre. Give me some slick animation with 3D animals, and I am sold"*, or M.P., who indicated her mood-driven selection between horror and romantic comedy films *"As for choosing what to watch, I am drawn to specific genres – sometimes, I am in the mood for a good horror flick, and other times, a rom-com hits the spot."* Emphasizing movie genres as the primary factor in choosing a film to watch underscores audience preferences' diverse and nuanced nature. The significance of movie content in selecting a film to watch cannot be overstated, with 24.5%, which was very close to the result coming in first place. In numerous interviews, a prevailing sentiment emerged among participants, indicating that the content of a movie ranks among the foremost considerations when deciding what to watch. *"A solid script is paramount. It's the backbone of any successful movie. Even if the concept is brilliant, without a well-executed script, it falls flat. The transition from idea to script involves meticulous planning and execution. It's not just about having a good idea; it's about translating it into a compelling narrative that resonates with the audience. So, the first step in filmmaking is ensuring you have a top-notch script"*, H.M.T (communication manager, male, 38 years old) responded. Besides, the decision to choose a movie is also partly based on the familiar experience of movies the audience has seen. This finding underscores content's fundamental role in shaping viewers' preferences and ultimately influencing their movie-watching choices. *"People tend to lean towards films they're familiar with that come with a certain level of trust and expectation. It's like they're banking on a guaranteed movie-watching experience. Take franchise movies, for example. When folks see a sequel or spin-off of a popular franchise like Annabelle, they're likelier to give it a shot, even if they don't know much about it. A sense of trust and familiarity comes with these types of films, and audiences eat it up. Whether part of an established series or connected to a well-known actor or director, franchise films carry their weight. For instance, movies starring big names like Trấn Thành or Lý Hải are almost guaranteed to draw crowds. And let's not forget about the power of studio branding – if it's a Disney flick, you know it will be top-notch"*, L.N (film reviewer, male, 30 years old) acknowledged.

In today's interconnected world, where social media permeates every aspect of daily life, it is no surprise that online reviews and ratings play a significant role in guiding movie-watching decisions. The influence of reviews and critic ratings on social media platforms, comprising 17.30% of movie selection decisions among Ho Chi Minh City audiences, underscores the evolving landscape of movie consumption and the growing importance of digital platforms in shaping audience preferences. The prevalence of social media as a platform for movie reviews and recommendations reflects the democratization of film criticism, allowing individuals to share their opinions and insights with a global audience. Whether through written reviews, star ratings, or video content, social media provides a space for audiences to express their views and experiences with movies, influencing the decisions of others in the process. Moreover, including social media reviews as the third most influential factor in movie selection highlights the shifting dynamics of word-of-mouth recommendations in the digital age. While personal endorsements from friends and family members have traditionally been a powerful influencer in the film industry, social media platforms have expanded the reach and impact of word-of-mouth recommendations, allowing them to reach a wider audience and exert more significant influence over movie-watching decisions. The reliance on social media reviews underscores the importance of authenticity and credibility in online discourse. Audiences are likelier to trust and value reviews from individuals they perceive as genuine and knowledgeable, whether professional critics or fellow movie enthusiasts. *"I am biased regarding movies, so I trust the consensus. I am not just relying on any old review. I pay attention to the opinions of reputable folks like Mr. Lê Hồng Lâm. If they are field experts, I will give their reviews some extra weight"*, H.M.T (communication manager, male, 38 years old) answered. *"In Vietnam, I often turn to reviews by trusted film critics like Mr. Lê Hồng Lâm. Hearing different perspectives and opinions before deciding on a movie is always helpful"*, Q.T. (writer/actor, female, 30 years old) plused. As such, filmmakers and distributors must navigate the complex landscape of social media to engage with audiences and cultivate positive word-of-mouth buzz around their films. Overall, including social media reviews as a significant factor in movie selection decisions reflects the changing nature of audience behavior and the increasing reliance on digital platforms for information and recommendations. Additionally, the influence of movie trailers and teasers, accounting for 15.40% of movie selection decisions, highlights the pivotal role of promotional materials in capturing audience interest and generating anticipation for upcoming releases. One key aspect contributing to the influence of movie trailers is their ability to provide a glimpse into the world of the film, offering viewers a taste of its themes, characters, and visual style. Through

carefully crafted visuals, sound design, and editing techniques, trailers have the power to create a compelling narrative experience that entices viewers and leaves them eager to learn more. Whether through traditional channels like theatrical trailers or digital platforms like YouTube and social media, trailers play a crucial role in shaping audience perceptions and expectations of a film. *"I love supporting my buddies in the film biz by checking out Vietnamese movies whenever possible. If I stumble upon a trailer or poster that grabs my attention, I'm all in for giving it a watch"*, M.P (actor, female, 27 years old) responed.

Factors related to the viewing experience, such as the Place to watch (cinema or home) and Affordable prices for cinema tickets and streaming platforms, significantly influence audience decisions. The data, with ratings clustering around the middle of the scale for both factors (15.10% each), suggests that audiences weigh these considerations carefully when deciding how and where to watch a movie. Various factors, including convenience, comfort, and the overall viewing experience, often influence the decision between watching a movie in a cinema or at home. *"… these days, movies are more than just a night out – they are a date night must. Asking someone out to catch a movie? It is a classic move for sharing quality time and maybe even seeing some feelings"*, N.D.K (voice actor, male, 26 years old) replied. While some audiences prefer the immersive atmosphere of a cinema, with its giant screens, high-quality sound systems, and communal viewing experience, others opt for the convenience and flexibility of watching movies from the comfort of their homes. Factors such as time constraints, proximity to cinemas, and streaming platform availability also play a role in this decision-making process. Similarly, the affordability of cinema tickets and streaming platform subscriptions can significantly impact audience decisions. While cinema tickets may offer a premium viewing experience, with the opportunity to see movies on the big screen and enjoy the atmosphere of a theater, the cost of tickets can be a deterrent for some audiences, particularly in regions with high prices. On the other hand, streaming platforms offer a more affordable alternative, allowing viewers to access a wide range of movies and TV shows at a fraction of the cost of cinema tickets. However, the affordability of streaming platforms may vary depending on factors such as subscription fees and the availability of exclusive content. Overall, by understanding these considerations and catering to audience preferences, filmmakers, distributors, and streaming platforms can better meet the needs and expectations of audiences, ensuring a satisfying viewing experience for all.

Discounts and offers (14.70%), Marketing campaigns (13.60%), and the involvement of specific Movie actors (12.50%) and Movie directors (11.70%) are additional factors that

influence audience decision-making, albeit slightly less than others. Despite their relatively lower ratings, these elements still significantly shape audience perceptions and choices regarding movie selection. Discounts and offers, for instance, can be powerful incentives for audiences, encouraging them to choose a particular movie or cinema chain over others. These incentives can attract budget-conscious viewers and drive attendance, particularly during promotional periods or special events, whether through discounted ticket prices, promotional deals, or loyalty programs. Similarly, Marketing campaigns are crucial in building awareness and generating buzz around a movie. From social media promotions to press junkets, marketing campaigns aim to capture audience attention and create anticipation for upcoming releases. *"Speaking of crews, I have immense respect for those who bring a film to life and handle its marketing. They're the unsung heroes of the industry, in my opinion"*, Q.T (writer/actor, female, 30 years old) also meantioned. While not as influential as content and genre, effective marketing can significantly impact audience perceptions and contribute to a film's success at the box office.

The involvement of specific Movie actors and Movie directors also holds sway over audience decisions, albeit slightly less. A renowned actor or director attached to a project can serve as a draw for audiences, leveraging their star power and reputation to attract viewers. *"... Audiences want to know if they can count on the director to deliver their signature style and quality. Next, there's the cast – who's in the leading roles, and how well do they perform? These elements significantly shape people's movie choices as they seek assurance of a compelling and well-executed film"*, B.V.T (communication manager, male, 28 years old) answeared. Whether it is a beloved actor known for their captivating performances or a visionary director acclaimed for their cinematic vision, their involvement can pique audience interest and influence their decision to watch a particular movie. *"You know, because of my line of work, I find myself at the movies quite a bit. Mind you, not just for the popcorn and soda, but to dissect the performances. I'm all about spotting the actors who bring their A-game and those who, well, miss the mark. Plus, I've got a keen eye for crew work. If a movie ticks all the boxes with its elements, it's going on my "good list." But let me tell you, if I spot any shoddy work from the crew, they're getting added to my blocklist faster than you can say action! (Chuckles)"*, M.T.H (producer/director/actor, male, 55 years old) continued. While these factors may not carry as much weight as others in audience decision-making, they still play a vital role in shaping perceptions and driving attendance. By leveraging discounts and offers, crafting compelling marketing campaigns, and securing the involvement of esteemed

actors and directors, filmmakers and distributors can enhance the appeal of their movies and maximize their potential for success in an increasingly competitive marketplace.

Table 7: The influence factors on audiences' choice to watch a movie

in Ho Chi Minh City (Source: Own research)

	1 = Not influential	2	3	4	5	6	7 = Very influential
Movie genre	37	47	51	64	98	107	134
	6,90%	8,70%	9,50%	11,90%	18,20%	19,90%	24,90%
Movie content	33	46	34	64	121	108	132
	6,10%	8,60%	6,30%	11,90%	22,50%	20,10%	24,50%
Movie director	72	88	72	94	77	72	63
	13,40%	16,40%	13,40%	17,50%	14,30%	13,40%	11,70%
Movie actor	72	72	73	85	95	74	67
	13,40%	13,40%	13,60%	15,80%	17,70%	13,80%	12,50%
Affordable price for cinema ticket and movie streaming platform	76	80	65	85	82	69	81
	14,10%	14,90%	12,10%	15,80%	15,20%	12,80%	15,10%
Discounts and offers	79	83	67	81	87	62	79
	14,70%	15,40%	12,50%	15,10%	16,20%	11,50%	14,70%
Place to watch (cinema or home)	62	74	81	78	74	88	81
	11,50%	13,80%	15,10%	14,50%	13,80%	16,40%	15,10%
Movie trailers and teasers	64	53	76	88	99	75	83
	11,90%	9,90%	14,10%	16,40%	18,40%	13,90%	15,40%
Reviews and critic ratings on social media	45	51	61	63	111	114	93
	8,40%	9,50%	11,30%	11,70%	20,60%	21,20%	17,30%
Marketing campaigns	63	73	84	84	90	71	73
	11,70%	13,60%	15,60%	15,60%	16,70%	13,20%	13,60%

Based on the data provided in Table 7, factors influence the audience's perception when choosing a movie in Ho Chi Minh City, Vietnam have been ranked in the following order:

1) Movie genre: The type of movie, such as action, comedy, drama, etc.

2) Movie content: The storyline, plot, and overall content of the movie.

3) Reviews and critic ratings on social media: The opinions and evaluations of critics and fellow viewers shared on social media platforms.

4) Movie trailers and teasers: Promotional materials used to advertise and generate interest in the movie.

5) Place to watch (cinema or home): The choice between watching the movie in a cinema or at home.

6) Affordable price for cinema ticket and movie streaming platform: The cost of tickets for cinema screenings or subscriptions to movie streaming platforms.

7) Discounts and offers: Special deals or promotions that make watching movies more affordable.

8) Marketing campaigns: Advertising efforts to promote the movie.

9) Movie actor: The presence of specific actors or actresses in the movie.

10) Movie director: The involvement of specific directors in the production of the movie.

Utilizing the data extracted from Table 7 and the hierarchical arrangement of factors impacting audience decision-making in movie selection within Ho Chi Minh City, Vietnam, it is essential to evaluate the extent to which these findings align with hypotheses H1 and H2.

H1: Five main factors affect the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam (Movie content, Movie genre, Reviews and critic ratings on social media, Trailers and teasers, Locations).

Hypothesis 1 posits that five primary factors influence the audience's cinematic preferences in Ho Chi Minh City, Vietnam. Notably, both genre and content emerge as salient, occupying the foremost and secondary positions in shaping audience perceptions regarding movie choices. Furthermore, reviews and critic ratings disseminated through social media platforms also assert a considerable impact, ranking prominently in the third position. Nevertheless, it is prudent to acknowledge the noteworthy influence exerted by auxiliary factors such as movie trailers and teasers and the viewing venue (cinema or home). The collective evidence from the data unequivocally lends support to Hypothesis 1, affirming that multiple factors enumerated within the study distinctly inform the audience's movie-watching inclinations.

H2: Social media is the primary factor affecting the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam.

Hypothesis 2 posits that social media is the primary determinant shaping audience perspectives on movie choices within Ho Chi Minh City, Vietnam. While the rankings discerned from Table 7 underscore the influential role of social media-related factors, mainly reviews, and critic ratings, it is discernible that they do not monopolize the spectrum of influence. Although social media wields a significant impact, it only partially emerges as the principal determinant. Consequently, the data incompletely buttresses Hypothesis 2, elucidating that while social media constitutes a pivotal aspect, it does not exclusively dictate audience perceptions of movie-watching choices.

In conclusion, the research findings support Hypothesis 1, indicating that a complex interplay of various factors shapes audience preferences in movie selection within Ho Chi Minh City, Vietnam. Notably, Movie genre, Movie content, Reviews and critical ratings on social media, Movie trailers and teasers, and the Place to watch (cinema or home) emerge as the top five influencing factors, aligning precisely with the author's predictions. However, Hypothesis 2 receives partial validation as the data indicates that while social media significantly impacts decision-making, it does not solely dictate the process. Overall, the data underscores the intricate dynamics of audience decision-making in movie selection. It provides valuable insights for filmmakers and distributors to tailor their content, strategies, and offerings to better resonate with audience preferences and enhance the overall movie-watching experience.

4.5 Strategies adapting to the behavior of movie selection's Vietnamese customers

Navigating the intricacies of movie selection behavior among Vietnamese customers presents a multifaceted challenge for film producers and distributors. Understanding the underlying factors influencing Vietnamese audiences' choices is crucial as the film industry evolves and diversifies. Therefore, to answer research question 2, "How can film producers adapt to the film selection behavior of Vietnamese customers?" this study's questionnaire had questions to dig deeper into this issue. The exploration aims to delve deeply into the various dimensions of audience behavior, examining factors such as the cinema and movie streaming platform system, socioeconomic and cultural dynamics, and finally, evolving the suggestions for the government to enhance Vietnamese cinema development. By unpacking these complexities, filmmakers can gain invaluable insights into Vietnamese moviegoers' preferences, motivations, and decision-making processes. With this knowledge, producers and distributors can tailor their strategies and offerings to resonate more effectively with the target audience, ultimately driving engagement, loyalty, and success in the vibrant Vietnamese film market.
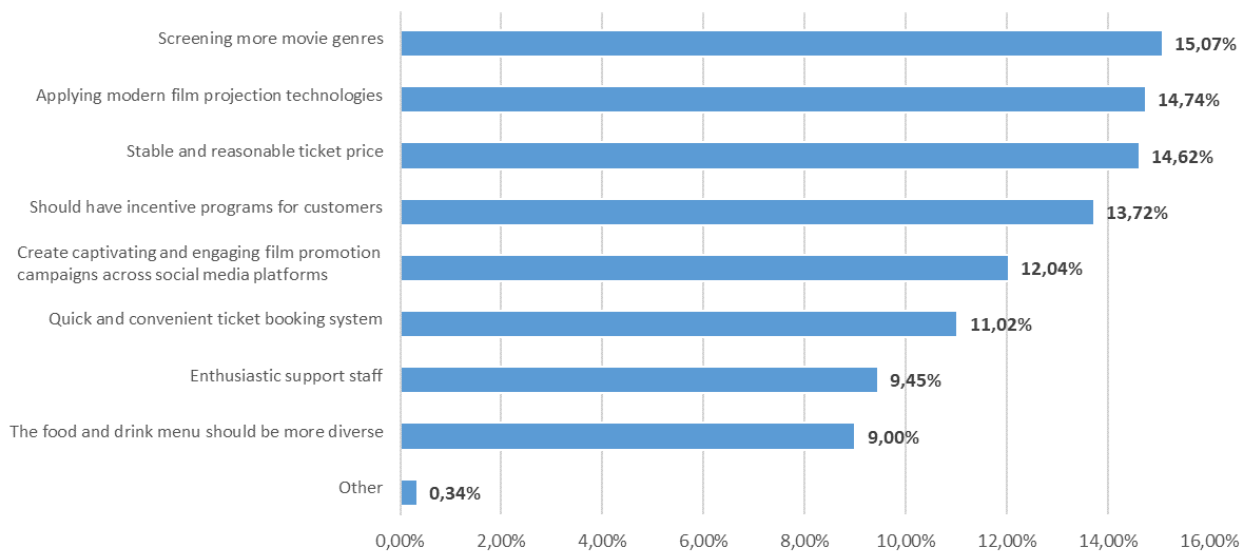
Figure 11: The strategies for cinema to attract more customers in
Ho Chi Minh City (Source: Own research)

Based on the data presented Figure 11, it is evident that Ho Chi Minh City audiences have clear preferences regarding the strategies cinemas should adopt to attract more customers. Foremost among these is the call for cinemas to diversify their movie offerings, with 15.07% respondents advocating for a broader selection of movie genres. This underscores an intense desire among audiences for a varied cinematic experience, indicating that catering to diverse tastes could significantly enhance customer appeal. Following closely is the suggestion to apply modern film projection technologies garnered substantial support, with 14.74% people advocating for adopting state-of-the-art equipment to enhance the viewing experience. Investing in such technologies could attract customers seeking high-quality visuals and sound and position cinemas as modern and competitive venues. Additionally, the recommendation for cinemas to maintain stable and reasonable ticket prices, with 14.62% respondents emphasizing the importance of affordability in attracting patrons. This highlights the significance of pricing strategies in maximizing attendance while ensuring accessibility for different population segments. Furthermore, the endorsement of customer incentive programs by 13.72% respondents underscores the potential of rewards and loyalty programs in fostering customer loyalty and encouraging repeat visits. Meanwhile, the emphasis on creating captivating and engaging film promotion campaigns across social media platforms, as indicated by 12.04% respondents, highlights the importance of digital marketing in reaching and engaging audiences. Moreover, 11.02% by respondents identified ensuring a quick and convenient ticket booking system and 9.45% respondents highlighted enthusiastic support staff as crucial factors in enhancing the overall customer experience. Finally, the

recommendation to diversify the food and drink menu by 9.00% respondents underscores the importance of offering a range of refreshments to complement the movie-watching experience. In conclusion, by addressing these essential aspects, cinemas in Vietnam can create compelling experiences that resonate with audiences, driving increased patronage and long-term success.
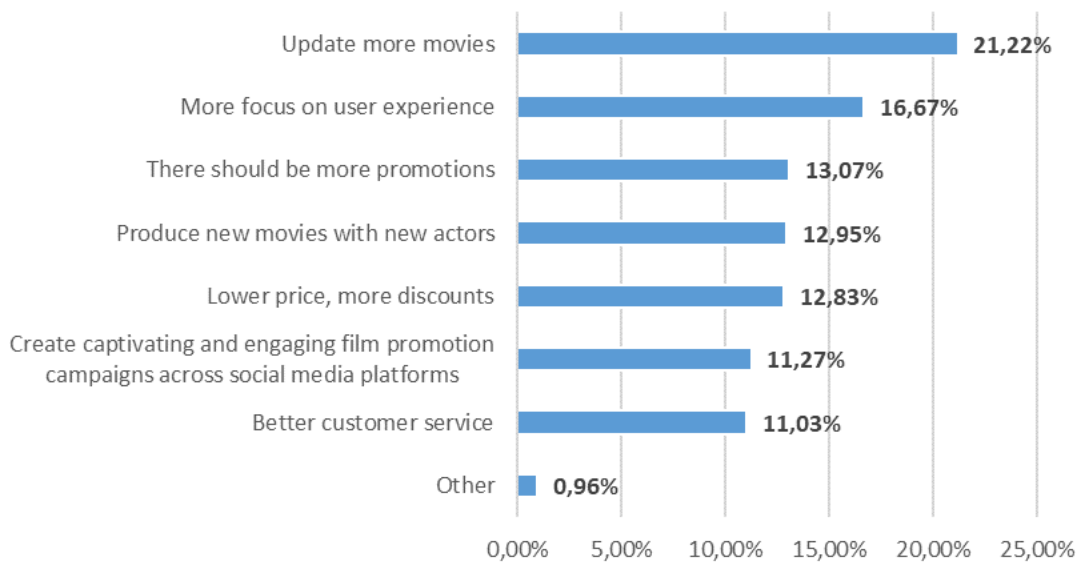

Figure 12: The strategies for movie streaming platform to attract
more customers in Ho Chi Minh City (Source: Own research)

Figure 12 illustrates the diverse strategies proposed by respondents aimed at enhancing the customer attraction efforts of movie streaming platforms in Ho Chi Minh City. The most predominant suggestion, supported by 21.22% of respondents, advocates for frequently updating movie library recommendations, reflects an intense desire among audiences for a more comprehensive array of content choices tailored to their varied preferences and interests. Following closely is the call for a heightened focus on user experience, endorsed by 16.67% of respondents. It underscores the significance of ensuring seamless navigation, interactive features, and overall platform usability to optimize the streaming experience. The allure of promotions is also evident, with 13.07% of respondents advocating for increased promotional activities to attract and retain customers. Additionally, 12.95% of respondents emphasize producing new movies featuring fresh talent, signaling a demand for innovative and engaging content offerings. Moreover, the significance of pricing strategies must be noticed, with 12.83% of respondents expressing the lower prices and discounts to incentivize subscription and usage. Despite its slightly lower ranking, the recommendation to create captivating and engaging film promotion campaigns across social media platforms, endorsed by 11.27% of

respondents, shows the continued relevance of digital marketing in engaging audiences and using word-of-mouth strategies can be more effective. Similarly, the role of customer service is highlighted by 11.03% of respondents, indicating the potential impact of personalized and responsive support in fostering positive user relationships. By leveraging a combination of content updates, user experience enhancements, new productions, promotions, pricing strategies, and customer service improvements, these platforms can effectively position themselves to meet the evolving demands and preferences of audiences in the digital landscape, ultimately fostering sustained engagement and growth.
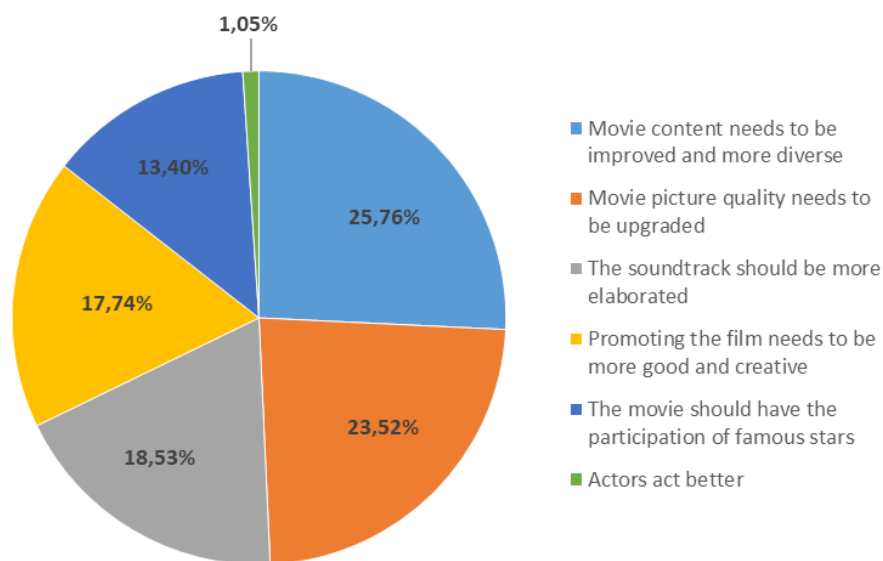
Figure 13: The strategies for filmmakers to attract more
audiences in Vietnam (Source: Own research)

Figure 13 provides insights into the strategies recommended by respondents to filmmakers aiming to enhance audience engagement in Vietnam. Among the various suggestions, one stands out as particularly prominent, garnering support from 25.76% of respondents. This recommendation underscores Vietnamese audiences' evolving preferences and expectations, increasingly seeking unique, innovative, and culturally relevant content. By enriching movie content with diverse narratives, compelling storytelling, and authentic cultural representations, filmmakers have the opportunity to captivate audiences and forge deeper connections with them. *"Producers need to step up their game and get more creative. These days, it feels like many movies are just recycling the same old stuff – there's too much noise and not enough originality. Sure, some films claim to be new and fresh, but if you look closely, they borrow ideas from abroad without adding personal flair. Take remakes, for instance. Some movies claim to be original but copy ideas from other countries without bringing*

anything new. We must take advantage of the chance to showcase our cultural elements and tell our unique stories. It's time for filmmakers to start thinking outside the box and injecting fresh ideas into the industry", N.T.A (cinematographer, male, 25 years old) acknowledged. Additionally, 23.52% of respondents emphasize the importance of elevating the quality of movie visuals, highlighting the pivotal role of aesthetics in captivating audience interest, *"...I prioritize ensuring the visual aspects are captivating and visually stunning. The angles and shots must be beautiful and well-crafted to draw the audience"*, N.T.H (film investor, female, 45 years old) answered. Furthermore, 18.53% of respondents stress the significance of a well-crafted soundtrack, emphasizing its potential to evoke emotions and enhance the viewing experience. The call for more robust and creative film promotion strategies is echoed by 17.74% of respondents, underlining the critical role of marketing in attracting audience attention and driving ticket sales. Moreover, 13.40% of respondent's advocate for leveraging the appeal of renowned stars in films, recognizing the influence of celebrity presence on audience attraction. Lastly, a small percentage (1.05%) of respondents emphasize the importance of enhancing actors' performances, suggesting that while acting quality is valued, it may be perceived as less critical than other factors. *"I also enjoy watching behind-the-scenes footage – seeing how movies come together is fascinating. Platforms like Netflix and HBO MAX are pretty savvy about sharing intriguing clips and behind-the-scenes photos on social media to drum up excitement before a movie's release. I vividly remember when Trấn Thành's film "Bố Già" shared a clip a while back. Tuấn Trần's performance blew me away, so I made a beeline for the theater to catch the whole movie"*, M.P (actor, female, 27 years old) said. In summary, the data underscores the multifaceted nature of audience preferences and offers valuable insights into the diverse avenues available to filmmakers seeking to enhance their films' appeal and broaden their audience reach.

Table 8 illustrates the audience agreement level concerning proposed measures with the government to enhance the Vietnamese movie industry. The data reveal varying degrees of support for these initiatives. The standard deviation above 1.389 indicates significant variability in audience responses regarding the ideas to enhance the Vietnam movie industry for the government. The data clearly emphasizes prioritizing the training of the next generation of filmmakers and actors, as indicated by the notable mean score of 3.29. This inclination reflects a widespread consensus among audiences regarding the critical importance of investing in talent development to ensure the sustained growth and vitality of the film industry. Investing in talent development aligns with broader efforts to nurture a

thriving filmmaking and creative expression ecosystem. By providing aspiring filmmakers and actors with access to training, mentorship, and resources, the industry can empower them to realize their creative potential and contribute meaningfully to society's cultural and artistic fabric. Additionally, talent development initiatives can be crucial in promoting diversity and inclusivity within the film industry. By allowing individuals from diverse backgrounds and underrepresented communities to pursue careers in filmmaking and acting, the industry can ensure that a wide range of voices and stories are represented on screen, fostering greater empathy, understanding, and cultural exchange. *"To foster the growth of Vietnamese cinema, we must prioritize education. Overseas, trade unions advocate for the rights of all filmmaking sectors and invest in training programs. In Vietnam, many filmmakers lack formal education and rely on apprenticeships instead. Yet, the struggle to sustain their passion restructured their career path. In contrast, other countries offer comprehensive training and support systems, leading to a more robust film industry. We need consistency and stability in our approach. Take, for example, Vietnamese cinematographers and directors who have studied abroad; they benefit from structured training and understand their rights, enabling them to navigate challenges effectively. In Vietnam, once a film leaves theaters, the spotlight fades, and the entire crew's efforts are often forgotten, dampening morale and hindering future projects. In essence, Vietnam's filmmaking process needs more cohesion and stability"*, L.M.Q (director of photography, male, 29 years old) responded.

The overwhelming endorsement for promoting connections between domestic and foreign filmmakers and organizations, evidenced by its notable mean score of 3.25, signifies a profound acknowledgment among audiences of the transformative potential of international collaboration in advancing Vietnamese cinema. This sentiment reflects a growing awareness of the myriad benefits such partnerships can bring, including access to new markets, technologies, and creative perspectives. By fostering closer ties with international filmmakers and organizations, Vietnam's film industry can tap into a wealth of resources and expertise, propelling it onto the global stage and enhancing its competitiveness in an increasingly interconnected world. Furthermore, the significant endorsement for promoting Vietnamese movies abroad, as reflected by its mean score of 3.23, underscores the audience's recognition of the pivotal role that global exposure plays in expanding the reach and influence of Vietnamese cinema. As highlighted by L.H.L, a veteran journalist and film critic, in the interview with the researcher, the recent surge in box office numbers and accolades at prestigious international film festivals is a testament to the growing international recognition

of Vietnamese cinema's artistic merit and cultural significance. By exporting Vietnamese movies to global audiences, the industry not only showcases the richness and diversity of Vietnamese culture but also contributes to greater cross-cultural understanding and appreciation on a global scale. Indeed, as L.H.L passionately articulated, Vietnam's burgeoning film industry is at a pivotal juncture, poised to capitalize on its immense talent and potential to address pressing global issues through film. However, realizing this potential requires concerted efforts from state managers, cultural authorities, and film industry leaders to invest in long-term strategies and projects that nurture Vietnamese film culture and propel it onto the international stage. With a population exceeding 100 million and a rapidly growing economy, Vietnam presents a fertile ground for fostering a vibrant and dynamic film industry that can compete globally. The current momentum and enthusiasm surrounding Vietnamese cinema signify a golden era for the industry, characterized by immense opportunities and growth potential. By adopting a cohesive and sustainable strategy that leverages its rich cultural heritage, creative talent, and growing audience appetite for movies, Vietnam has the potential not only to lead Southeast Asian cinema but also to emerge as a formidable force in the broader Asian film landscape, leaving an indelible mark on the global cinematic landscape.

Additionally, there is substantial support for initiatives aimed at supporting and sponsoring film projects for young Vietnamese filmmakers, with a mean score of above 3.0, indicating a consensus on the need for government intervention to nurture emerging talent. Lastly, addressing concerns related to the censorship process to afford Vietnamese filmmakers more creative freedom elicits a favorable response, though slightly lower in comparison, with a mean score of 3.09. These findings underscore the audience's recognition of the government's pivotal role in facilitating an environment conducive to the growth and development of the Vietnamese movie industry. The government can effectively bolster the industry's prospects and enhance its global competitiveness through strategic interventions such as talent development, international collaboration, and regulatory reform. And effectively bolster the industry's prospects and enhance its global competitiveness through strategic interventions such as talent development, international collaboration, and regulatory reform. "*The government should adopt a more hands-off approach.... the current film censorship system often seems driven more by emotion than reason. This emotional bias can lead to unjustly eliminating films that may not warrant such harsh treatment or inappropriate age ratings*", H.M.T (communication manager, male, 38 years old) expressed. *"The hurdle most people will*

point to is the censorship process. In Vietnam, navigating the layers of censorship can feel like wading through a maze. Introducing unconventional elements in a film is risky due to the stringent censorship criteria... While our industry could benefit from exploring new and daring themes, the reality is that choosing the right path is more complex than it seems", T.Q.S (films fashion stylist, male, 28 years old) has further discussion.

Table 8: The level of audience agreement ideas for enhancing

Vietnam's movie industry for the government (Source: Own research)

	N	Minimum	Maximum	Mean	Std. Deviation
Focus on training the next generation of filmmakers and actors,...	538	1	5	3,29	1,438
Promote the connection between domestic and foreign filmmakers and film organizations	538	1	5	3,25	1,436
Promoting Vietnamese movies abroad	538	1	5	3,23	1,459
Support and sponsor film projects for young Vietnamese filmmakers in the country and abroad	538	1	5	3,12	1,452
The censorship process must be loosened so Vietnamese movies can be creatively free	538	1	5	3,09	1,389
Valid N (listwise)	538				

In summary, the strategies devised to adapt to the behavior of movie selection among Vietnamese customers reflect a multifaceted approach encompassing various facets of the film industry. Examination of the data gleaned from strategies targeting both cinemas and movie streaming platforms in Ho Chi Minh City elucidates the importance of several key factors. These include offering diverse content choices to cater to different audience preferences, implementing competitive pricing strategies to enhance affordability and accessibility, prioritizing customer service to ensure a positive viewing experience, and executing effective marketing campaigns to engage and attract audiences. Moreover, insights from strategies tailored for filmmakers in Vietnam underscore the imperative of enhancing movie content quality, investing in technological advancements to elevate production standards, and fostering collaborations with local and international industry stakeholders to broaden reach and impact. Furthermore, analyzing audience sentiments regarding government intervention in enhancing Vietnam's movie industry sheds light on crucial areas requiring attention. The data underscores the significance of government support in nurturing emerging talent through funding and sponsorship initiatives, advocating for a more liberal approach to

censorship to encourage creative freedom and expression, promoting Vietnamese cinema on the global stage to enhance visibility and recognition, and facilitating connections and collaborations between domestic and foreign filmmakers and film organizations to foster knowledge exchange and industry growth. By addressing these key areas comprehensively, the Vietnamese film industry can position itself for sustained growth, innovation, and success in meeting its audience's evolving needs and expectations while contributing to the country's broader cultural and economic landscape.

4.6 Summary of findings

The research delves deeply into understanding the intricacies of movie-watching choices among audiences in Ho Chi Minh City, Vietnam, shedding light on the multifaceted factors shaping their preferences. It also explores how film producers can adapt to the nuanced behaviors of Vietnamese customers when selecting films.

4.6.1 Hypothesis results

H1: Five main factors affect the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam (Movie content, Movie genre, Reviews and critic ratings on social media, Trailers and teasers, Locations).

The study unequivocally supports the hypothesis that multiple factors significantly influence audience preferences. Among these, movie genre and content emerge as pivotal. The appeal of a film's genre and its storyline intricacies play a substantial role in capturing audience interest. Additionally, the influence of reviews and critic ratings disseminated through social media platforms must be noticed. They act as guiding beacons, steering audiences towards or away from particular films. Furthermore, the allure of movie trailers and teasers, offering tantalizing glimpses into the cinematic world alongside the viewing venue, whether it be the immersive ambiance of a theater or the cozy confines of home, also weighs heavily in the decision-making process.

H2: Social media is the primary factor affecting the audience's perception of movie-watching choices in Ho Chi Minh City, Vietnam.

While social media undeniably holds sway over audience perceptions, it does not reign supreme as the sole determinant of movie-watching choices. While social media platforms, mainly through reviews and critic ratings, exert a significant impact, they coexist with other

influential factors. This nuanced relationship elucidates that while social media plays a pivotal role, it is part of a larger ecosystem of influences rather than an absolute determinant.

4.6.2 Research questions answer

Question 1: What factors influence the audience's perception of choosing a movie in Ho Chi Minh City, Vietnam and which factor influences it the most?

The exploration of influential factors reveals a complex interplay of elements. Beyond the sheer entertainment value of movies, audiences in Ho Chi Minh City yearn for diversity and novelty in their cinematic experiences. They seek genres and storylines that resonate with their varied tastes and interests. Additionally, the democratization of critique and opinion through social media platforms empowers audiences to make informed decisions, significantly shaping their movie choices. However, the findings underscore that while social media holds sway, it is not the sole arbiter of audience preferences. Instead, it intertwines with other factors, such as the allure of trailers, the ambiance of viewing venues, and the intrinsic qualities of movie content, to collectively influence audience perceptions and decisions.

Question 2: How can film producers adapt to the film selection behavior of Vietnamese customers?

The findings offer a treasure trove of insights for film producers seeking to adapt to the discerning tastes of Vietnamese audiences. Diversifying content offerings emerges as a paramount strategy, catering to the eclectic preferences of audiences and enhancing the appeal of cinematic experiences. Moreover, adopting competitive pricing strategies ensures accessibility and affordability, democratizing access to quality entertainment. Prioritizing customer service elevates the overall viewing experience, fostering loyalty and positive word-of-mouth. Effective marketing campaigns, primarily through digital channels, amplify visibility and engagement, connecting with audiences on a deeper level. Enhancing movie content quality through innovative storytelling, visual aesthetics, and sound design captivates audiences, forging lasting impressions. Investing in technological advancements augments production standards, ensuring a seamless and immersive viewing experience. In addition to these strategies, addressing film censorship emerges as a crucial aspect. A more liberal approach to censorship, encouraging creative freedom and expression, is advocated. By navigating the complexities of censorship regulations, filmmakers can produce content that resonates with audiences while maintaining artistic integrity. Collaborating with industry stakeholders, both domestically and internationally, fosters knowledge exchange and industry

growth, propelling Vietnamese cinema onto the global stage. This approach, coupled with other strategies, can propel Vietnamese cinema towards sustained growth, innovation, and global recognition, enriching the cultural and economic landscape of the nation.

The synthesis of findings underscores the dynamic nature of audience preferences and the evolving landscape of film consumption in Ho Chi Minh City, Vietnam. By embracing the nuanced interplay of factors influencing movie-watching choices, film producers can craft tailored strategies to captivate audiences and navigate the intricacies of the Vietnamese market. Moreover, fostering collaborations and advocating for industry support can propel Vietnamese cinema towards sustained growth, innovation, and global recognition, enriching the cultural and economic fabric of the nation.

III. PROJECT

5 PROJECT AND JUSTIFICATION OF THE PROJECT

5.1 Project goal

CineConnect is a start-up project of a new entrepreneur - the author of this study. The project is based on the SMART (Specific, Measurable, Achievable, Realistic, Time-bound) goal-driven initiative aimed at reshaping the cinematic landscape for Vietnamese audiences aged 16-40 through the innovative deployment of a social media mobile application. CineConnect's creation endeavor is rooted in research findings and user feedback in the author's research, with 77.3% of respondents expressing a favorable disposition toward a tailored movie application for the Vietnamese market (Appendix P III, question number 19). With a realistic building in 2 years, CineConnect will be meticulously designed to integrate a diverse range of features, including movie reviews, ticket bookings, AI-driven recommendations, educational resources about the film industry, and a platform to connect movie lovers (Based on the results on Appendix P VI), which can reflect specific, measurable Vietnamese customer behavior.

CineConnect serves as an interactive cinematic hub, uniquely addressing the multifaceted preferences and needs of Vietnamese film enthusiasts. Acknowledging the significant influence of movie content and reviews on social media platforms in shaping customer decisions, the researcher's particular attention has been directed toward enhancing the "Reviews & Critics" section of the application. This section offers users access to comprehensive critiques from professional critics and fellow users, fostering dynamic discussions and providing tailored recommendations to cater to individual preferences. The overarching goal of the project is to cultivate a cultural movement, fostering an engaged community where users actively participate in and contribute to the evolving cinematic landscape in Vietnam. Moreover, CineConnect serves as an invaluable platform for burgeoning filmmakers, facilitating collaborations and sponsorship opportunities to enhance the overall cinematic experience.

With a SMART approach, the CineConnect project is designed to deliver tangible outcomes within a defined timeline, spanning from January 2025 to December 2026, with a planned launch in June 2026. By leveraging research insights and user-driven design principles, CineConnect endeavors to transcend conventional movie applications, offering a comprehensive and immersive platform tailored to the unique preferences of Vietnamese audiences. Through continuous monitoring and adaptation, the project aims to foster a vibrant

community of movie enthusiasts and aspiring filmmakers, thereby making a significant contribution to the cultural fabric of Vietnam's cinematic landscape.

5.2 Justification of the necessity

In an era saturated with entertainment options, CineConnect addresses a significant need by catering to the genuine love for cinema among the target audience. The app acknowledges that the cinematic experience goes beyond passive entertainment, offering an immersive journey through features like comprehensive movie reviews, seamless ticket bookings, AI-driven recommendations, and an educational platform about the movie industry.

Including an educational component, where users can learn everything about movies, filmmaking, acting, etc., adds a unique dimension to CineConnect, fulfilling the educational aspirations of enthusiasts. Additionally, the ability for users to call sponsors for their movie projects introduces a practical and innovative feature, bridging the gap between aspiring filmmakers and potential supporters.

CineConnect goes beyond being a mere app; it positions itself as a cultural movement. By fostering genuine connections and creating a digital sanctuary where users' cinematic passion is actively celebrated, the project transcends transactional experiences. The app catalyzes a cultural movement, weaving together stories, opinions, and shared moments, shaping the love for movies into a vibrant and communal experience within the Vietnamese digital landscape.

The project's commitment to image creation emphasizes more than functionality; it aspires to be the heartbeat of Vietnamese movie culture. With a product image full of youth and passion for film, CineConnect positions itself as both a platform and a cultural movement, connecting users through their shared love for cinema. By curating shared experiences and fostering a community where users' voices echo in the collective celebration of film, CineConnect becomes an indispensable and innovative solution that resonates with the cultural aspirations of the Vietnamese audience.

5.3 Proposed project activities

The overarching mission of CineConnect is to cultivate a cultural movement within the Vietnamese community, establishing a communal space where users actively contribute to and engage with the evolving canvas of the cinematic universe. By fostering dialogue, collaboration, and creativity, CineConnect aims to nurture a dynamic ecosystem that celebrates the art of filmmaking and cultivates a deeper appreciation for cinema.

The application design prioritizes user experience, incorporating intuitive functionalities, seamless navigation, and user-friendly interfaces to ensure a satisfying and immersive cinematic journey for every user.

- **App development:** Engage a specialized app development team to create a user-friendly interface for CineConnect, ensuring a seamless and intuitive experience for users navigating the app.

- **Feature integration:** Implement an extensive movie review platform that allows users to share their opinions, rate films, and engage in discussions. Also integrate a sophisticated algorithm to provide personalized movie recommendations based on user preferences.

- **AI integration:** Enhance the movie review platform by integrating AI algorithms that analyze user preferences and review patterns. Provide personalized movie suggestions based on AI-driven insights.

- **Educational content development:** Collaborate with industry experts, filmmakers, and educators to develop a comprehensive educational program within the app. Create modules covering filmmaking techniques, scriptwriting, cinematography, and acting workshops.

- **Content creation and management:** Establish a dedicated team responsible for curating high-quality content for the movie review platform. Encourage users to contribute reviews, critiques, and analyses, fostering a vibrant community of film enthusiasts.

- **User-generated content:** Encourage users to create and share educational content, such as video essays, tutorials, and analyses. Actively promote and showcase exceptional user-generated movie reviews and educational content within the app.

- **User engagement initiatives:** Organize virtual movie clubs within the app, where users can collectively watch and discuss films. Facilitate question and answer sessions with filmmakers, actors, and industry professionals, enhancing user engagement and offering unique educational opportunities.

- **Interactive workshops and mentorship:** Conduct live, interactive workshops within the app, covering various aspects of the movie industry. Establish an in-app

mentorship program where aspiring filmmakers can connect with experienced industry professionals for guidance and advice.

- **Partnerships and collaborations:** Form partnerships with film schools, industry associations, and renowned filmmakers to bring exclusive educational content to CineConnect. In addition, collaborate with local and international film festivals to bring exclusive content, interviews, and behind-the-scenes footage. Collaborate with cinemas and e-wallet companies to promote movies, premieres, and sales of movie merchandise.

- **Feedback and improvement:** Implement feedback mechanisms for both movie reviews and educational content. Regularly evaluate user feedback to improve the quality of reviews and educational materials, ensuring they remain relevant and valuable.

These grouped activities reflect a more organized approach, emphasizing key focus areas for CineConnect's development and success in providing an engaging movie review platform and a comprehensive educational experience for users interested in the film industry.

5.4 Application branding identity and user experience

5.4.1 CineConnect application branding identify

The brand identity is a cohesive collection of visual elements that influence how people perceive the company and what it represents to them. This is significant because if the visual brand is not cohesive and appealing, prospects may not take it seriously. Worse, they may buy from your competitors. Every visual aspect in the organization should be created to consistently communicate the brand's values and voice. This comprises the brand logo, color palette, typography, images, packaging, website, social media, print media, and other visual communications used throughout your marketing and product delivery touchpoints. In this project, the components of the design system selected for the CineConnect movie app are as follows:

- **Name of the product:** CinneConnect

- **Logo and application icon**

Logo (Source: Own design) Application icons (Source: Own design)

Logo meaning: The logo comprises dots symbolizing connecting individuals through movie screens, becoming a community passionate about film. Overall, the logo shape serves as a touchpoint, prompting users to delve into a vibrant cinematic realm where they can unleash boundless creativity. Purple is a secondary color, created by mixing two primary colors (red and blue). Purple suggests erudition and the world of imagination. Physiologically, it heightens people's sense of beauty and their reaction to more creative ideas. Yellow and purple also work well as a colour combination as they are contrasting colours. This means that they sit opposite each other on the colour wheel. To grab people attention then this colour combination will work.

- **Colors system:**
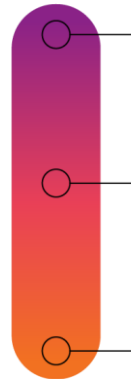
- **Typhography: Montserrat font** family designed by Julieta Ulanovsky at Adobe Fonts.

- **Slogan:** CineConnect: Cinematic Universe at Your Fingertips.

- **Claim:** Share, Connect, and Make a Difference

- **Unique Selling Proposition:** The personalized, vibrant community of movie lovers - all in one seamless app.

- **Tone of voice:** The brand's voice is collaborative, young, friendly, inviting, positive, inspiring, and empowering.

- **Customer personas:** The first group comprises millennials and Gen Z individuals in Vietnam, characterized by their creativity, confidence, and often having young families. They enjoy spending their free time on smartphones, engaging in online shopping for fashion and cute items, meeting friends at coffee shops, and socializing on social networks, where they follow influencers and enjoy gossiping. The second group consists of Generation X individuals also in Vietnam, typically with long-established families and lower tech proficiency. During their leisure time, they use smartphones, read newspapers, and watch TV. They prefer a mix of online and traditional shopping and find entertainment and information by watching livestreams on social media platforms.

- **Communication channels:**

  o   Social media: Utilize targeted ads and engaging viral clips on platforms like Facebook, TikTok, and Instagram to reach and engage with the app's target audience.

  o   Influencer marketing: Collaborate with Key Opinion Leaders (KOLs), influencers, celebrities, and mass seeders to promote CineConnect and amplify its reach among its followers.

  o   Online competitions: Organize online competitions or challenges related to movies and cinema to generate buzz and attract new users to the app.

  o   Direct mailing: Send targeted direct mailers to potential users, introducing them to the features and benefits of CineConnect and encouraging them to download the app.

  o   Print advertising: Utilize posters, flyers, and advertisements in newspapers to raise awareness about CineConnect and its offerings among the local community.

  o   National TV and Radio: Advertise on national TV and radio channels to reach a broader audience and promote CineConnect as the ultimate destination for cinematic entertainment.

  o   Out of home advertising (OOH): Place digital posters in high-traffic areas such as parking lots, bus stops, markets, supermarkets, schools, apartment/office

buildings, and shopping malls to grab the attention of passersby. Advertise on vehicles such as cars, buses, and motorbikes to increase visibility and reach audiences on the move. Install billboards in strategic locations such as crossroads and traffic roundabouts to ensure maximum exposure and reinforce brand recognition for CineConnect.

- **Corporate social responsibility (CSR):**

By incorporating these CSR initiatives, CineConnect can demonstrate its commitment to social responsibility while positively impacting society and the environment.

  o Environmental sustainability: Promoting paperless ticketing, reducing energy consumption in data centers, and partnering with environmentally conscious suppliers.

  o Community engagement: Sponsoring film festivals, providing free movie screenings for underprivileged groups, or organizing movie-related educational programs for schools and community centers. CineConnect donates some of its profits to charitable organizations focused on arts and culture. Also, CineConnect has scholarship programs for aspiring filmmakers from underrepresented backgrounds.

  o Digital inclusion: Ensuring accessibility for all users by providing features accommodating individuals with disabilities, such as closed captioning, audio descriptions, and customizable interfaces. CineConnect could partner with organizations promoting digital literacy and providing technology resources to underserved communities.

  o Data privacy and security: Prioritizing user privacy and data security by implementing robust data protection measures, transparent privacy policies, and user-friendly controls for managing personal data. CineConnect could also support initiatives that advocate for data privacy rights and promote digital literacy about online privacy risks.

  o Employee well-being: Fostering a positive work environment by offering competitive wages and benefits, promoting work-life balance, and investing in employee training and development. CineConnect supports employee volunteer programs and matches charitable donations to encourage community involvement.

5.4.2 User experience (Demo version)
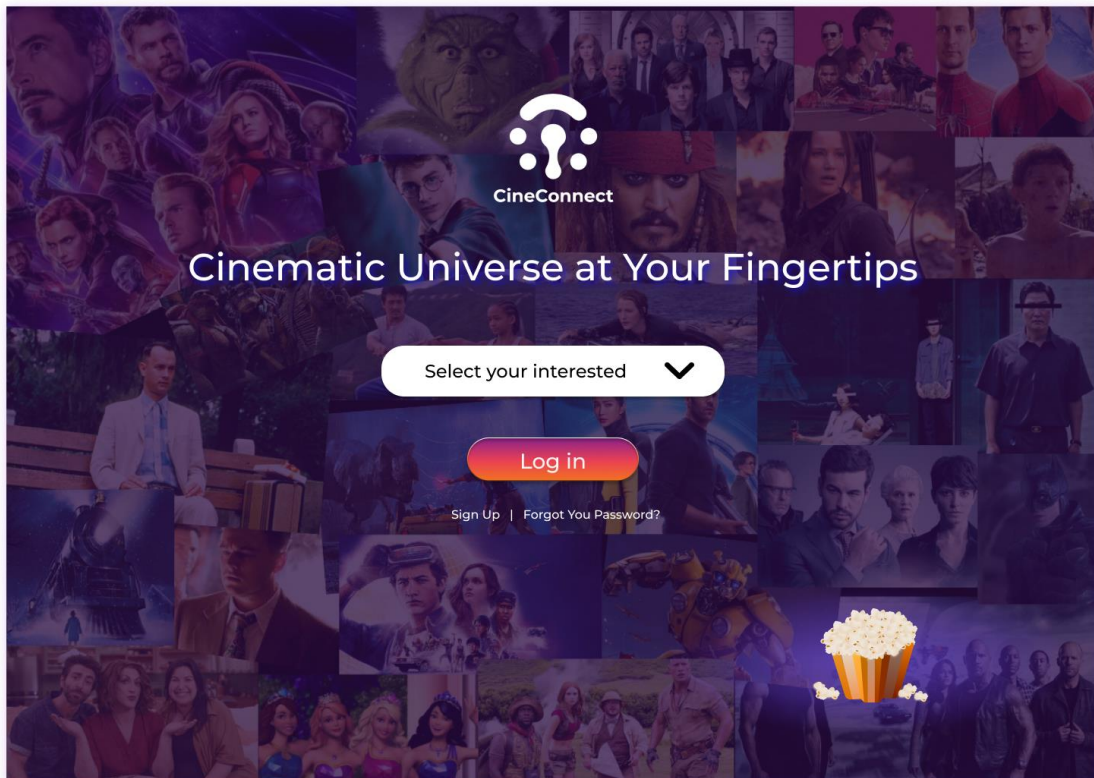
Figure 14: Desktop view – Log in page (Source: Own design)
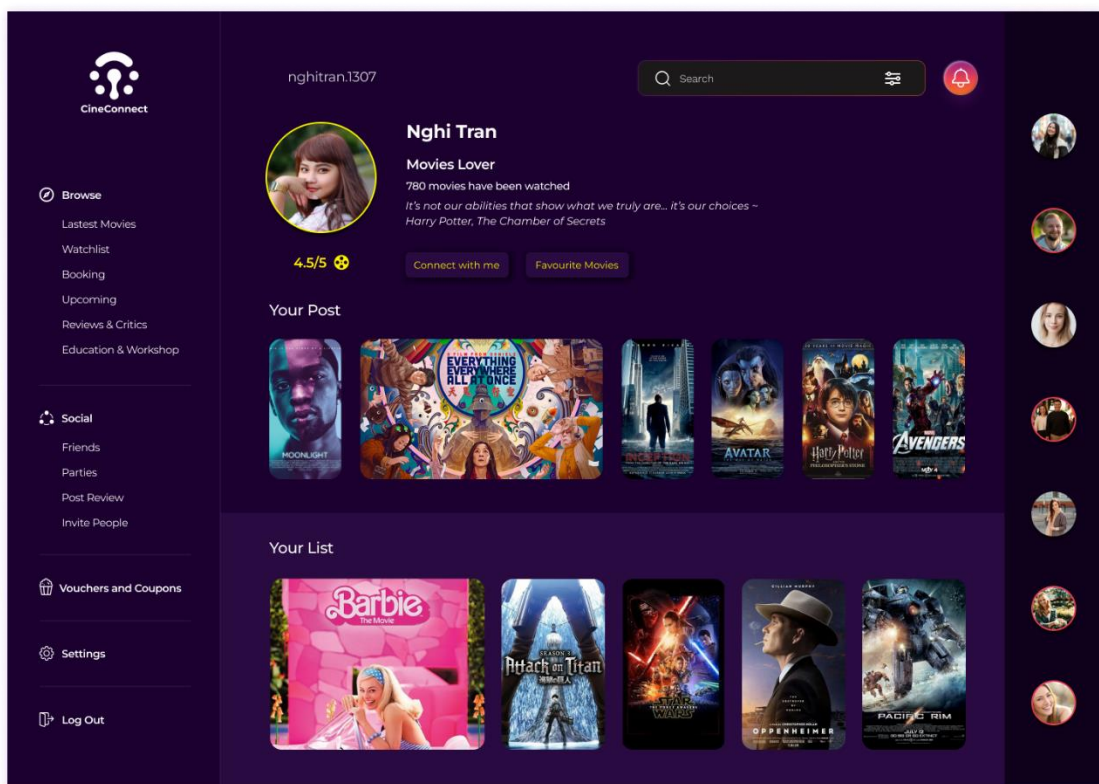
Figure 15: Desktop view – User Profile page (Source: Own design)
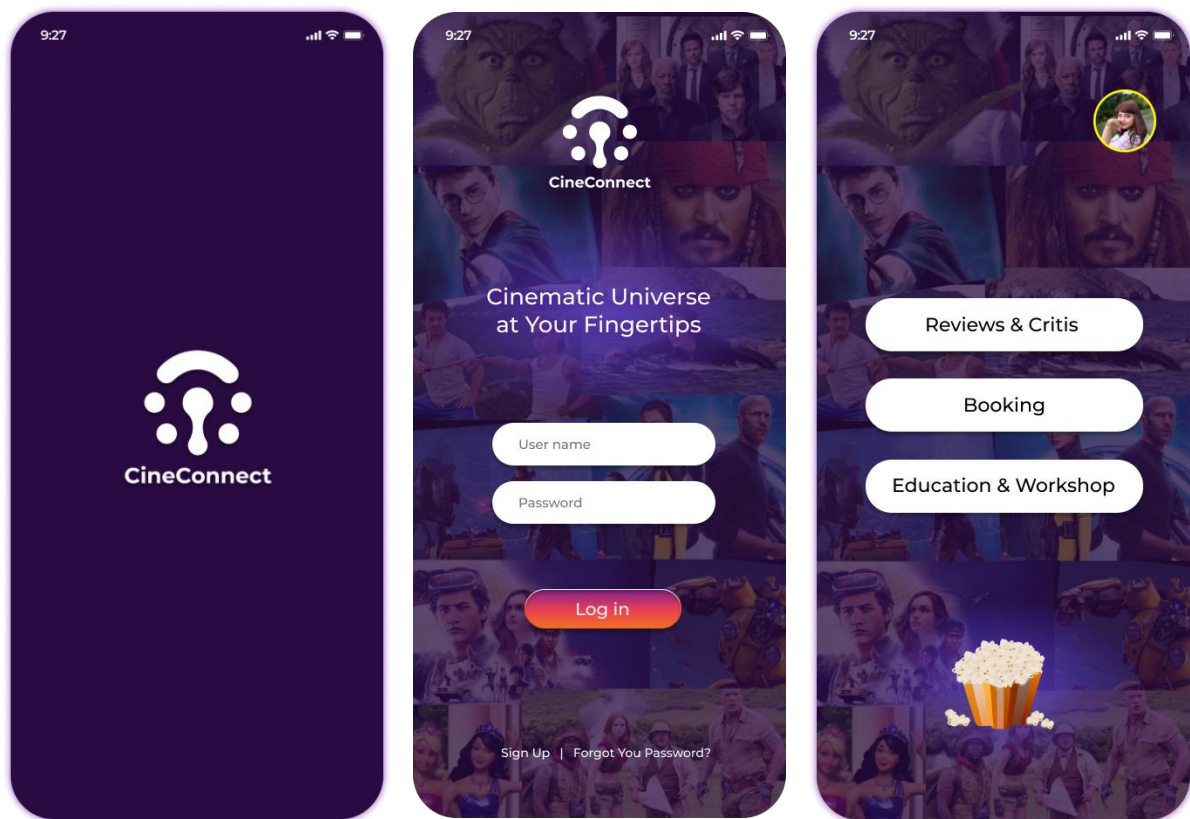
Figure 16: Mobile view – Log in process (Source: Own design)

The app will begin with a Welcoming page, immersing the user in the cinema world. Following this, users will be directed to the Log in process (Figure 16), prompting them to input their credentials to access their account. For first-time users, the "Sign Up" option enables registration and creation of a new account. Upon account creation, users will unlock their personalized space within the app tailored to their preferences, along with the ability to receive awards based on their app activity history. Members provided a unique ID and QR codes to identify their CineConnect account. In case of a forgotten or lost password, users can retrieve it by selecting "Forgot Your Password?". Upon successful login, the app's three main functions - Reviews & Critics, Booking, and Education & Workshops - will be accessible. Additionally, clicking on any popcorn icon in the app will navigate users to the Promotion page to access coupons from affiliated businesses.
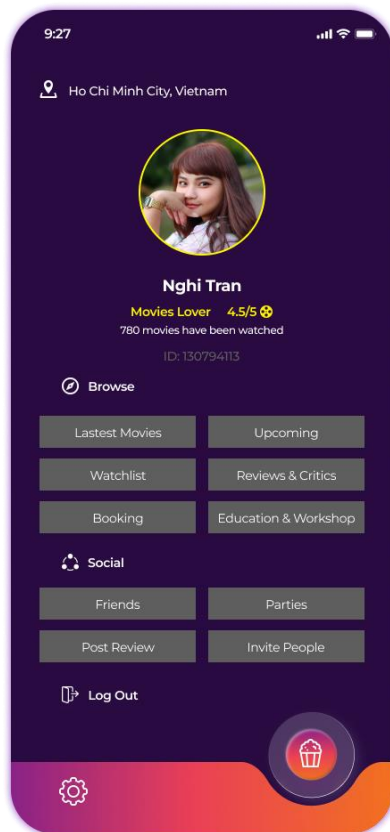
Figure 17: Mobile view – User page
(Source: Own design)
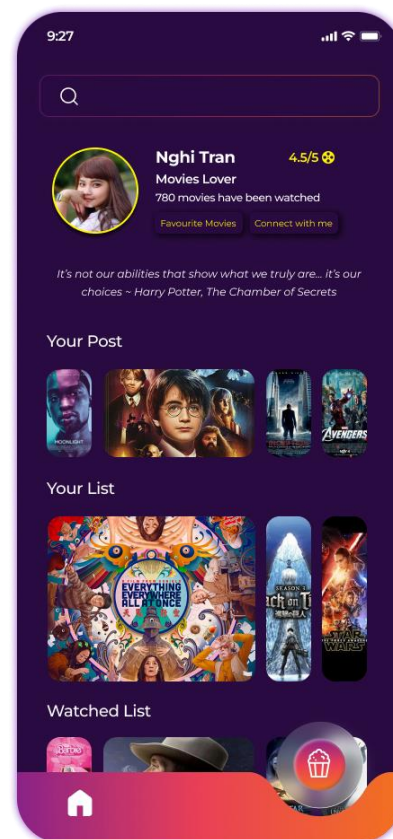
Figure 18: Mobile view – Profile page
(Source: Own design)

On Figure 17, in addition to displaying user information functions such as user location, profile picture, name, title, credibility index, number of movies watched, and user ID, this page also features main functions under the Browse section. Furthermore, additional auxiliary functions, such as the Social section and other subsections within Browse, serve users' connectivity needs. They can make payments using e-wallets, digital banking, and postpay options or redeem accumulated points within the app for purchases. Users can also logout, customize personal settings, and access the Promotions page by clicking the respective function icons.

The Profile page (Figure 18), users can access the search section, view their profile summary, connect with other users using the "Connect with me" button, and briefly introduce themselves within a 100-character limit. Following this is the "Your Post" section, where users can create and share their movie-related content. Then, in the "Your List" section, users can curate personalized movie lists to recommend to others. Lastly, the "Watched List" section displays movies users have watched, showcasing their viewing history and favorite movie preferences.

For example, on Figure 19, once a member finishes writing a movie review (or any content), the page will display options such as a heart button for other users to add the article to their "Favorites" list. A call-to-action button labelled "Write your review" to encourage users to create content and the individual average rating. Clicking on the house icon will direct the users to the Profile page, and selecting the popcorn icon will lead them to the Promotions page, as mentioned.

Figure 19: Mobile view – Review and critic page (Source: Own design)

Booking movie tickets stands as a critical feature within the CineConnect application. Upon entering the ticket Booking page (Figure 20), users will encounter sections such as "Trending Now," "Recommended," and "Top Movies," catering to various preferences for ticket bookings. Once a movie is selected, users will proceed to the Date and Time Selection page (Figure 21), where they can view the movie's synopsis and trailer. Subsequently, users can choose their seats on the Select Seat page (Figure 22), which provides details such as the cinema seat map, date and time, number of seats, and total price.
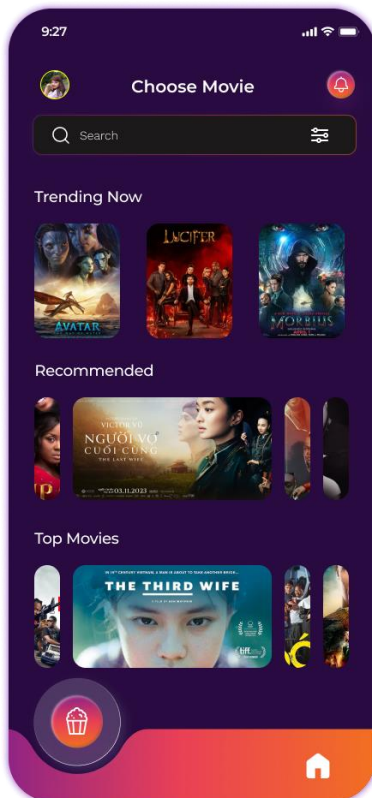
Figure 20: Mobile view –
Booking page
(Source: Own design)

Figure 21: Mobile view –
Date and Time Selection page
(Source: Own design)
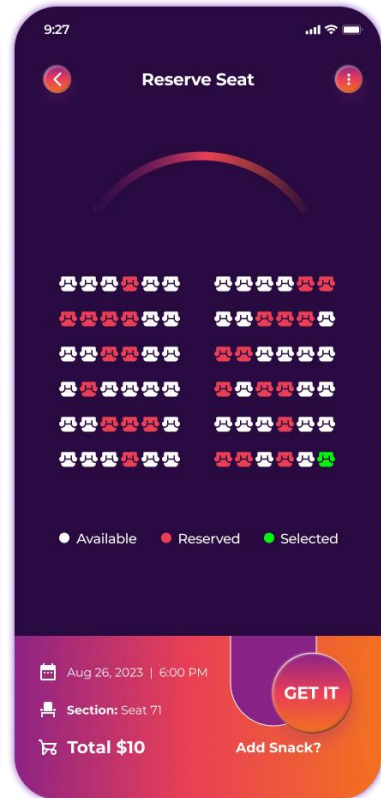
Figure 22: Mobile view –
Select Seat page
(Source: Own design)

Opting for additional snacks and drinks can be done by selecting "Add Snack?" and navigating to the Add Snack page (Figure 23), where users specify the quantity and size of popcorn boxes and drinks before proceeding to payment.

Figure 23: Mobile view –
Add Snack page
(Source: Own design)

On the Payment page (Figure 24), users review their entire order, including movie tickets, date and time, seat numbers, and a ticket check-in code, accessible by clicking on the ticket icon at the bottom of the screen. Payment options include prepaying 50% of the order value via e-wallet, settling the remaining 50% at the cinema's ticket counter using the code, or making a full 100% payment via e-wallet or digital bank.

Figure 24: Mobile view –
Payment page
(Source: Own design)
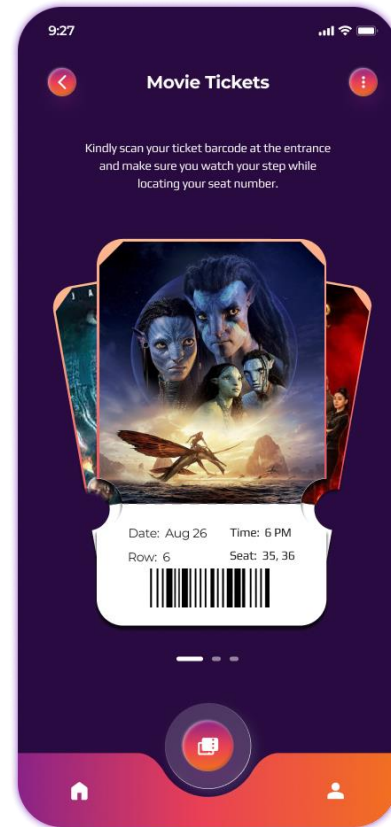
The Education & Workshop section, a pivotal hub for cinephiles and aspiring filmmakers alike is divided into two distinct subpages, each offering a unique learning and skill development avenue. Subpage 1, the Education page (Figure 25), is an expansive repository of cinematic knowledge. It provides numerous meticulously curated resources designed to cater to individuals at every stage of their cinematic journey. Here, users have access to a diverse selection of free pre-recorded online classes, ranging from foundational concepts to more advanced techniques, meticulously crafted to foster a deeper understanding of the art of filmmaking. Additionally, live sessions led by esteemed industry experts are available, providing participants the invaluable opportunity to engage in real-time discussions and gain insights from seasoned professionals. Among the plethora of offerings, users will find complimentary basic classes such as Acting, Directing, and Screenwriting, aimed at laying a solid groundwork for budding filmmakers. Moreover, the page features intuitive navigation tools, including a prominently displayed search bar and a structured learning pathway, ensuring seamless exploration and navigation of the wealth of educational resources available. Meanwhile, Subpage 2, aptly titled the Workshop section (Figure 26), is an interactive platform for hands-on learning and practical skill development. Here, users can immerse themselves in a series of complimentary practice sessions carefully designed to provide participants with a holistic understanding of various cinema aspects through direct and

indirect approaches. Through access to pre-recorded online workshops, individuals can delve deeper into specific topics of interest, exploring nuanced techniques and methodologies at their own pace. These workshops, conducted regularly and typically scheduled once a month, are thoughtfully tailored to meet users' evolving needs and preferences, with content curated to align with speaker availability and user demand. Within the section, users are presented with a curated selection of recommended workshops, complete with detailed information on dates and topics, empowering them to make informed decisions and reserve their seats hassle-free, all without any upfront payment requirement to make the users have comfortable and willing to learn from the app.
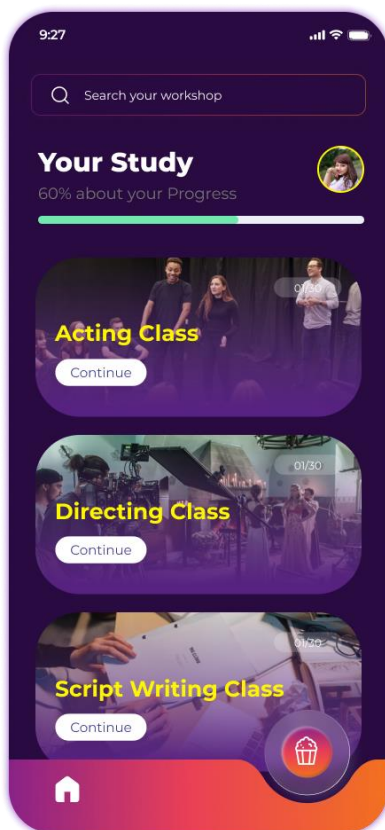
Figure 25: Mobile view –

Education page (Source: Own design)
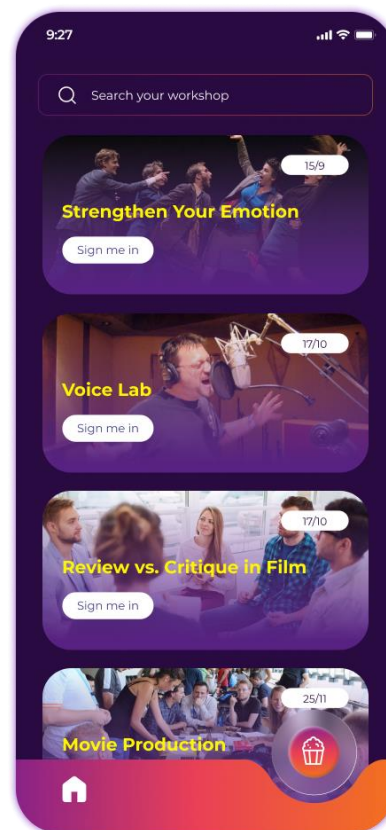
Figure 26: Mobile view –

Workshop page (Source: Own design)

5.5 Matrix of cooperation and responsibility (RACI matrix)

In the matrix:

- **R (Responsible):** The person or team responsible for executing the task.
- **A (Accountable):** The person who is ultimately answerable for the task's success or deliverable.
- **C (Consulted):** Individuals or groups who provide input are consulted before making decisions.
- **I (Informed):** Individuals or groups informed about progress or decisions.

Project Activities	Product Manager	Educa-tion Manager	Content Manager	Partner-ships Manager	User Engage-ment Manager	AI Inte-gration Manager	Partner-ships Director	Develop-ment Team Lead	User Engage-ment Team Lead	AI Inte-gration Lead	Mentor-ship Coor-dinator	Feedback Coor-dinator	Market-ing Team	Content Creation Team	User Engage-ment Team	AI Integra-tion Team
App Development	A	-	-	-	-	-	-	R	-	-	-	-	C	I	I	I
Feature Integration	A	-	-	-	-	-	-	R	-	-	-	-	C	I	I	I
Educational Content Development	-	A	-	-	-	-	-	I	-	-	-	-	C	R	I	
Content Creation and Management	-	-	A	-	A	-	-	I	-	-	-	-	C	R	I	I
User Engagement Initiatives	-	-	-	-	-	-	-	I	R	-	-	-	C	I	R	-
Partnerships and Collaborations	-	-	-	R	-	-	A	I	-	-	-	-	C	-	I	-
Interactive Workshops and Mentorship	-	A	-	-	-	-	-	-	-	-	R	-	C	I	I	-
User–Generated Content	-	-	A	-	-	-	-	I	-	-	-	-	C	R	I	-
Feedback and Improvement	A	-	-	-	-	-	-	I	-	-	-	R	C	-	I	-
AI Integration	-	-	-	-	-	A		I	-	R	-	-	C	I	I	-

5.6 Project limitations

While the CineConnect project aims to revolutionize the cinematic experience and create a dynamic platform for film enthusiasts, it is essential to acknowledge potential limitations that may impact its success. Recognizing and proactively addressing these constraints during the project planning and execution phases will be critical for CineConnect to overcome obstacles and succeed in the competitive landscape of digital entertainment platforms. Here are some potential limitations:

- **User adoption challenges:** Encouraging users to adopt a new mobile app can be challenging, especially in a saturated digital entertainment landscape. Convincing users to shift from existing platforms to CineConnect may require robust marketing strategies and incentives.

- **Technical challenges:** Developing and maintaining a feature-rich app with seamless movie reviews, educational content, and AI recommendations integration can pose technical challenges. Issues such as bugs, glitches, or compatibility problems may arise during the development and implementation phases.

- **Content quality and diversity:** The success of CineConnect heavily relies on the quality and diversity of user-generated content, especially in the movie review and educational sections. Ensuring a continuous flow of high-quality content and diverse perspectives can be challenging, and maintaining engagement may be difficult if content becomes monotonous.

- **Competition in the market:** The digital entertainment space is highly competitive, with established platforms vying for user attention. CineConnect may face stiff competition from existing giants, making it challenging to carve out a significant market share.

- **Educational content accuracy:** Ensuring the accuracy and reliability of educational content within the app is crucial. Inaccurate information or outdated insights may undermine the platform's credibility and affect users' learning experience.

- **Monetization and sponsorship challenges:** Depending on user adoption and engagement, generating revenue through features like movie merchandise sales or sponsorships for user projects may take time and effort. Attracting sponsors and ensuring a steady revenue stream may require strategic partnerships and ongoing efforts.

- **Data privacy concerns:** Collecting user data for personalized recommendations and engagement initiatives raises privacy concerns. Striking a balance between personalization and protecting user privacy is essential to avoid potential backlash and maintain user trust.

- **Cultural relevance and localization:** The success of CineConnect may vary based on how well it caters to the cultural nuances and preferences of the Vietnamese audience. Ensuring content, features, and educational material are culturally relevant and localized is crucial for user acceptance.

- **Dependency on external partnerships:** Collaborating with cinemas, film festivals, and e-wallet companies is integral to the success of CineConnect. Any disruptions or challenges in maintaining these partnerships may impact the app's ability to offer exclusive content and promotional opportunities.

- **Regulatory and legal challenges:** Adhering to local regulations and legal requirements in the entertainment and educational sectors is crucial. Navigating potential legal challenges, licensing issues, and compliance with industry standards can be complex.

5.7 Project costs

No.	Project Activity	Subactivity	Costs
1	App development	Development team	$200,000
		Infrastructure	$20,000
		Testing and QA (Quality assurance)	$50,000
2	Feature integration	Licensing fees	Varies based on third-party services and technologies
		Development costs	$150,000
3	Educational content development	Expert fees	$50,000
		Content creation	$150,000
		Resource acquisition	$20,000
4	Content creation and management	Content management team	$100,000
		User engagement initiatives	$50,000
5	User engagement initiatives	Marketing	$100,000
		Virtual events	$50,000
		Partnerships	Costs vary based on collaboration scope
6	Partnerships and collaborations	Collaboration expenses	Costs vary based on partnership agreements.

		Exclusive content acquisition	Varies based on content providers
7	Interactive workshops and mentorship	Workshop expenses	$50,000
		Mentorship program	$100,000
8	User-generated content	Incentives	$25,000
		Promotion	$75,000
9	Feedback and improvement	User feedback collection	$20,000
		Development costs	$100,000
10	AI integration	Licensing fees	Varies based on AI services
		Development costs	$100,000
11	Operational costs	Server hosting	$50,000 annually
		Technical support	$50,000 annually
		Data security	$100,000
12	Miscellaneous costs	Contingency	10% - 20% of the total project budget
		Legal and regulatory compliance	Costs vary based on legal requirements

The absence of specific prices for certain items, such as licensing fees for feature integration and AI integration, as well as costs associated with partnerships and exclusive content acquisition, is primarily due to the variable nature of these expenses in the Vietnamese market. Licensing fees depend on the specific third-party services and technologies chosen for integration. At the same time, partnership costs vary based on the scope and nature of collaboration, involving negotiations and agreements that are determined on a case-by-case basis. Similarly, expenses related to acquiring exclusive content fluctuate depending on negotiations with content providers, including factors like content popularity and licensing terms. These variable costs make it challenging to provide a precise price range without specific details about the services, partnerships, or content agreements involved.

For this project, considering its potential scale, initial capital requirements, and long-term sustainability, a combination of financing sources would be prudent. Initially, utilizing personal or funds from stakeholders' existing resources could provide the necessary seed capital to kickstart the project without incurring debt or diluting ownership, like a privately funded startup company. As the project progresses and expands, securing a bank loan or seeking venture capital investment could offer additional funding to fuel growth and development. Additionally, exploring government grants or subsidies, especially those aimed at supporting innovation or cultural initiatives, could provide supplementary funding

and validation for the project's objectives. Crowdfunding might also be considered, particularly for specific components or community engagement initiatives within the project. By diversifying the sources of financing, the project can mitigate risks, access different types of capital, and maintain financial resilience throughout its lifecycle.

5.8 Benefits of the project

The CineConnect project stands as an avant-garde initiative poised to reshape the cinematic landscape in Vietnam, offering many advantages to both users and the broader film community. Delving into the nuanced facets of these benefits provides a comprehensive understanding of the project's potential impact:

- **Holistic cinematic engagement:** CineConnect promises an immersive and comprehensive cinematic engagement, transcending traditional movie-watching experiences. Users can expect a rich and multifaceted platform that intricately weaves together interactive movie reviews, streamlined ticket bookings, and advanced AI-driven recommendations.

- **Cultural integration and collective celebration:** Beyond its functional attributes, CineConnect aspires to be a cultural movement, acting as a unifying force in the digital realm. The platform cultivates a collective celebration of cinema, fostering a communal space where users actively contribute to shaping the evolving canvas of the cinematic universe.

- **Educational enrichment and industry insight:** CineConnect serves as a dynamic educational resource, offering insights into various facets of the movie industry. From filmmaking techniques and scriptwriting to cinematography and acting, users can delve deep into filmmaking's art and craft, providing a valuable educational dimension to the platform.

- **Youthful verve and passionate expression:** The project seeks to embody a youthful and passionate image, positioning itself as the pulsating heartbeat of Vietnamese movie culture. It envisions a platform that is not merely functional but resonates with the exuberance and fervor of the target audience, allowing for vibrant and passionate expression.

- **Community building and shared experiences:** CineConnect acts as a catalyst for community building, weaving together the stories, opinions, and shared moments of its

users. The platform creates a communal space where every interaction contributes to the rich tapestry of the cinematic universe, fostering a sense of belonging and shared experiences.

- **Exclusive access and collaborative opportunities:** CineConnect, through strategic partnerships with cinemas, e-wallet companies, and content creators, provides users exclusive access to premieres, movie merchandise sales, and collaborative promotional initiatives, which improves the overall value proposition by giving users unique opportunities to interact with the cinematic world.

- **Personalized AI-driven recommendations:** CineConnect's AI integration ensures users have personalized cinematic experiences. The platform's algorithms analyze user preferences, providing tailored movie recommendations that cater to individual tastes and increase user satisfaction via a curated cinematic journey.

- **Global and local cinematic fusion:** By fostering partnerships with cinemas, film schools, and industry professionals, CineConnect creates a bridge between global cinematic influences and local Vietnamese culture. This fusion enriches the platform's content, providing users diverse and high-quality cinematic experiences.

- **Promotion of local film culture:** CineConnect contributes significantly to promoting and preserving Vietnamese film culture by involving users in celebrating local and international films. The platform becomes a dynamic space where local stories and perspectives are showcased and celebrated.

- **Dynamic monetization strategies:** CineConnect's innovative monetization strategies, including partnerships, exclusive content deals, and strategic collaborations, ensure a dynamic revenue model. This diversification allows for sustainable growth and adaptability to evolving market trends.

5.9 Project timelines

PROCESS	2025				2026				TASK DESCRIPTION			
	QUARTER 1	QUARTER 2	QUARTER 3	QUARTER 4	QUARTER 1	QUARTER 2	QUARTER 3	QUARTER 4	DURATION	MILESTONES	RESPONSIBLE TEAM	DEPENDENCIES
Project initiation									15	-	Project Team	-
Market research and analysis									30	-	Research Team	Project initiation
Define project scope and objectives									13	-	Project Team	Market research
Develop project plan									15	-	Project Team	Scope definition
Team formation and training									16	-	Project Team	Project plan
App development Phase 1									90	Alpha Release	Development Team	Team formation
Feature integration									45	Beta Release	Development Team	App development
Educational content development									45	Content Launch	Content Team	Feature integration
Content creation and management									45	User Engagement	Content Team	Educational content
User engagement initiatives									30	-	Marketing Team	Content creation
Partnerships and collaborations									30	Launch Partnerships	Partnerships Team	User engagement
Interactive workshops and mentorship									30	Workshop Launch	Education Team	Partnerships
User-generated content features									60	-	Content Team	Interactive workshops
Feedback and improvement									90	-	Project Team	User-generated content
AI integration									120	AI Launch	Development Team	Feedback and improvement
Testing and quality assurance									150	QA Complete	QA Team	AI integration
Launch and marketing campaign									180	Official Launch	Marketing Team	Testing and QA
Ongoing operations and support									On going	-	Support Team	Launch and marketing campaign

5.10 Project risk and mitigation strategies for CineConnect

Risk	Details	Mitigation
User adoption and engagement	Difficulty in attracting users and sustaining engagement	• Conduct extensive market research to understand user preferences. • Implement a robust marketing strategy, including incentives for early adopters. • Regularly analyze user feedback and iterate on the app based on preferences.
Technical challenges	Unforeseen technical issues leading to delays	• Conduct thorough technical feasibility studies before development. • Implement agile development methodologies for continuous testing and improvement. • Engage a skilled development team with experience in similar projects.
Content quality and diversity	Inadequate user-generated content or lack of diverse perspectives	• Implement content moderation processes to ensure quality and diversity. • Incentivize users to contribute valuable content through rewards and recognition. • Partner with content creators and industry experts to enrich the platform.
Competition in the market	Intense competition impacting user acquisition	• Conduct regular competitor analyses to identify unique selling points. • Differentiate CineConnect through exclusive content, features, and strategic partnerships. • Continuously monitor market trends and adapt the platform accordingly.
Monetization challenges	Difficulty in generating revenue through ticket sales, merchandise, or sponsorships	• Diversify revenue streams by exploring partnerships, exclusive content deals, and collaborations. • Offer premium features and incentives to encourage user spending. • Regularly review and adjust monetization strategies based on user behavior.
Data privacy concerns	Data privacy issues leading to a loss of user trust	• Implement robust data security measures and adhere to privacy regulations. • Clearly communicate privacy policies to users and seek their consent. • Regularly update security protocols and educate users on data protection practices.
Cultural relevance and localization	Insufficient consideration of local cultural nuances.	• Conduct cultural sensitivity training for the development team. • Collaborate with local experts for content curation and localization.

		• Engage with user communities to understand and address cultural preferences.
Dependency on external partnerships	Disruptions impacting app features due to challenges in maintaining partnerships	• Establish solid partnership agreements with transparent terms and contingency plans. • Diversify partnerships to minimize reliance on a single entity. • Regularly communicate and collaborate with partners to ensure mutual success.
Regulatory and legal challenges	Legal issues related to content licensing, intellectual property, or compliance	• Conduct legal reviews and ensure compliance with local regulations. • Secure necessary licenses and permissions for content distribution. • Consult legal experts to navigate potential challenges
User education and onboarding	Users find it challenging to navigate and utilize the app effectively	• Develop intuitive user interfaces and provide onboarding tutorials. • Implement in-app help features and responsive customer support. • Gather user feedback to enhance usability continuously.

5.11 Logical framework of the project

	Description	Indicators	Means of Verification	Assumptions
Goal	To establish CineConnect as the primary cinematic hub in Vietnam, fostering a dynamic community centred around film and offering an immersive, tailored, and educational cinematic experience for users aged 18-40.	Increased user engagement, positive feedback, and substantial growth in the user base.	User analytics, surveys, app store reviews, and download metrics.	• User interest in an immersive cinematic app. • Availability of skilled professionals for app development. • Successful collaborations with cinemas, e-wallet companies, and content creators. • Positive user engagement with educational content and AI features.
Outcomes	To develop a multifaceted mobile application that seamlessly intertwines interactive film analyses, streamlined ticket reservations, and avant-garde AI recommendations, fundamentally reshaping the cinematic encounter for the Vietnamese audience.	Successful execution and launch of the application, affirmative reviews from initial users, and attainment of app download targets.	App launch reports, user testimonials, app store ratings, and download statistics.	• Adequate funding for development, marketing, and operations. • Availability of a proficient and diversified development team with project management proficiency. • Data-driven decision-making based on market research and user feedback. • Successful establishment of partnerships with cinemas, e-wallet companies, and content creators. • Positive user engagement with educational content and AI features.
Outputs	• Unveiling and launching the CineConnect mobile application.	Successful completion of each deliverable within predefined timelines and budgets.	Project management reports, milestone checklists, and budget vs. actual analyses.	• Effective project planning and execution. • Skilled and collaborative development team.

	- Integration of interactive film critique features. - Implementation of simplified ticket reservation functionality. - Embedding cutting-edge AI algorithms for personalized recommendations. - Establishment of strategic alliances with cinemas, e-wallet companies, and content creators.			- Timely and successful partnerships with external entities. - Budget adherence and financial stability.
Activities	- Conducting comprehensive market research to discern user inclinations. - Crafting a detailed and dynamic project plan. - Assembling a proficient development team adept in the intricacies of the project. - Initiating and executing vigorous marketing campaigns. - Forging partnerships with cinemas, e-wallet entities, and content creators.	Successful execution of each activity within specified timelines, adhering to budget constraints.	Activity reports, timelines vs. actuals, and stakeholder feedback.	- Adequate resource allocation and utilization. - Effective collaboration and communication within the project team. - Timely execution of marketing campaigns. - Positive reception and engagement from the target audience.

	- Enabling AI algorithms to deliver personalized cinematic suggestions. - Curating and creating educational content for the application. - Organizing interactive educational workshops and mentorship programs. - Propelling user engagement initiatives.		

5.12   Project summary

Project introduction: CineConnect is an innovative mobile app designed to revolutionize the cinematic experience for the discerning Vietnamese audience. In a digital era flooded with entertainment options, CineConnect emerges aas a comprehensive platform, seamlessly blending interactive movie reviews, cine-education, streamlined ticket bookings, and cutting-edge AI recommendations. This multifaceted app aims to create a personalized cinematic universe, transcending the boundaries of traditional movie-watching.

- **Objectives:** Establish CineConnect as the leading cinematic hub in Vietnam, fostering a vibrant community around movies and providing an immersive, personalized, and educational cinematic experience for users aged 16-40.

- **Purpose**: Develop a multifaceted mobile app that seamlessly integrates interactive movie reviews, cine-education, streamlined ticket bookings, and cutting-edge AI recommendations.

- **Key features:**

  o   Interactive movie reviews: Encourages users to actively contribute critiques, analyses, and opinions, fostering a vibrant community of film enthusiasts.

  o   Streamlined ticket bookings: Simplifies the movie-going experience by providing users with a hassle-free ticket booking platform.

  o   Educational content and workshops: The app not only entertains but also educates users about the movie industry. It offers a comprehensive educational experience, including workshops and mentorship programs, making it a valuable resource for aspiring filmmakers and enthusiasts.

  o   AI-driven recommendations: Utilizes cutting-edge AI algorithms to curate a personalized cinematic universe tailored to individual preferences.

  o   Cultural movement and community building: CineConnect goes beyond being a mere app; it is positioned as a cultural movement. It weaves together stories, opinions, and shared moments, creating a communal space where users actively contribute to the evolving canvas of the cinematic universe.

- o   Partnerships and collaborations: CineConnect collaborates with cinemas, e-wallet companies, and content creators, providing users exclusive access to premieres, movie merchandise sales, and promotional opportunities.

- **Image and positioning**: CineConnect aspires to be more than just a functional app; it envisions itself as the heartbeat of Vietnamese movie culture. The platform connects users through their love for cinema and positions itself as a curator of shared experiences.

- **Risk mitigation and monitoring:** The project incorporates thorough risk analysis, including potential challenges in user adoption, technical issues, competition, and legal concerns. Mitigation strategies and a robust monitoring and evaluation framework ensure adaptability to changing circumstances.

CineConnect represents a groundbreaking initiative to revolutionize the cinematic landscape in Vietnam by transcending traditional boundaries and establishing itself as a dynamic social network. Beyond merely providing entertainment, CineConnect is dedicated to enriching the cinematic experience by offering educational resources, facilitating meaningful interactions, and fostering a vibrant community of movie enthusiasts. At the heart of CineConnect lies its commitment to leveraging innovative features and cutting-edge technology to create a seamless and immersive movie experience. From personalized recommendations and interactive discussions to exclusive behind-the-scenes content and virtual events, CineConnect offers a myriad of opportunities for users to engage with their favorite films and connect with like-minded individuals. Moreover, CineConnect recognizes the cultural significance of cinema and seeks to celebrate and promote Vietnamese filmmaking talent on a global scale. By forging strategic partnerships with local filmmakers, production houses, and industry stakeholders, CineConnect aims to showcase the richness and diversity of Vietnamese cinema to a global audience, fostering cross-cultural exchange and appreciation. As the premier destination for movie enthusiasts in Vietnam, CineConnect embodies a cultural movement that embraces the love for cinema in the digital age. By providing a platform that transcends geographical boundaries and fosters a sense of community among cinephiles, CineConnect is poised to become the go-to destination for anyone passionate about film, serving as a hub for creativity, collaboration, and cultural exchange in the dynamic world of cinema.

CONCLUSION

In this comprehensive academic study, the researcher delved into Vietnam's burgeoning film industry, focusing keenly on the intricate movie preferences and behavioral patterns exhibited by audiences in Ho Chi Minh City. The motivation behind this inquiry stemmed from the industry's growing significance within Vietnam's socio-cultural landscape, necessitating a deep dive into the factors influencing audience decision-making amidst evolving media trends. The primary goal was to provide a meticulous analysis of audience biases and behaviors, offering invaluable insights for industry stakeholders and policymakers to enhance audience engagement across traditional cinemas and emerging streaming platforms.

By utilizing a blend of quantitative and qualitative research methods, including surveys, in-depth interviews, and data analyses, the study unraveled a multitude of insights into the local film landscape. It highlighted various factors shaping audience movie choices, such as genre diversity, content quality, and the impact of social media reviews. Additionally, the study underscored the importance of user-friendly platforms, affordability, and localized content in shaping the movie-watching experience in Ho Chi Minh City. Beyond elucidating critical determinants of audience behavior, the research ventured into strategic considerations aimed at improving cinema and streaming platform appeal. Recommendations included offering incentives, enhancing customer service, and leveraging digital marketing for robust audience engagement. Furthermore, advocacy for government support and international promotion aimed to fortify the Vietnamese film industry for sustainable growth, the study's insights are envisioned to inform the formulation of productive strategies and policy directives.

Notwithstanding the encountered hurdles, such as temporal incongruities and logistical impediments as alluded to in the limits of the research segment, the researcher approached with an unwavering commitment to methodological rigor, empathetic understanding, and cultural insight. By steadfastly adhering to these guiding tenets, the author adeptly navigated the intricacies inherent in conducting cross-cultural research endeavors, thereby cultivating a profound appreciation for the rich and storied cinematic heritage enshrined within Vietnam's culture. Through concerted and synergistic efforts, the author envisioned that a bright and promising future awaits Vietnam's film industry as it continues to captivate, inspire, and enrich the lives of audiences both domestically and on the global stage.

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LIST OF ABBREVIATIONS

TPB - Theory of Planned Behavior

TAM - Technology Acceptance Model

MGM - Metro Goldwyn Mayer

RKO - Radio Keith Orpheum

TV - Television

USD, $ - United States dollar

VND - Vietnamese Dong

CGI - Computer-Generated Imagery

AI - Artificial Intelligence

QA - Quality Assurance

OOH - Out of Home Advertising

CSR - Corporate Social Responsibility

SMART - Specific, Measurable, Achievable, Realistic, Time-bound

LIST OF FIGURES

LIST OF TABLES

APPENDICES

Appendix P I: Survey Questionnaire in English

Appendix P II: Survey Questionnaire in Vietnamese (Original)

Appendix P III: Survey Results

Appendix P IV: Focus Interview Questionnaire in English

Appendix P V: Focus Interview Questionnaire in Vietnamese (Original)

Appendix P VI: Focus Interview Results

Appendix P VII: Application Screenshots (Mobile version)

Appendix P VIII: Application Screenshots (Desktop version)

APPENDIX P I: SURVEY QUESTIONNAIRE IN ENGLISH

Hello,

If you are living/working/studying in Ho Chi Minh City, I am delighted to have you as one of the representative subjects of my research. I'm Nghi Tran, and I'm working on the topic Vietnam's Film Industry: Audiences and their choice of movies (in Ho Chi Minh City, Vietnam) for my master's thesis in Europe.

Thank you very much for taking the time to answer these questions. Please remember that your answer has no right or wrong; all are valuable for research. So feel free to share this questionnaire with your colleagues, family, and friends.

For further information, please contact: nghitran1307@gmail.com.

Note: You will lose your reply progress if the browser is closed before completion or refreshing.

1. **What kind of movies do you usually watch? (Choose 1 answer)**
   o   Movie at cinema   o   TV series at home

2. **How many times a week do you watch movies? (Choose 1 answer)**
   o   1 movie/week   o   4 movies/week
   o   2 movies/week   o   Over 4 movies/week
   o   3 movies/week

3. **How often do you go to the cinema? (Choose 1 answer)**
   o   Once a week   o   Several times a month
   o   Once a month   o   Rarely watched in the cinema
   o   Several times a week

4. **Where do you usually get information about a movie? (Choose 1 answer)**
   o   Social network   o   Television
   o   Posters and flyers   o   Friends
   o   Newspapers and magazines   o   Family

5. **Which social network do you use the most to get movie information? (Choose 1 answer)**
   o   Facebook   o   Zalo
   o   Instagram   o   Tik Tok
   o   X (Twitter)   o   Tumblr

6. **Where do you usually go to watch movies? (You can choose more than one answer)**
   o   Public cinema   o   Watch at home with movie
   o   Private cinema   streaming platform

7. Which cinema do you usually choose if you go to a public cinema? (You can choose more than one answer)
- o   CGV Cinema
- o   Lotte Cinema
- o   BHD Star
- o   Galaxy
- o   Cinestar
- o   Mega GS
- o   DCINE
- o   Beta
- o   DDC (Dong Da Cinema)

8. Why did you choose this cinema? (You can choose more than one answer)
- o   Facilities to meet needs
- o   Convenient location for commuting
- o   Enter a variety of new movies
- o   Friendly employee
- o   Good food and drinks
- o   Affordable price
- o   Other (please specify): ......

9. What kind of movies do you usually watch at the cinema? (You can choose more than one answer)
- o   Action
- o   Adventure
- o   Comedy
- o   Drama
- o   Horror
- o   Romantic
- o   Science Fiction
- o   Fantasy
- o   History
- o   Criminal
- o   Document
- o   Cartoon

10. Please rate the influence of the following factors on your choice to watch a movie (1 = Not influential; 7 = Very influential)

No.	Criteria	Not influential						Very influential
1	Movie genre	1	2	3	4	5	6	7
2	Movie content	1	2	3	4	5	6	7
3	Movie director/actor	1	2	3	4	5	6	7
4	Affordable price for cinema ticket and movie streaming platform	1	2	3	4	5	6	7
5	Discounts and offers	1	2	3	4	5	6	7
6	Place to watch (cinema or home)	1	2	3	4	5	6	7
7	Movie trailers and teasers	1	2	3	4	5	6	7
8	Reviews and critic ratings on social media	1	2	3	4	5	6	7
9	Marketing campaigns	1	2	3	4	5	6	7

11. What do the cinemas in Vietnam need to do to attract more customers? (You can choose more than one answer)
- o   Screening more movie genres
- o   The food and drink menu should be more diverse
- o   Should have incentive programs for customers
- o   Enthusiastic support staff
- o   Quick and convenient ticket booking system
- o   Stable and reasonable ticket price
- o   Applying modern film projection technologies
- o   Create captivating and engaging film promotion campaigns across social media platforms
- o   Other (specify): …………………….

12. What platform do you usually watch on if you watch movies at home? (Choose 1 answer)
- o   Netflix
- o   Apple TV+
- o   Galaxy Play
- o   Zing TV
- o   FPT Play
- o   VieOn
- o   iQIYI
- o   WeTV
- o   DANET
- o   VTVGo
- o   K+
- o   POPS
- o   TV360
- o   Youtube Premium
- o   Hulu
- o   Disney Plus
- o   HBO Max
- o   Amazone Prime
- o   Free movie viewing platforms/ website

13. Why did you choose this movie platform? (You can choose more than one answer)
- o   Fast movie download speed
- o   Low or free monthly payments
- o   Variety of movies
- o   Friendly platform for users
- o   Have Vietnamese dubbing
- o   Not too much advertising
- o   Other (specify): ....

14. What kind of movies do you usually watch at home? (You can choose more than one answer)
- o   Action
- o   Adventure
- o   Comedy
- o   Drama
- o   Horror
- o   Romantic
- o   Science Fiction
- o   Fantasy
- o   History
- o   Criminal
- o   Document
- o   Cartoon

15. In your opinion, what should movie platforms in Vietnam need to do to attract more customers? (You can choose more than one answer)
- o   Update more movies
- o   Produce new movies with new actors
- o   More focus on user experience
- o   There should be more promotions
- o   Better customer service
- o   Lower price, more discounts

o Create captivating and engaging
   film promotion campaigns across
   social media platforms

o Other (specify):
   …………………….

16. What do you expect when you start watching a movie? (You can choose more than one answer)

o The creative of film content
o Actor's performance in the movie
o Learn knowledge from movies
o Just entertainment

o Get new life experience
o Satisfying curiosity
o Other (specify):
   …………………….

17. What do you usually do after watching a movie? (You can choose more than one answer)

o Share your experience on social networks
o Recommend movies to your acquaintances
o Think about the film and consider what you just watched
o Do nothing
o Other (specify): ....

18. What do filmmakers in Vietnam need to do to attract more audiences to watch their films? (You can choose more than one answer)

o The movie should have the participation of famous stars
o Movie content needs to be improved and more diverse
o The soundtrack should be more elaborated
o Movie picture quality needs to be upgraded
o Promoting the film needs to be more good and creative
o Actors act better

19. What do you think about a new movie application platform with many new functions just for Vietnamese people? (Choose 1 answer)

o Necessary

o Not necessary

20. Please choose your level of agreement with the ideas that our state needs to improve for the development of Vietnamese movies.

	Totally agree	Agree	No idea	Disagree	Totally disagree
Support and sponsor film projects for young Vietnamese filmmakers in the country and abroad					

The censorship process must be loosened so Vietnamese movies can be creatively free					
Promoting Vietnamese movies abroad					
Promote the connection between domestic and foreign filmmakers and film organizations					
Focus on training the next generation of filmmakers and actors,...					

21. You are…
o   Male   o   Other
o   Female

22. Your age ranges from
o   Under 18 years old   o   26 to 35 years old
o   18-25 years old   o   Over 35 years old

23. Are you married?
o   Yes   o   No

24. Your average monthly income ranges from
o   Under 5 million VND   o   15 - under 20 million VND
o   5 - under 10 million VND   o   From 20 million VND and above
o   10 - under 15 million VND

Thank you for your time!

APPENDIX P I: SURVEY QUESTIONNAIRE IN VIETNAMESE (ORIGINAL)

Chào bạn,

Nếu bạn đang sinh sống/làm việc/học tập tại thành phố Hồ Chí Minh thì mình rất vui khi có bạn là một trong những đối tượng đại diện cho nghiên cứu của mình. Mình là Nghi Trần, hiện đang làm đề tài Điện ảnh Việt Nam: Khán giả và sự lựa chọn xem phim của họ (phạm vi nghiên cứu tại TP. Hồ Chí Minh) cho luận văn tốt nghiệp thạc sĩ của mình tại Châu Âu. Cảm ơn bạn rất nhiều vì đã dành thời gian để trả lời các câu hỏi này. Xin hãy nhớ rằng, không có đúng hoặc sai cho câu trả lời của bạn và tất cả đều có giá trị cho nghiên cứu. Vì thế hãy thật thoải mái và nếu bạn có chút thời gian thì đừng quên chia sẻ bảng hỏi này cho đồng nghiệp, gia đình và bạn bè của bạn nhé.

Mọi thông tin xin liên hệ: nghitran1307@gmail.com

**Lưu ý: Bạn sẽ bị mất tiến trình trả lời của mình nếu trình duyệt bị đóng trước khi hoàn thành hoặc làm mới.

1. **Bạn thường xem loại phim nào nhất? (Chọn 1 đáp án)**
   - ○ Phim lẻ ở rạp
   - ○ Phim truyền hình nhiều tập tại nhà

2. **Bạn xem phim bao nhiêu lần một tuần? (Chọn 1 đáp án)**
   - ○ 1 phim/tuần
   - ○ 2 phim/tuần
   - ○ 3 phim/tuần
   - ○ 4 phim/tuần
   - ○ Hơn 4 phim/tuần

3. **Bạn có thường xuyên xem phim rạp không? (Chọn 1 đáp án)**
   - ○ Mỗi tuần một lần
   - ○ Mỗi tháng một lần
   - ○ Vài lần một tuần
   - ○ Vài lần một tháng
   - ○ Hiếm khi xem ở rạp

4. **Bạn thường biết thông tin về một bộ phim ở đâu? (Chọn 1 đáp án)**
   - ○ Trên mạng xã hội
   - ○ Áp phích và tờ rơi
   - ○ Báo và tạp chí
   - ○ Tivi
   - ○ Bạn bè
   - ○ Gia đình

5. **Bạn thường dùng mạng xã hội nào nhiều nhất để biết thông tin về phim? (Chọn 1 đáp án)**
   - ○ Facebook
   - ○ Instagram
   - ○ X (Twitter)
   - ○ Zalo
   - ○ TikTok
   - ○ Tumblr

6. **Bạn thường đi đâu để xem phim? (Bạn có thể chọn nhiều đáp án)**
   - ○ Rạp chiếu phim nơi công cộng
   - ○ Rạp chiếu phim riêng tư
   - ○ Xem tại nhà với nền tảng phát trực tuyến

7. **Bạn thường chọn rạp chiếu phim nào nếu đến rạp chiếu phim nơi công cộng? (Bạn có thể chọn nhiều đáp án)**
   - ○ CGV Cinema
   - ○ Lotte Cinema
   - ○ BHD Star
   - ○ Galaxy

o Cinestar o Beta
o Mega GS o DDC (Dong Da Cinema)
o DCINE

8. Tại sao bạn chọn rạp chiếu phim này? (Bạn có thể chọn nhiều đáp án)
o Cơ sở vật chất đáp ứng nhu cầu o Thức ăn và đồ uống ngon
o Vị trí thuận tiện cho việc đi lại o Giá cả hợp lý
o Có nhiều phim mới o Mục khác: ………
o Nhân viên thân thiện

9. Bạn thường xem thể loại phim nào ở rạp? (Bạn có thể chọn nhiều đáp án)
o Hành động o Lãng mạn o Lịch sử
o Phiêu lưu o Khoa học viễn o Tội phạm
o Hài hước tưởng o Tài liệu
o Kịch tính o Tưởng tượng o Hoạt hình
o Kinh dị/Ma quái huyền bí

10. Vui lòng đánh giá mức độ ảnh hưởng của các yếu tố sau đến việc lựa chọn xem phim của bạn (1 = Không có ảnh hưởng; 7 = Rất có ảnh hưởng)

STT	Tiêu chuẩn	Không có ảnh hưởng				Rất có ảnh hưởng		
1	Thể loại phim	1	2	3	4	5	6	7
2	Nội dung phim	1	2	3	4	5	6	7
3	Đạo diễn phim	1	2	3	4	5	6	7
4	Diễn viên phim	1	2	3	4	5	6	7
5	Giá cả phải chăng	1	2	3	4	5	6	7
6	Giảm giá và ưu đãi	1	2	3	4	5	6	7
7	Nơi xem phim (tại rạp hoặc tại nhà)	1	2	3	4	5	6	7
8	Teaser và trailer phim	1	2	3	4	5	6	7
9	Đánh giá và xếp hạng trên mạng xã hội	1	2	3	4	5	6	7

11. Theo bạn, các rạp chiếu phim ở Việt Nam cần làm gì để thu hút nhiều khách hàng hơn? (Bạn có thể chọn nhiều đáp án)
o Cập nhật nhiều thể loại phim hơn
o Thực đơn đồ ăn, đồ uống nên đa dạng hơn
o Nên có nhiều chương trình ưu đãi cho khách hàng
o Nhân viên hỗ trợ nhiệt tình
o Hệ thống đặt vé nhanh chóng và tiện lợi
o Giá vé ổn định và hợp lý

o Áp dụng công nghệ chiếu phim hiện đại
o Có các chiến dịch quảng bá phim sáng tạo và thu hút trên mạng xã hội
o Mục khác: ………

12. Bạn thường xem phim trên nền tảng nào nếu xem phim ở nhà? (Bạn có thể chọn nhiều đáp án)

o Netflix
o Apple TV+
o Galaxy Play
o Zing TV
o FPT Play
o VieON
o iQIYI
o WeTV

o DANET
o VTVGo
o K+
o POPS
o TV360
o Youtube Premium
o Hulu

o Disney Plus
o HBO Max
o Amazone Prime
o Nền tảng/trang web xem phim miễn phí

13. Tại sao bạn lại chọn nền tảng phim này? (Bạn có thể chọn nhiều đáp án)

o Tốc độ tải phim nhanh
o Thanh toán hàng tháng thấp hoặc miễn phí
o Đa dạng phim

o Dễ dàng vận hành trên nền tảng
o Có lồng tiếng Việt
o Ít quảng cáo
o Mục khác:………..

14. Bạn thường xem loại phim nào ở nhà? (Bạn có thể chọn nhiều đáp án)

o Hành động
o Phiêu lưu
o Hài hước
o Kịch tính
o Kinh dị/ Ma quái
o Lãng mạn

o Khoa học viễn tưởng
o Tưởng tượng huyền bí
o Lịch sử
o Tội phạm
o Tài liệu
o Hoạt hình

15. Theo bạn, các nền tảng phim ở Việt Nam cần làm gì để thu hút nhiều khách hàng hơn? (Bạn có thể chọn nhiều đáp án)

o Cập nhật nhiều phim hơn trên nền tảng
o Sản xuất phim mới với diễn viên mới
o Tập trung hơn vào trải nghiệm người dùng
o Nên có nhiều khuyến mãi hơn

o Dịch vụ khách hàng tốt hơn
o Giá thấp hơn, giảm giá nhiều hơn
o Có các chiến dịch quảng bá phim sáng tạo và thu hút trên mạng xã hội
o Mục khác:

16. Bạn mong đợi điều gì khi bắt đầu xem một bộ phim? (Bạn có thể chọn nhiều đáp án)

o Nội dung sáng tạo của phim
o Diễn xuất của diễn viên trong phim
o Kiến thức từ phim ảnh
o Đơn giản chỉ là để giải trí

o Có được trải nghiệm cuộc sống mới
o Thỏa mãn trí tò mò
o Mục khác: …………

17. Bạn thường làm gì sau khi xem xong một bộ phim? (Bạn có thể chọn nhiều đáp án)

o Chia sẻ cảm nhận của bạn trên mạng xã hội

o Giới thiệu phim cho người quen của bạn
o Suy nghĩ về bộ phim và xem xét những gì bạn vừa xem
o Không làm gì cả
o Mục khác: ……….

18. Theo bạn, các nhà làm phim ở Việt Nam cần làm gì để thu hút nhiều khán giả đến xem phim của mình? (Bạn có thể chọn nhiều đáp án)
o Phim nên có sự tham gia của các ngôi sao nổi tiếng
o Nội dung phim cần được cải thiện và đa dạng hơn
o Nhạc phim cần được trau chuốt hơn
o Chất lượng hình ảnh phim cần được nâng cấp, sáng tạo
o Khâu quảng bá phim cần tổ chức tốt hơn
o Diễn viên diễn tốt hơn

19. Bạn nghĩ sao về một nền tảng ứng dụng về phim ảnh với nhiều chức năng mới chỉ dành riêng cho người Việt? (Chọn 1 đáp án)
o Cần thiết   o Không cần thiết

20. Hãy lựa chọn mức độ đồng tình của bạn với những ý kiến mà Nhà nước ta cần hoàn thiện để phát triển điện ảnh Việt Nam.

	Hoàn toàn đồng ý	Đồng ý	Không ý kiến	Không đồng ý	Hoàn toàn không đồng ý
Hỗ trợ và tài trợ các dự án phim từ các nhà làm phim trẻ Việt Nam trong và ngoài nước					
Nới lỏng kiểm duyệt để phim Việt được tự do sáng tạo					
Tích cực quảng bá phim Việt Nam ra nước ngoài					
Thúc đẩy kết nối giữa các nhà làm phim, tổ chức điện ảnh trong nước và quốc tế					
Hỗ trợ đào tạo thế hệ các nhà làm phim và diễn viên trẻ					

21. Bạn là...
o Nam   o Khác
o Nữ

22. Tuổi của bạn trong khoảng từ...
o Dưới 18 tuổi   o 26 đến 35 tuổi
o 18 đến 25 tuổi   o Trên 35 tuổi

23. Bạn đã kết hôn chưa?

o   Chưa kết hôn   o   Đã kết hôn

24. Thu nhập trung bình hàng tháng của bạn dao động từ...

o   Dưới 5 triệu đồng   o   15 – dưới 20 triệu đồng
o   5 – dưới 10 triệu đồng   o   Từ 20 triệu đồng trở lên
o   10 – dưới 15 triệu đồng

Cảm ơn bạn đã dành thời gian trả lời!

APPENDIX P II: SURVEY RESULTS

1. What kind of movies do you usually watch? (Choose 1 answer))

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Movie at cinema	267	49,6	49,6	49,6
	TV series at home	271	50,4	50,4	100,0
	Total	538	100,0	100,0	

2. How many times a week do you watch movies? (Choose 1 answer)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 movie/week	183	34,0	34,0	34,0
	2 movies/week	112	20,8	20,8	54,8
	3 movies/week	85	15,8	15,8	70,6
	4 movies/week	74	13,8	13,8	84,4
	Over 4 movies/week	84	15,6	15,6	100,0
	Total	538	100,0	100,0	

3. How often do you go to the cinema? (Choose 1 answer)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Once a week	71	13,2	13,2	13,2
	Once a month	130	24,2	24,2	37,4
	Several times a week	84	15,6	15,6	53,0
	Several times a month	121	22,5	22,5	75,5
	Rarely watched in the cinema	132	24,5	24,5	100,0
	Total	538	100,0	100,0	

4. Where do you usually get information about a movie? (Choose 1 answer)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Social network	199	37,0	37,0	37,0
	Posters and flyers	63	11,7	11,7	48,7
	Newspapers and magazines	68	12,6	12,6	61,3
	Television	65	12,1	12,1	73,4
	Friends	81	15,1	15,1	88,5
	Family	62	11,5	11,5	100,0
	Total	538	100,0	100,0	

5. Which social network do you use the most to get movie information? (Choose 1 answer)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Facebook	194	36,1	36,1	36,1
	Instagram	69	12,8	12,8	48,9
	X (Twitter)	80	14,9	14,9	63,8
	Zalo	70	13,0	13,0	76,8
	TikTok	74	13,8	13,8	90,5
	Tumblr	51	9,5	9,5	100,0
	Total	538	100,0	100,0	

6. Where do you usually go to watch movies? (You can choose more than one answer)

	Responses		Percent of Cases
	N	Percent	
Public cinema	254	41,6%	47,2%
Private cinema	126	20,6%	23,4%
Watch at home with movie streaming platform	231	37,8%	42,9%
Total	611	100,0%	113,6%

7. Which cinema do you usually choose if you go to a public cinema? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Cinema[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

		Responses		Percent of Cases
		N	Percent	
	CGV Cinema	157	23,6%	29,2%
	Lotte Cinema	94	14,1%	17,5%
	BHD Star Cinema	78	11,7%	14,5%
	Galaxy Cinema	70	10,5%	13,0%
Cinema[a]	Cinestar Cinema	60	9,0%	11,2%
	Mega GS Cinema	64	9,6%	11,9%
	DCINE Cinema	48	7,2%	8,9%
	Beta Cinema	57	8,6%	10,6%
	DDC (Dong Da Cinema)	37	5,6%	6,9%
Total		665	100,0%	123,6%

8. Why did you choose this cinema? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Reasons[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Facilities to meet needs	176	25,0%	32,7%
Convenient location for commuting	199	28,2%	37,0%
Variety of new movies	121	17,2%	22,5%
Friendly employee	90	12,8%	16,7%
Good food and drinks	104	14,8%	19,3%

Affordable price	11	1,6%	2,0%
Other	4	0,6%	0,7%
Total	705	100,0%	131,0%

9. What kind of movies do you usually watch at the cinema?
(You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Action	116	11,3%	21,6%
Adventure	94	9,1%	17,5%
Comedy	126	12,2%	23,4%
Drama	79	7,7%	14,7%
Horror	72	7,0%	13,4%
Romantic	114	11,1%	21,2%
Science Fiction	97	9,4%	18,0%
Fantasy	80	7,8%	14,9%
History	68	6,6%	12,6%
Criminal	59	5,7%	11,0%
Document	36	3,5%	6,7%
Cartoon	88	8,6%	16,4%
Total	1029	100,0%	191,3%

10. Please rate the influence of the following factors on your choice to watch a movie
(1 = Not influential; 7 = Very influential)

	1 = Not influential	2	3	4	5	6	7 = Very influential
Movie genre	37	47	51	64	98	107	134
	6,9%	8,7%	9,5%	11,9%	18,2%	19,9%	24,9%
Movie content	33	46	34	64	121	108	132
	6,1%	8,6%	6,3%	11,9%	22,5%	20,1%	24,5%
Movie director	72	88	72	94	77	72	63
	13,4%	16,4%	13,4%	17,5%	14,3%	13,4%	11,7%

Movie actor	72	72	73	85	95	74	67
	13,4%	13,4%	13,6%	15,8%	17,7%	13,8%	12,5%
Affordable price for cinema ticket and movie streaming platform	76	80	65	85	82	69	81
	14,1%	14,9%	12,1%	15,8%	15,2%	12,8%	15,1%
Discounts and offers	79	83	67	81	87	62	79
	14,7%	15,4%	12,5%	15,1%	16,2%	11,5%	14,7%
Place to watch (cinema or home)	62	74	81	78	74	88	81
	11,5%	13,8%	15,1%	14,5%	13,8%	16,4%	15,1%
Movie trailers and teasers	64	53	76	88	99	75	83
	11,9%	9,9%	14,1%	16,4%	18,4%	13,9%	15,4%
Reviews and critic ratings on social media	45	51	61	63	111	114	93
	8,4%	9,5%	11,3%	11,7%	20,6%	21,2%	17,3%
Marketing campaigns	63	73	84	84	90	71	73
	11,7%	13,6%	15,6%	15,6%	16,7%	13,2%	13,6%

11. What do the cinemas in Vietnam need to do to attract more customers? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Screening more movie genres	134	15,1%	24,9%
The food and drink menu should be more diverse	80	9,0%	14,9%
Should have incentive programs for customers	122	13,7%	22,7%
Enthusiastic support staff	84	9,4%	15,6%
Quick and convenient ticket booking system	98	11,0%	18,2%
Stable and reasonable ticket price	130	14,6%	24,2%
Applying modern film projection technologies	131	14,7%	24,3%
Create captivating and engaging film promotion campaigns across social media platforms	107	12,0%	19,9%
Other	3	0,3%	0,6%

Total		889	100,0%	165,2%

12. What platform do you usually watch on if you watch movies at home? (Choose 1 answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	96,8%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Netflix	127	15,5%	24,4%
Apple TV+	27	3,3%	5,2%
Galaxy Play	34	4,2%	6,5%
Zing TV	32	3,9%	6,1%
FPT Play	52	6,3%	10,0%
VieON	69	8,4%	13,2%
iQIYI	46	5,6%	8,8%
WeTV	34	4,2%	6,5%
DANET	16	2,0%	3,1%
VTVGo	34	4,2%	6,5%
K+	60	7,3%	11,5%
POPS	30	3,7%	5,8%
TV360	36	4,4%	6,9%
Youtube Premium	48	5,9%	9,2%
Hulu	22	2,7%	4,2%
Disney Plus	20	2,4%	3,8%
HBO Max	29	3,5%	5,6%
Amazone Prime	26	3,2%	5,0%
Free movie viewing platforms/website	77	9,4%	14,8%
Total	819	100,0%	157,2%

13. Why did you choose this movie platform? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Fast movie download speed	139	17,3%	25,8%
Low or free monthly payments	119	14,8%	22,1%
Variety of movies	180	22,4%	33,5%
Friendly platform for users	132	16,4%	24,5%
Have Vietnamese dubbing	117	14,5%	21,7%
Not too much advertising	112	13,9%	20,8%
Other	6	0,7%	1,1%
Total	805	100,0%	149,6%

14. What kind of movies do you usually watch at home? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
Action	117	10,7%	21,7%
Adventure	99	9,0%	18,4%
Comedy	119	10,9%	22,1%
Drama	93	8,5%	17,3%
Horror	71	6,5%	13,2%
Romantic	120	10,9%	22,3%
Science Fiction	80	7,3%	14,9%

	Fantasy	80	7,3%	14,9%
	History	66	6,0%	12,3%
	Criminal	84	7,7%	15,6%
	Document	66	6,0%	12,3%
	Cartoon	101	9,2%	18,8%
Total		1096	100,0%	203,7%

15. In your opinion, what should movie platforms in Vietnam need to do to attract more customers? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

		Responses		Percent of Cases
		N	Percent	
	Update more movies	177	21,2%	34,4%
	Produce new movies with new actors	108	12,9%	21,0%
	More focus on user experience	139	16,7%	27,0%
	There should be more promotions	109	13,1%	21,2%
	Better customer service	92	11,0%	17,9%
	Lower price, more discounts	107	12,8%	20,8%
	Create captivating and engaging film promotion campaigns across social media platforms	94	11,3%	18,3%
	Other	8	1,0%	1,6%
Total		834	100,0%	162,3%

16. What do you expect when you start watching a movie? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a.   Group

	Responses		Percent of Cases
	N	Percent	
The creative of film content	185	22,5%	34,4%
Actor's performance in the movie	151	18,4%	28,1%
Learn knowledge from movies	142	17,3%	26,4%
Just entertainment	124	15,1%	23,0%
Get new life experience	126	15,3%	23,4%
Satisfying curiosity	93	11,3%	17,3%
Total	821	100,0%	152,6%

17. What do you usually do after watching a movie? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a.Group

	Responses		Percent of Cases
	N	Percent	
Share your experience on social networks	236	37,1%	43,9%
Recommend movies to your acquaintances	151	23,7%	28,1%
Think about the film and consider what you just watched	168	26,4%	31,2%
Do nothing	78	12,3%	14,5%
Other	3	0,5%	0,6%
Total	636	100,0%	118,2%

18. What do filmmakers in Vietnam need to do to attract more audiences to watch their films? (You can choose more than one answer)

Case Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Answer[a]	538	100,0%	0	0,0%	538	100,0%

a. Group

	Responses		Percent of Cases
	N	Percent	
The movie should have the participation of famous stars	102	13,4%	19,0%
Movie content needs to be improved and more diverse	196	25,8%	36,4%
The soundtrack should be more elaborated	141	18,5%	26,2%
Movie picture quality needs to be upgraded	179	23,5%	33,3%
Promoting the film needs to be more good and creative	135	17,7%	25,1%
Actors act better	8	1,1%	1,5%
Total	761	100,0%	141,4%

19. What do you think about a new movie application platform with many new functions just for Vietnamese people? (Choose 1 answer)

		Frequency	Percent	Valid Percent	Cumulative Percent
	Not necessary	122	22,7	22,7	22,7
Valid	Necessary	416	77,3	77,3	100,0
	Total	538	100,0	100,0	

20. Please choose your level of agreement with the ideas that our state needs to improve for the development of Vietnamese movies.

	N	Minimum	Maximum	Mean	Std. Deviation
Focus on training the next generation of filmmakers and actors,...	538	1	5	3,29	1,438
Promote the connection between domestic and foreign filmmakers and film organizations	538	1	5	3,25	1,436
Promoting Vietnamese movies abroad	538	1	5	3,23	1,459
Support and sponsor film projects for young Vietnamese filmmakers in the country and abroad	538	1	5	3,12	1,452

The censorship process must be loosened so Vietnamese movies can be creatively free	538	1	5	3,09	1,389
Valid N (listwise)	538				

21. Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	195	36,2	36,2	36,2
	Female	208	38,7	38,7	74,9
	Other	135	25,1	25,1	100,0
	Total	538	100,0	100,0	

22. Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 18 years old	85	15,8	15,8	15,8
	18-25 years old	162	30,1	30,1	45,9
	26 to 35 years old	177	32,9	32,9	78,8
	Over 35 years old	114	21,2	21,2	100,0
	Total	538	100,0	100,0	

23. Marital status

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single	303	56,3	56,3	56,3
	Married	235	43,7	43,7	100,0
	Total	538	100,0	100,0	

24. Average monthly income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Under 5 million VND	101	18,8	18,8	18,8
	From 5 to under 10 million VND	113	21,0	21,0	39,8
	From 10 to under 15 million VND	102	19,0	19,0	58,7
	From 15 to under 20 million VND	100	18,6	18,6	77,3
	From 20 million VND and above	122	22,7	22,7	100,0
	Total	538	100,0	100,0	

APPENDIX P IV: FOCUS INTERVIEW QUESTIONNAIRE IN ENGLISH

Hello everyone,

My name is Nghi, and I'm studying Marketing Communication. I'm researching "Vietnam's film industry: Audiences and their choice of movies (in Ho Chi Minh City, Vietnam)." Please take time to answer the following questions. Remember that there is no right or wrong opinion, and all are valid for my research. During the interview, I will request permission to record it for data separation purposes. Please note that all personal information will be kept strictly confidential and used solely for research purposes.

1. **Main question: What factors influence the audience's perception of choosing a movie in Ho Chi Minh City?**
   Sub-questions (optional):
   - What are you most concerned about when watching a movie?
   - What factors influence your choice of watching movies? Why those factors?
   - How was your movie-watching selection process? Please describe in detail.
   - According to your experience, what factors influence a customer's choice to watch movies in Ho Chi Minh City (list some influencing factors)?
   - Why do you think those factors will affect the audience's movie choice?
   - Besides these factors, are there any other factors?
   - In your opinion, which factor impacts the Vietnam audience most when choosing to watch a movie? Please explain more about why you chose that factor.

2. **Main question: How can film producers adapt to the film selection behavior of Vietnamese customers?**
   Sub-question (optional): What can the Vietnamese government do to develop the Vietnam film industry?

3. **Main question: What do you think about a movie application specifically for Vietnamese people?**
   Sub-question (optional): What functions does a movie application need to have to attract Vietnamese consumers?

Information

Name:

Age:

Gender:

Occupation:

Thank you for your time!

APPENDIX P V: FOCUS INTERVIEW QUESTIONNAIRE IN VIETNAMESE (ORIGINAL)

Xin chào tất cả mọi người,

Mình tên Nghi, đang học ngành Truyền thông Marketing. Hiện tại mình đang nghiên cứu đề tài "Điện ảnh Việt Nam: Khán giả và sự lựa chọn phim của họ (tại Thành phố Hồ Chí Minh, Việt Nam)." Hãy dành thời gian để trả lời những câu hỏi sau đây. Hãy nhớ rằng không có quan điểm đúng hay sai và tất cả đều có giá trị cho nghiên cứu của mình. Trong quá trình phỏng vấn, mình sẽ yêu cầu được phép ghi lại nhằm mục đích phân tách dữ liệu. Xin lưu ý rằng mọi thông tin cá nhân sẽ được giữ bí mật tuyệt đối và chỉ được sử dụng cho mục đích nghiên cứu.

1. Câu hỏi chính: Yếu tố nào ảnh hưởng đến nhận thức của khán giả khi lựa chọn phim tại Thành phố Hồ Chí Minh?

Câu hỏi phụ (tùy chọn):

- Điều bạn quan tâm nhất khi xem phim là gì?

- Yếu tố nào ảnh hưởng đến việc bạn lựa chọn xem phim? Vì sao là những yếu tố đó?

- Quá trình lựa chọn xem phim của bạn diễn ra như thế nào? Hãy mô tả chi tiết.

- Theo bạn, yếu tố nào ảnh hưởng đến việc lựa chọn xem phim của khách hàng tại TP. Hồ Chí Minh (liệt kê một số yếu tố ảnh hưởng)?

- Tại sao những yếu tố đó lại ảnh hưởng đến việc lựa chọn phim của khán giả?

- Ngoài những yếu tố trên, còn có yếu tố nào khác không?

- Theo bạn, yếu tố nào tác động đến khán giả Việt Nam nhiều nhất khi lựa chọn xem phim? Hãy giải thích thêm về lý do tại sao bạn nghĩ là yếu tố đó.

2. Câu hỏi chính: Làm thế nào để các nhà sản xuất phim thích ứng với hành vi lựa chọn phim của khách hàng Việt?

Câu hỏi phụ (tùy chọn): Chính phủ Việt Nam có thể làm gì để phát triển ngành điện ảnh tại Việt Nam?

3. Câu hỏi chính: Bạn nghĩ sao về một ứng dụng mạng xã hội về điện ảnh dành riêng cho người Việt?

Câu hỏi phụ (tùy chọn): Một mạng xã hội về điện ảnh cần có những chức năng gì để thu hút người tiêu dùng Việt?

Thông tin cá nhân:

Tên: Giới tính:

Tuổi: Nghề nghiệp:

Cảm ơn bạn đã dành thời gian tham gia!

APPENDIX P VI: FOCUS INTERVIEW RESULTS

1. Main question: What factors affect audience perception when choosing movies in Ho Chi Minh City?

Q.T (screenwriter/actor, female, 30 years old): My family enjoys going to the movies for fun. We usually pick films based on what's popular in the news or media. Sometimes, our driver suggests films featuring directors or actors we like, such as Lý Hải. Some of my friends who work in the film industry have to watch movies as part of their job. Personally, I prefer movies that interest me and touch my heart. Good movies make me feel better, but bad ones can leave me feeling tired and uneasy. Still, I'll sometimes watch movies just because of the actors involved, even if the film itself isn't great. I see it as a chance to learn from mistakes.

M.P (actor, female, 27 years old): I love supporting my buddies in the film biz by checking out Vietnamese movies whenever possible. If I stumble upon a trailer or poster that grabs my attention, I'm all in for giving it a watch. When picking a movie with my friends, we usually go with whatever's buzzing on social media, especially TikTok or Facebook (laught). But hey, I always double-check online reviews to ensure they're legit and not just some marketing ploy. If the reviews are too good to be true, I'll hold off for a bit. But if my pals start raving about a flick, you bet I'll be lining up to see it! And yeah, for couples, hitting the cinema is a classic date move, even if the movie isn't the main event. However, my older family members are more into streaming movies on YouTube or online than heading out to the theater.

N.T.A (reporter, male, 34 years old): For me and my crew, watching movies isn't just a chill time; it's part of the job. We hit the theaters to review films and gather intel about their features. It's all in a day's work. Sometimes, even if a movie isn't my cup of tea, it still becomes part of my professional gig. But here's the kicker: I've realized that movie outings aren't just about the flick itself. They've become social events, like grabbing coffee or hitting karaoke. After meetings, hanging out with pals, holding a bite, and heading to the movies feels like the natural next step. It's a chance to bond and connect with the people you're with, feeling that shared experience together. And let's talk dating – watching movies together is practically a given. It's an easy, relaxed way to spend time with someone special. Now, as for using movies as a bonding tool with friends and family, that's been my go-to move. Last Tet Holiday, even though I wasn't feeling the movie vibe, I took my mom and sister-in-law to the city to catch a flick. Back in our hometown, they get little exposure to big theaters like the ones in the city. So, it was a special treat for them. Sure, there are a few exceptions, like when duty calls or for special occasions, but for the most part, going to the movies is all about enjoying entertainment and having a good time. It's like the icing on the cake after a busy day.

T.M (director, female, 29 years old): Choosing which movies to watch is about staying connected with what's hot right now. It's like peeking into the world of big-name producers and directors to see what they're cooking up. My main aim is to draw inspiration for my filmmaking journey. Sure, I get that Vietnamese movies might not offer the same variety as

flashy blockbusters, but I'm a filmmaker carving my path right here in my homeland. Watching these films is like getting hands-on experience. But let's talk about the fun side of things. When choosing Vietnamese movies for a cozy night in, it's all about what's buzzing in the media. I also work in advertising, so I understand how important it is for a movie to grab attention and resonate with audiences. Even if a film needs a bit of polishing, a strong media presence can work wonders. These folks know how to get people excited to hit the theaters and when. It's like they've cracked the code to make a movie a hit. Have you ever heard of FOMO? That fear of missing out. Yeah, that's real. So, when I see my friends raving about some movies they caught on Netflix, I can't help but feel a twinge of curiosity. Even if I'm not the most significant movie buff, I'll give it a shot if the buzz is strong enough. After all, there's no harm in seeing what all the fuss is about, right?

M.T.H (producer/director/actor, male, 55 years old): You know, because of my line of work, I find myself at the movies quite a bit. Mind you, not just for the popcorn and soda, but to dissect the performances. I'm all about spotting the actors who bring their A-game and those who, well, miss the mark. Plus, I've got a keen eye for crew work. If a movie ticks all the boxes with its elements, it's going on my "good list." But let me tell you, if I spot any shoddy work from the crew, they're getting added to my blocklist faster than you can say action! (Chuckles).

N.D.K (voice actor, male, 26 years old): So, here's the scoop on movie-watching in Vietnam: Social media is where it's at for checking out reviews before hitting the theaters. Count me in if the buzz says a flick is worth checking out. But whether I'll dig it or not? That depends on what the movie brings to the table. Take "Mai," for instance. It's hitting close to home for many folks with its down-to-earth portrayal of life, and that's why it's getting major love from audiences. Now, me? I'm all about picking movies based on genre. Give me some slick animation with 3D animals, and I'm sold. Plus, I have to stay in the loop on what's trending with my job. It's all about having something to discuss with my partners and customers. These days, if someone's itching to catch a specific movie, they're hitting up Google for star ratings on ticket sales sites and scrolling through socials for feedback. Let's face it: movie tickets are relatively expensive, especially at fancier joints like CGV. And when you're on a tight budget like most young folks, you must weigh the cost against the experience. When I'm watching a movie, I'm not just in it for the entertainment. I'm soaking up the message and the story. Every flick is a chance to learn something new or gain a fresh perspective. It's like investing in a bit of self-discovery. And also, these days, movies are more than just a night out – they're a date night must. Asking someone out to catch a movie? It's a classic move for sharing quality time and maybe even seeing some feelings.

M.T (film reviewer, male, 31 years old): When picking which movies to check out, I'm all about that first glance at the movie poster. It sets the vibe and gets me curious enough to dive into the trailer later. In Vietnam, movie posters are a big deal – they grab attention first. But let's talk about social media. It's a double-edged sword, my friend. As a movie reviewer, I must watch the film and back up any criticism with solid arguments. Social networks can be brutal. Some folks are ready to tear a movie apart to get likes and shares. They're wielding a real-life knife on the film's reputation. People in Vietnam love a bit of drama, you know?

And they're quick to jump on the bandwagon, especially if it means joining the latest viral critique. It's wild how easily the crowd mentality takes over.

N.T.A *(cinematographer, male, 25 years old)*: Alright, let's break it down. As a cinematographer, I've noticed some critical factors driving people to watch a movie. First up, we've got marketing communications. Any flick with a solid budget behind its marketing will grab attention, no doubt. But here's the kicker – it's not just about hype. The movie's gotta deliver the goods, too. That's where the content comes in. You can plaster the internet with ads, but people won't stick around if the story doesn't hit the mark. Now, let's talk social media. It's a game-changer. You've got pages popping up left and right, dishing out all the deets on the latest movies. And when folks start chatting and rating, the buzz kicks in. It's like a snowball effect – the more people talk about a film the more others want to see the fuss. But here's the thing – the social media scene can be a bit of a jungle. Negative reviews seem to be taking over, shaping how people decide what to watch. Back then, folks might've relied on movie posters or trailers to make their choice. Now? It's all about scrolling through comments and reviews online. And let's remember the indie scene. It takes a lot of work for young filmmakers to get their work on the big screen. Sometimes, going viral on social media can be a blessing and a curse. Sure, it gets your name out there, but too much hype can lead to backlash. Bottom line? The movie biz is a wild ride, my friend. And while money might give some films a leg up in the marketing game, the passion and creativity make a movie worth watching.

L.M.Q *(director of photography, male, 29 years old)*: Movie selection often hinges on the initial impression made by the poster. Personally, I lean towards a more analytical approach, preferring to delve into the movie's description. These summaries provide a clearer understanding of the film's narrative and themes, aiding my decision-making process, especially when purchasing tickets online. Media influence, particularly movie posters and social networks, cannot be understated. They wield significant sway over public perception and interest. However, I acknowledge the dichotomy of social media's impact. While it can magnify negativity and criticism, I've recognized its potential as a platform for promoting and amplifying my work. Looking ahead, I hope social media will mature into a more constructive space over the next 5-10 years. Despite its complexities, I believe in its capacity to evolve into a more conducive environment for meaningful discourse and engagement.

B.V.T *(communication manager, male, 28 years old)*: When it comes to picking a movie, people often take a close look at several key factors. First up is the director – audiences want to know if they can count on the director to deliver their signature style and quality. Next, there's the cast – who's in the leading roles, and how well do they perform? These elements significantly shape people's movie choices as they seek assurance of a compelling and well-executed film.

L.N *(film reviewer, male, 30 years old)*: When choosing a movie, the brand behind it plays a massive role in how audiences behave. People tend to lean towards films they're familiar with that come with a certain level of trust and expectation. It's like they're banking on a guaranteed movie-watching experience. Take franchise movies, for example. When folks see a sequel or spin-off of a popular franchise like Annabelle, they're likelier to give it a shot,

even if they don't know much about it. A sense of trust and familiarity comes with these types of films, and audiences eat it up. Whether part of an established series or connected to a well-known actor or director, franchise films carry their weight. For instance, movies starring big names like Trấn Thành or Lý Hải are almost guaranteed to draw crowds. And let's not forget about the power of studio branding – if it's a Disney flick, you know it will be top-notch. But things are changing. In 2023, Vietnamese audiences started shifting away from franchise films, and it's a trend that's spreading across Southeast Asia. People crave more originality and turn to domestic productions. It's all about seeking out fresh stories and experiences.

N.T.H *(film investor, female, 45 years old):* You know, marketing and PR are making a big splash these days, especially in the digital world. Traditional methods like newspapers don't cut it anymore – it's all about the online buzz. Social media and digital platforms have become the go-to for spreading the word about movies, shaping how people decide what to watch. Take a popular film like Trấn Thành's "Mai," for example. People are drawn in by curiosity and online reviews. It's like a snowball effect – once a movie starts trending on social media, everyone wants to check it out. Whether the chatter is positive or negative, it's hard to ignore and influences people's choices. I've noticed that it's primarily young folks in the theater when I go to the movies. My age group prefers watching movies at home. The last time I tried to grab tickets, the cinema was full, so I had to return the next day. And you know what? It was still primarily young people and families with kids filling the seats. Social media plays a massive role in a movie's success these days. Whether we like it or not, what people say online can make or break a film's reputation.

T.Q.S *(movie fashion stylist, male, 28 years old):* When I'm choosing a movie, I'm all about the visuals. If a big-time producer or studio is behind it, I expect it to look cool and stylish. Of course, a good story and talented actors also matter, but excellent visuals grab my attention. I recently watched the movie "Đào, Phở, và Piano." It's got that classic vibe but with a modern twist. The way it's filmed is impressive, and its fashion is super stylish. And what's cool is that it's attracting many young people. When I saw it at noon, the theater was packed with people my age.

H.M.T *(communication manager, male, 38 years old):* When it comes to shelling out cash for a movie, many people are swayed by what's buzzing on social media these days – TikTok's a big one. I don't necessarily rush to the theater to catch the latest flick firsthand. Instead, I like to gauge people's reactions first. I'll check the ratings and reviews to see if it's worth my time. Take last year, for instance. This viral movie was called "Nhà Bà Nữ" by Mr. Trấn Thành. I heard it was great, but the hype was so overwhelming that I skipped it. When Trấn Thành dropped his next flick this year and saw the overwhelmingly positive reviews, I knew I had to check it out. I'm biased regarding movies, so I trust the consensus. I'm not just relying on any old review. I pay attention to the opinions of reputable folks like Mr. Lê Hồng Lâm. If they're field experts, I'll give their reviews some extra weight.

L.H.L *(journalist/film critic, male, 39 years old):* Regarding movies, the name factor carries a lot of weight with audiences. Reviewers and viewers alike are interested in what a movie brings – its concept, scale, star power, and any groundbreaking elements in

storytelling or production. But once the movie hits the screen, it's all about the quality. A well-made film spreads like wildfire, especially in today's age of social media. Recent hits in Vietnam owe much of their success to word of mouth on platforms like social networks. The early adopters of a film become its most prominent advocates, spreading the word to potential audiences far and wide. Word-of-mouth is king in today's movie scene. As for me, I've become more discerning over the years, thanks to my profession. I tend to gravitate towards films with familiar names attached – directors known for their unique vision and style. I also watch movies showcased at annual film festivals or recognized with awards. It's like having a built-in filter to weed out the duds. Then, some films make waves by tapping into national pride or touching on issues deeply rooted in Vietnamese society. Take Trấn Thành's work, for instance – he has a knack for crafting stories that resonate with Vietnamese audiences, blending contemporary elements with relatable human experiences. And let's not forget about films that spark controversy by delving into Vietnamese history, culture, and society – they tend to draw in crowds. But movies that play it safe or rely on tired stereotypes? They often struggle to leave a lasting impression. Today's audiences crave substance and authenticity, and filmmakers who deliver on those fronts are the ones who truly make a mark.

N.C.D (director, male, 30 years old): There are a few key factors at play here. First, we've got the media – and let me tell you, it's a significant player. We're talking about social networks and word of mouth – the works. When a movie starts making waves on these platforms, you better believe it will draw more viewers. People love to chat about movies with their friends and get their opinions before deciding to watch. Then there's personal taste. Everyone's got their preferences. Whether it's a favorite actor, director, or storyline, we all have certain things we look for in a movie. Take the series "Gái Già Lắm Chiêu" or "Lật Mặt," for example. They were all in for the rest once viewers got hooked on the first installment. It's all about finding what resonates with you. But at the end of the day, the media holds the most sway. Whether it's sparking conversations online or sparking curiosity in the theater, it's the driving force behind what we choose to watch.

2. What should filmmakers do to adapt to the audience's movie viewing choices?

M.T.H (producer/director/actor, male, 55 years old): Understanding the intricacies of audience taste is a daunting task fraught with uncertainty. This industry has no certainties – no guaranteed winners or losers. Even renowned actors can't ensure a film's success; it's a gamble every time. My approach is grounded in subjectivity, doing my utmost to align the film with audience expectations. While social networks wield some influence, their impact on a film's fate is not absolute. We've seen instances where movies gain traction online but fail to resonate with audiences in theaters, and vice versa. It underscores the unpredictable nature of the industry and the multifaceted factors at play in a film's reception.

N.T.A (reporter, male, 34 years old): I've noticed something interesting over the past ten years of being a movie fanatic and hitting the theaters regularly. Filmmakers are constantly changing up their game, exploring different topics and themes. It's all about finding the right time and place to strike a chord with audiences. Each movie crew has its tools to help them make decisions, like when to release a film. Technology keeps getting better, offering

filmmakers more ways to connect with viewers. But even with all these tools, what audiences will love still needs to be determined. Many factors are at play, from media buzz to the star power of actors and directors. As society evolves, more tools are available to help filmmakers get it right. Success comes down to how these tools are used. It's not just about having them – it's about knowing how to use them to tell a story that resonates with people.

Q.T (writer/actor, female, 30 years old): I always return to the basics: a solid script and a talented film crew. Those two elements are crucial for me. I remember diving into a book that my industry friends often recommended to stay updated with the latest movie trends. I discovered that personal branding is enormous now – think Marvel movies, Lý Hải's films, or Trấn Thành's work. In Vietnam, I'm seeing a similar trend unfolding. For me, the quality of the script and the crew behind the scenes are paramount. If a film nails those aspects, it's bound to grab my attention. I'm always looking to glean insights from successful movies, and a top-notch script and crew are enough to pique my interest. Speaking of crews, I have immense respect for those who bring a film to life and handle its marketing. They're the unsung heroes of the industry, in my opinion.

M.P (actor, female, 27 years old): It sounds unusual, but sometimes I find myself scrolling through TikTok and stumbling upon snippets of movies. When I do, I make a mental note to check out the entire film to see if it catches my interest. I also enjoy watching behind-the-scenes footage – seeing how movies come together is fascinating. Platforms like Netflix and HBO MAX are pretty savvy about sharing intriguing clips and behind-the-scenes photos on social media to drum up excitement before a movie's release. I vividly remember when Trấn Thành's film "Bố Già" shared a clip a while back. Tuan Tran's performance blew me away, so I made a beeline for the theater to catch the whole movie. As for choosing what to watch, I'm drawn to specific genres – sometimes, I'm in the mood for a good horror flick, and other times, a rom-com hits the spot. And if a movie tackles a hot topic or resonates with me, I'm all in.

N.D.K (voice actor, male, 26 years old): I feel like Vietnamese movies need to step up their game and get more accurate. Right now, the acting feels forced, and it's hard for audiences to connect with the actors. The dialogue is overly dramatic instead of natural, and that's a big turn-off for me. Dialogue should feel genuine, and emotions should come across as authentic. When movies nail that, it's easier for viewers to relate. I appreciate films that keep things simple yet pack a powerful message. That's the beauty of art – it doesn't have to be complicated to make an impact. Vietnamese cinema has the potential to resonate deeply with audiences by portraying everyday situations and emotions in a relatable way. That's the kind of storytelling I'm eager to see more of.

B.V.T (communication manager, male, 28 years old): When it comes to movies, the story is what matters most. Sure, the producer and director are essential, but the story they're telling counts. I've noticed many filmmakers focus on something other than following market trends, except idol movies. In places like China, movies often revolve around wealthy characters and glamorous lifestyles, which taps into what audiences want to see. But here in Vietnam, it's a bit different. Our movies focus more on everyday people and their lives. And

you know what? It works. Audiences connect with stories that feel real and relatable. It shows that a good story doesn't need all the glitz and glamour to succeed.

N.T.A (cinematographer, male, 25 years old): Producers need to step up their game and get more creative. These days, it feels like many movies are just recycling the same old stuff – there's too much noise and not enough originality. Sure, some films claim to be new and fresh, but if you look closely, they borrow ideas from abroad without adding personal flair. Take remakes, for instance. Some movies claim to be original but copy ideas from other countries without bringing anything new. We must take advantage of the chance to showcase our cultural elements and tell our unique stories. It's time for filmmakers to start thinking outside the box and injecting fresh ideas into the industry.

L.M.Q (director of photography, male, 29 years old): Every movie has its unique appeal, but it's up to producers to tailor them to specific audience segments. Take Arthouse films, for example – they have a dedicated following among young Vietnamese filmmakers. But sometimes, their approach to film content can be a bit unclear, which limits the number of viewers. Sure, some people connect with these films and love them, but to reach a wider audience, they need to be more accessible. Experienced producers and directors know how to convey complex ideas in a way that's both artistic and easy to understand. It's all about striking the right balance between depth and clarity to make the film more widely accepted.

M.T (film reviewer, male, 31 years old): Since 2012-2013, I've been actively supporting Vietnamese cinema. Back then, Vietnamese movies tended to follow a single style, aiming to appeal to everyone. I've noticed that sometimes while watching a movie, I can't help but recognize elements borrowed from other films I've seen. But things have changed. Vietnamese movies are evolving today, and audience preference shifts drive these changes. Viewers nowadays approach movies differently, and producers are taking note. Before diving into production, extensive research has been done to understand what audiences want. I recently watched a movie that's been gaining much traction in Vietnam. While it does borrow heavily from foreign films, what sets it apart is how well it connects with the Vietnamese audience. That's something I really appreciate.

N.T.H (film investor, female, 45 years old): As a person who invests in films, I prioritize ensuring the visual aspects are captivating and visually stunning. The angles and shots must be beautiful and well-crafted to draw the audience. Equally important is the content. The storyline and themes must be conveyed effectively through the frames, weaving together into a compelling and engaging narrative that resonates with moviegoers on an emotional level. While mainstream films aim to appeal to the masses, indie films often cater to a niche audience and may only attract a small crowd. However, they still hold value for those who appreciate their unique perspectives and storytelling approaches.

L.N (film reviewer, male, 30 years old): Movie-making has several crucial stages: project development, pre-production, filming, post-production, and distribution. At each step, you've got to assess whether your movie has the potential to sell. In today's film industry, it's all about business. From the inception of an idea, producers need to evaluate if it's something the public will buy into. Everyone involved in the industry needs to understand the art of selling movies. A screenwriter must pitch their script to a producer, who then sells

it to the crew. From there, it's about leveraging your communication team to sell it to the audience. Ultimately, it concerns the content- the ideas, trends, and themes that resonate with viewers. To succeed, you've got to understand the market. You need to know what stories Vietnamese audiences prefer, which genres they're into, and what formulas have worked in the past. It's like cracking an analysis of the top-grossing Vietnamese movies, identifying common elements, and replicating that success. For instance, family dramas tend to be a hit among Vietnamese audiences. Look at the top-grossing films-they're often centered around family themes. So, as a producer, you need to stay informed, conduct thorough market research, and adapt accordingly. But success isn't guaranteed. There have been instances where producers jumped on trends in the remake frenzy in 2016-2017 only to fall flat. We learned that it's not just about following trends; it's about the quality of the content, how it's presented, and how it resonates with the audience. It's about crafting a compelling story, generating impactful ideas, and crafting a script that tugs at the heartstrings- all while considering its market appeal.

H.M.T (communication manager, male, 38 years old): A solid script is paramount. It's the backbone of any successful movie. Even if the concept is brilliant, without a well-executed script, it falls flat. The transition from idea to script involves meticulous planning and execution. It's not just about having a good idea; it's about translating it into a compelling narrative that resonates with the audience. So, the first step in filmmaking is ensuring you have a top-notch script.

T.Q.S (films fashion stylist, male, 28 years old): When producers choose which movies to make, they look at the agency's reputation behind it. Making a successful movie is like managing a small community - it involves balancing many different aspects like the script, direction, production, visuals, and more. In Vietnam, movies that mix humor with emotional family themes are popular. Producers often prioritize these stories because they know they'll resonate with Vietnamese audiences. Even though some new ideas might float around, producers usually stick to these familiar formulas because they've proven to work well in the past.

L.H.L (journalist/film critic, male, 39 years old): Indeed, understanding the audience's preferences is critical. Producers must know what resonates with viewers and what topics they care about in order to choose the proper subjects for their films. A film must stay within Vietnamese tastes or reality to connect with audiences. Take, for example, the recent movie "Người Mặt Trời" directed by Timothy Linh Bui. Despite Bui's impressive credentials in American cinema, his attempt to depict Vietnamese vampires within the Vietnamese cultural context felt disconnected. It seemed too rooted in Western culture to resonate with Vietnamese audiences truly. This highlights the importance of conducting research, especially when tackling topics foreign to Vietnamese culture. On the other hand, another director achieved success with his debut film by incorporating local Vietnamese culture and identity. He struck a chord with Vietnamese audiences by addressing themes like karma and family disputes and earned significant box office revenue.

N.C.D (director, male, 30 years old): As a filmmaker, I think there are typically two categories: indie and commercial films. Regardless of the genre or style, ensuring the film

resonates with the audience is crucial. In today's digital age, even with extensive media coverage, if a movie lacks quality, it will receive negative feedback. Viewers will be quick to voice their opinions if they find a film disappointing, causing it to lose traction quickly. Therefore, prioritizing the quality and content of the movie is paramount.

3. What functions does a movie application need to have to attract customers?

Q.T (writer/actor, female, 30 years old): If something is free, count me in! (laughs). I enjoy checking out movie reviews on international platforms like Letterboxd and IMDb to understand what others say about a film. In Vietnam, I often turn to reviews by trusted film critics like Mr. Lê Hồng Lâm. Hearing different perspectives and opinions before deciding on a movie is always helpful. A dedicated section for movie reviews or introductions by well-known personalities would be fantastic. Plus, it'd be great if movie comment sections had like or dislike buttons to gauge audience reactions more easily.

M.T.H (producer/director/actor, male, 55 years old): There should be functions such as reporting special news, such as the actor's private life, updating information on the sidelines of the movie, or shocking content.

M.P (actor, female, 27 years old): I'd appreciate having a comment section and a movie rating feature below each film. Based on other viewers' feedback and ratings help me gauge whether it's worth watching. After watching, I'd like to share my thoughts, too. Additionally, an app with filtering options would allow me to sort movies by genre, actors, and other relevant information.

N.T.A (reporter, male, 34 years old): It would be beneficial to include a section titled "Post-Movie Reflections" or "Key Takeaways," where viewers can share their insights and lessons learned after watching a movie. This can help parents select films that align with specific educational topics they want to impart to their children. Additionally, the app could feature a "Watched Movies and Company" section, allowing users to reminisce about the movies they've watched and the people they watched them with, fostering personal connections and memorable experiences. This kind of personalized information would significantly enhance the application's user experience.

N.D.K (voice actor, male, 26 years old): This app needs to be the go-to place for top-notch movie info, filtering out all the noise from social media. Users should trust that the details they find here are spot-on and trustworthy. It'd be great if the app syncs with e-wallets for easy ticket booking. Plus, why not throw in a discount voucher or free ticket for those solid movie reviews as a thank you? That'll keep users coming back for more movie magic.

B.V.T (communication manager, male, 28 years old): It should have a summary and complete information about the movie. It's common abroad, but I've never seen it in Vietnam.

L.M.Q (photo director, male, 29 years old): I can't think of anything right now, but I recommend that you can use Netflix for reference.

M.T (film reviewer, male, 31 years old): Charging a fee to watch movies is understandable, but other app features should ideally be free. I've noticed that Vietnamese people are already accustomed to monthly service expenses, which have become relatively stable.

N.T.H (film investor, female, 45 years old): The app should offer versatile connections. For instance, it should seamlessly integrate with banks for ticket bookings. I find it convenient to purchase tickets through banks due to their partnerships with various theater systems and online movie platforms.

B.V.T (communication manager, male, 28 years old): The app should have integrated payment options, from popcorn to drinks. Users should be able to order the latest blockbuster movies directly through the app.

T.Q.S (fashion stylist for movies, male, 28 years old): I prioritize apps that are fast, sleek, and efficient. It should handle all payments seamlessly, including for e-tickets. If I can complete transactions with just one click or a code, that's ideal. Convenience is vital for me. Regarding movie reviews, I have my favorite hosts I trust. For instance, I read Mr. Lê Hồng Lâm's reviews before deciding on a movie. His insights help me gauge whether a film is worth watching.

H.M.T (communication manager, male, 38 years old): The UI/UX of the application is paramount; it needs to be visually appealing and user-friendly. UI/UX design is all about creating an enjoyable user experience. It's like crafting a piece of art, where every button, banner, and layout choice matters. Take Netflix, for example; its design sets it apart from pirated movie websites. Moreover, Netflix personalizes movie recommendations based on users' viewing habits. A well-designed UI/UX will draw users in and keep them engaged with the app over the long term.

L.H.L (journalist/film critic, male, 39 years old): We should look to global film community websites as a reference. They've been around for a while, boasting high-quality critics and forums. We should glean insights from these established platforms as Vietnam's film industry evolves. The ideal application would aggregate compelling professional evaluations divided into two categories: critics and reviewers. These assessments should prioritize reputation, objectivity, fairness, and honesty. Moreover, they should inspire audiences and reflect a long-term commitment, not something hastily put together. Achieving this requires substantial investment, a strategic outlook, and robust expertise. With these elements, the app will naturally attract top-notch critics and please discerning audiences.

N.C.D (director, male, 30 years old): Firstly, the platform needs to embody the dynamics of a microcosm of society; it should foster interaction among its users. Serve as a hub for discussions and exchanges. Secondly, it should offer access to movies that may not be readily available elsewhere, which are hard to come by in mainstream theaters. Thirdly, it should be free to use. However, if there's a need for fees, a portion of the proceeds could be allocated towards sustaining the application.

Sub question: What can the Vietnamese government do to develop the Vietnam film industry?

N.D.K (voice actor, male, 26 years old): Movie censorship should align more closely with that of television and theater productions, striking a balance between robust regulation and artistic freedom. Take Chinese dramas, for instance; while they may not always be historically accurate in terms of costumes and content, their filmmaking techniques pique my interest in the characters and their background stories. There's a need for the government to encourage young filmmakers to delve into Vietnamese history through cinema.

L.M.Q (director of photography, male, 29 years old): Many criticize censorship for stifling Vietnamese cinema, but as I consider stepping into the role of a film producer and director, I realize it's a complex issue. Do our screenwriters truly grasp the legal nuances to navigate censorship successfully? To foster the growth of Vietnamese cinema, we must prioritize education. Overseas, trade unions advocate for the rights of all filmmaking sectors and invest in training programs. In Vietnam, many filmmakers lack formal education and rely on apprenticeships instead. Yet, the struggle to sustain their passion restructured their career path. In contrast, other countries offer comprehensive training and support systems, leading to a more robust film industry. We need consistency and stability in our approach. Take, for example, Vietnamese cinematographers and directors who have studied abroad; they benefit from structured training and understand their rights, enabling them to navigate challenges effectively. In Vietnam, once a film leaves theaters, the spotlight fades, and the entire crew's efforts are often forgotten, dampening morale and hindering future projects. In essence, Vietnam's filmmaking process needs more cohesion and stability.

N.T.A (cinematographer, male, 25 years old): Artists need better management, akin to China's concept of "wind murder," emphasizing ethical and meaningful behavior on social media and beyond. Moreover, foreign filmmakers should receive assistance to acclimate to Vietnam's cultural milieu, fostering a stronger filmmaking community.

M.T (film reviewer, male, 31 years old): Film censorship should be more lenient. While some changes have occurred in Vietnam's censorship landscape, the process remains sluggish.

H.M.T (communication manager, male, 38 years old): The government should adopt a more hands-off approach (laughs). Recent instances of state-mandated filmmaking have highlighted the pitfalls of government intervention in the creative process. Learning from these missteps is crucial to avoid repeating similar mistakes in the future. However, the current film censorship system often seems driven more by emotion than reason. This emotional bias can lead to unjustly eliminating films that may not warrant such harsh treatment or inappropriate age ratings. There's room for improvement in this area. To address sensitive content, films could be labeled with appropriate ratings and accompanied by explanatory notes to guide viewers. Age restrictions also help ensure that proper audiences view certain; however, overly restrictive censorship risks stifling the creativity of filmmakers and production companies. To foster the growth of our country's cinema, the government should consider dialing back the emotional aspect of censorship. Moreover, the government could offer incentives such as discounts on cinema complex rentals to boost revenue. State regulations prevent state-owned films from sharing profits with theaters, limiting their appeal to theater owners. This policy hampers the exhibition of state-owned

films, as theaters are hesitant to screen them without the prospect of profit sharing. While a few theaters may agree to host non-profit screenings, these venues are few and far between.

T.Q.S (films fashion stylist, male, 28 years old): This question is a tough nut to crack (laughs). The hurdle most people will point to is the censorship process. In Vietnam, navigating the layers of censorship can feel like wading through a maze. Introducing unconventional elements in a film is risky due to the stringent censorship criteria. As a result, many filmmakers opt for scripts featuring familiar family dynamics and humor, as they are more likely to sail through the censorship process unscathed. While our industry could benefit from exploring new and daring themes, the reality is that choosing the right path is more complex than it seems.

N.T.H (film investor, female, 45 years old): In capitalist societies, the focus often lies heavily on profits, so it's common for producers to generate revenue and then pay a portion to the government. The remainder is typically allocated to cover production expenses. However, in our country, steering the Vietnamese film industry toward a sociocultural direction presents its challenges, particularly in crafting films that resonate with humanity. Despite this, the government does allocate a portion of the budget to support private producers in creating state-owned films, albeit to a limited extent. When considering film production, it's essential to assess factors like the availability of skilled screenwriters, the quality of the script, and the resources necessary to produce a compelling movie. Take, for instance, sensitive themes like sex and violence-these elements must be portrayed artistically, staying true to Vietnamese cultural values.

L.H.L (journalist/film critic, male, 39 years old): In recent years, Vietnamese cinema has seen significant growth, which is evident from the surge in box office numbers and accolades at prestigious international film festivals like Berlin and Busan. These achievements instill pride in Vietnamese cinema and underscore our potential to address global issues through film. The success of Vietnamese films in theaters, outperforming even some Hollywood blockbusters, further highlights the industry's upward trajectory. Such positive developments are compelling examples for state managers, cultural authorities, and film industry leaders to invest in long-term strategies and projects to nurture Vietnamese film culture. While Vietnam boasts immense talent, leveraging the necessary resources to propel Vietnamese cinema onto the global stage is a critical challenge. With a population exceeding 100 million and a rapidly growing economy, Vietnam presents a ripe environment for fostering a vibrant film industry. Moreover, the increasing appetite for movies among the younger demographic underscores the opportunities awaiting exploitation. As the Vietnamese press has aptly noted, this is indeed a golden era for Vietnamese cinema, signaling the need for a cohesive, sustainable strategy to propel our cinematic endeavors onto the international stage. With the right approach, Vietnam has the potential not only to lead Southeast Asian cinema but also to emerge as a formidable force in the broader Asian film landscape.

N.C.D (director, male, 30 years old): I think now things are looking up. The Vietnam Cinema Department has relaxed its grip considerably, creating numerous platforms and opportunities for the local film industry. We now have major film festivals in Vietnam, which is a significant step forward. However, the most crucial aspect that still needs attention

is funding. In other countries, I've noticed the presence of 7-8 significant funds dedicated to supporting budding filmmakers. These funds are crucial hubs for connecting emerging talents with the resources they need to bring their visions to life. Plenty of talented directors in Vietnam are eager to make their mark in the industry. But the harsh reality is that filmmaking is incredibly challenging, especially without adequate financial backing. A dedicated fund like those in other countries would be a game-changer for Vietnamese cinema. It would provide aspiring filmmakers with the financial support they need to pursue their creative endeavors and contribute to the growth and diversity of our film landscape.

APPENDIX P VII: APPLICATION DEMO - MOBILE VIEW
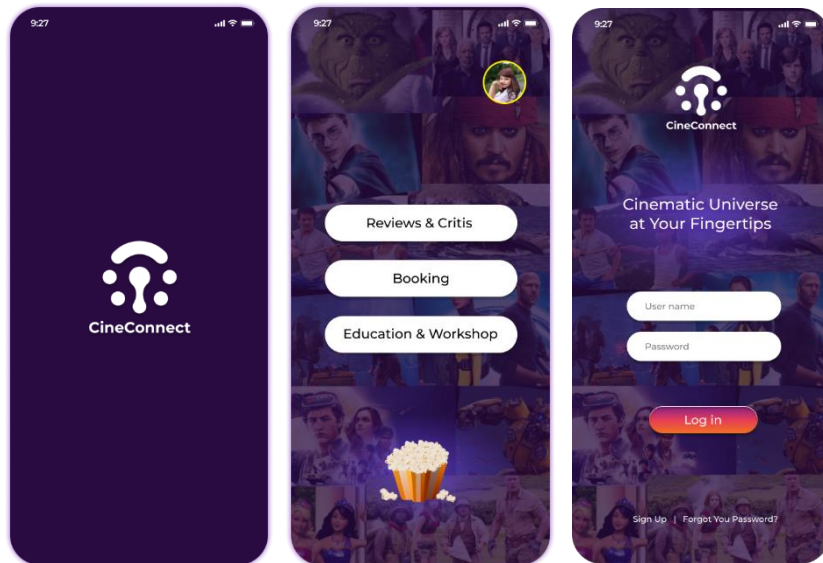
Log in page process
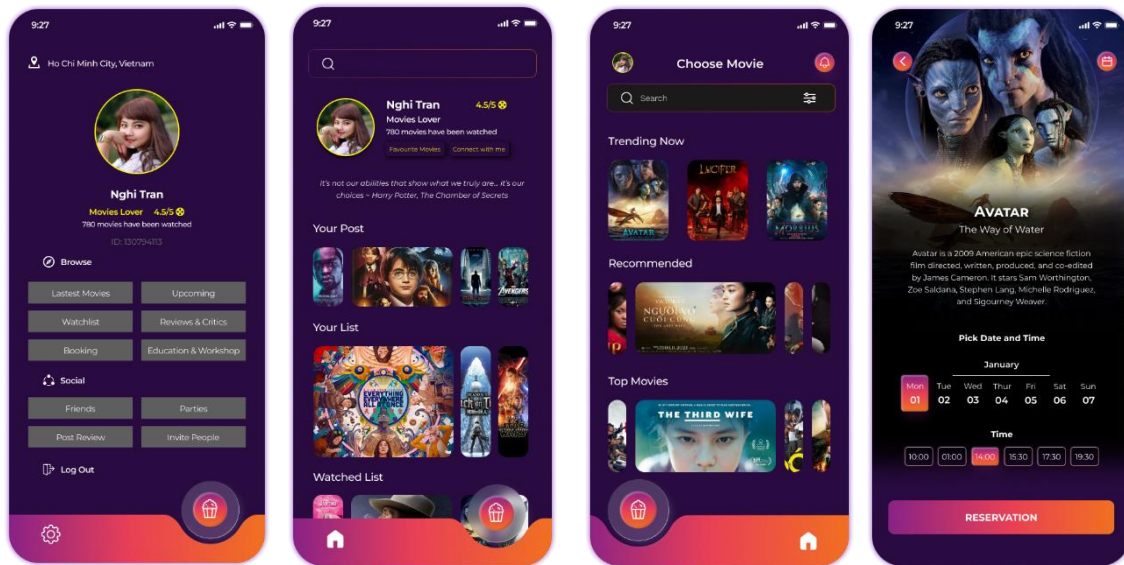
User page

Profile page

Booking page

Date and Time
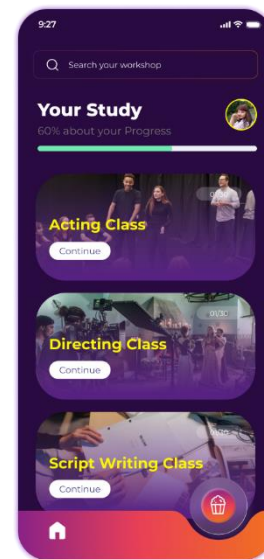Selection page

Select Seat page

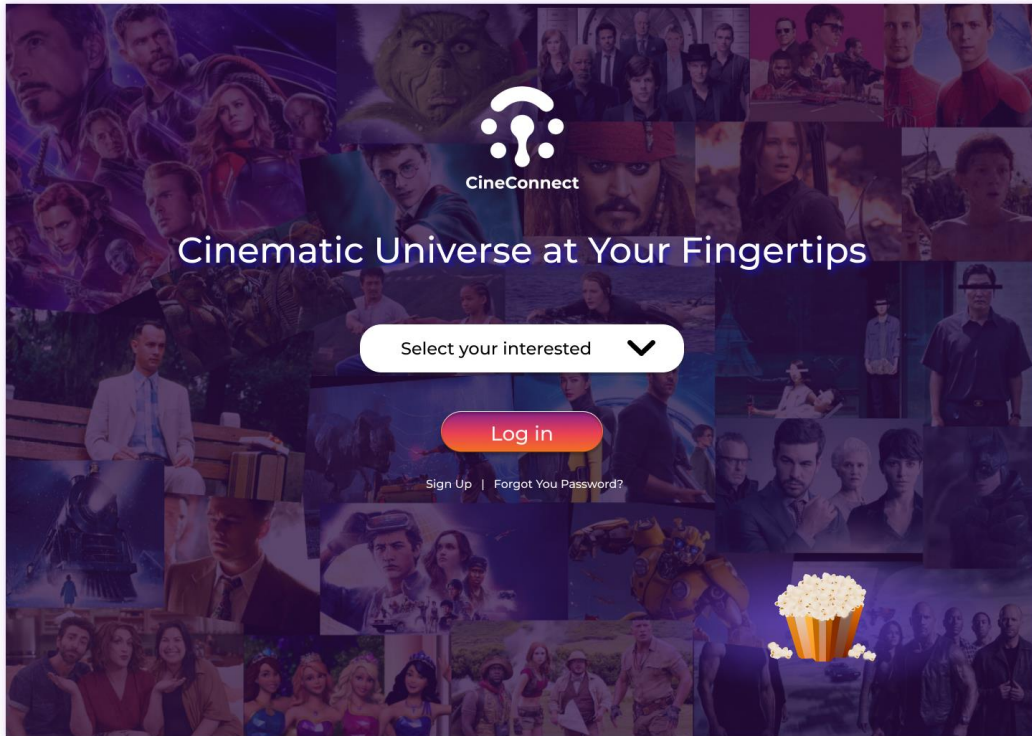Add Snack page

Payment page
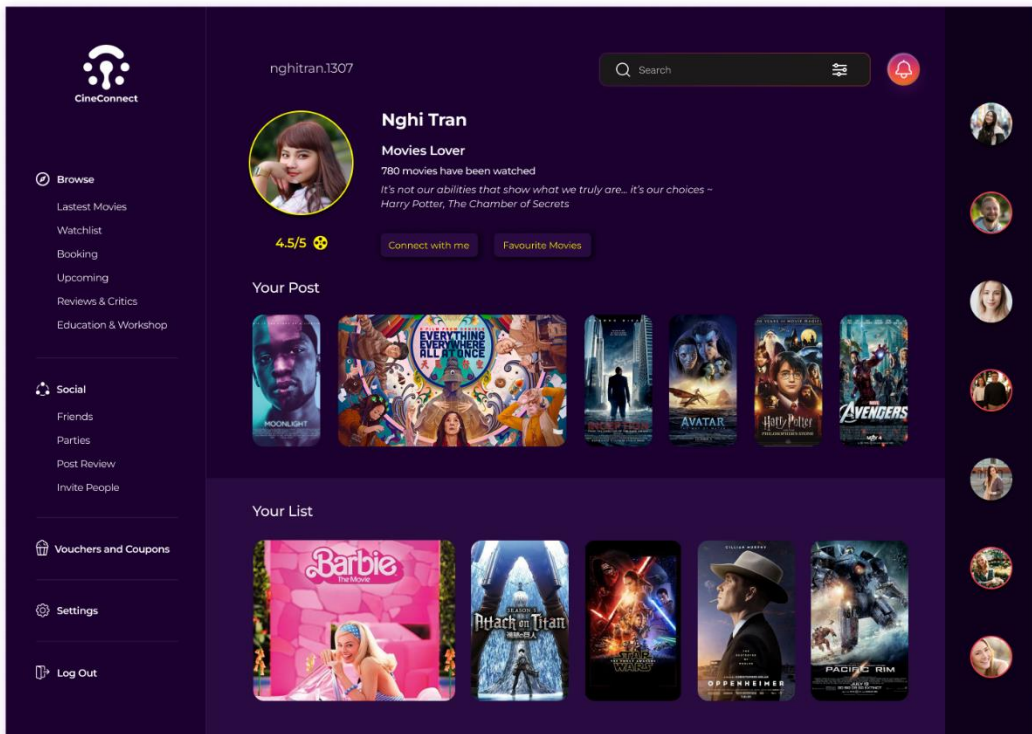

Review and
critic page

Education
page

Workshop
page

APPENDIX P VIII: APPLICATION DEMO - DESKTOP VIEW

Log in page

User Profile page