

Typology and decision-making process of cinema audiences in theaters: Actors and Directors

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Abstract

This article provides additional information about moviegoers. It aims to define, through a correctly applied methodology, the motivational factors (internal, external or experiential) that determine the choice of one film over another. The analysis of these factors has been able to establish those that have a greater or lesser effect on the consumer's decision-making process. This can be of great significance in terms of the economic impact that this decision has on the final box office revenue of a movie. Likewise, the applied methodology has allowed us to establish, with a discriminant and predictive nature, the different typologies of Spanish moviegoers. It was possible to clearly differentiate two groups, which we have called Actors and Directors, whose decision-making process is significantly different, according to the factors that motivate their process of selection of the movie they decide to watch. Actor consumers make decisions from a simpler perspective, while Director consumers decide from a much more complex perspective, taking into consideration a large number of variables.

Key words

marketing, moviegoer, consumer behavior, decision-making process, movie theaters.

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1. Introduction

The movie industry is an exciting field for market research, because of its peculiarities. It is an industry characterized by a unique product distributed in multiple formats, all of which have a relatively short duration.

The movie business is the main sector of the entertainment product market. In the USA, it is currently the largest cultural export product, and in the rest of the developed countries, it has a great economic importance as both an economic engine and as an element that defines the cultural identity of a country.

In Spain, the cultural sector accounts for 3.2% of the gross domestic product, according to the Cultural Statistical Yearbook of the Ministry of Education, Culture and Sports (2016), which indicates that the average annual expenditure per household on goods and cultural services is €651.4, and the cultural sector employs 428,500 people, accounting for 2.5% of the overall employment in Spain. As the main business in the cultural sector in Spain, the movie business accounted for the sales of 94 million tickets in 2015, which generated €572 million in box office receipts in movie theaters alone.

The study of the factors that result in the acquisition or enjoyment of goods by the consumer is a field which has been the subject of a great deal of study. Nevertheless, the movie market is a field of study still to be developed, because of the peculiarities of the product itself and the countless variables that can affect the consumer's choice.

The behavior of the movie consumer is determined by a combination of very different factors that influence the final decision about whether to see one movie or another. Various studies have contributed to establishing these decisive factors and describing the purchase decision process by movie consumers, but there is a lack of models that analyze the integration of all of these factors and provide an empirical analysis of the real impact of these on the final movie selection and theater attendance phase.

Most of the models designed to study moviegoers have been econometric models with regression analysis, based on a group of already released movies, with the aim of estimating the earnings of the movie (Elberse & Anand, 2007; Ravid, 1999; Litman, 1983). Other authors have focused the analysis on consumer behavior in relation to the movie selection (Eliashberg, Jonker, Sawhney & Wierenga, 2000; Eliashberg & Shawney, 1994).

Few studies have been based on broad quantitative methods that also analyze the factors that motivate consumers in the selection of the movie they want to watch. Those that have been carried out (Rodríguez-Rabadán, 2014; Cuadrado, Filimon, Kerrigan & Rurale, 2008) have consisted of relatively small surveys and used questionnaires that provided direct information about the behavior and decision-making of the consumer. This same quantitative approach, using the consumer as a direct source of information, will be the basis of the present study, although in this case, a broad sample of more than 5,000 moviegoers was used.

The main objective of this study is to determine the factors that influence in the decision of a moviegoer when he/she has to choose a movie, and to verify whether there are separate groups of spectators with different behaviors that allow us to identify a consumer-moviegoer typology.

The movie business is the main sector of the entertainment product market

To identify the main factors, we draw on decision models previously described in literature (Ravid, 1999; De Vany & Walls, 1999; De Silva, 1998; Litman & Ahn, 1998; Linton & Petrovich, 1988; Eliashberg & Shugan, 1997). We subsequently conducted an empirical study with a statistically representative sample of more than 5000 subjects, which provides us with significant information about the desired objectives, as we will see later on.

2. Review of the literature

Linton and Petrovich already pointed out in 1988 the lack of knowledge about the process of movie selection, as studied from the point of view of consumers, and about how they acquire the necessary information to make their decision.

Audience research has not traditionally been used in the movie industry. More specifically, during the first half of the 20th century, the American movie industry operated with less research than any other, and this occurred during one of the most important and influential periods, between the turn of the century and the 1950s (Jowett, 1985).

In the second half of the 20th century, the industry started to conduct incipient market studies, based basically on observation and surveys. Some studies, like those carried out by Paul Lazarsfeld (1947), defined the field of work for subsequent studies.

The motivational factors of the behavior of the moviegoers have been analyzed from different perspectives, and authors like Eliashberg & Sawhney (1994), Cepeda (2005) and Hennig-Thurau et al. (2006) agree upon classifying them into the following groups:

- **Internal factors:** we consider internal factors to be those intrinsic to the movie and that belong to it from the moment of its conception or production. Among them, it is worth highlighting the creative and technical elements: the story, genre, actors, director, etc. (Hennig-Thurau, Houston & Walsh, 2006).
- **External factors:** we consider external factors to be those created separately from the movie, but that affect how the information reaches the consumers and that participate in their decision making. External factors are those related to the advertising campaign each distribution company initiates to release a title in the movie theaters. Some authors like Eliashberg & Sugan (1997) or Neelamegham & Chintagunta (1999) refer to these variables as “non-experiential factors.” Other factors identified as external are the date of the premiere, the number of movie theaters in which the movie is premiered and the production budget.
- **Experiential factors:** these are those factors derived from a more direct relationship with the watching of the movie, and they come primarily from people who have already seen the movie and generate their own comments or recommendations. Among these factors, worth highlighting are reviews, word of mouth and recommendations in the social media.

Within the first group related to “internal factors,” the existing literature includes, within the features of the movie that influence the consumer’s decision, elements like the topic and genre (Desay & Basuroy, 2005; De Silva, 1998; Austin & Gordon, 1987; Litman, 1983), the attractiveness of the actors (Simonton, 2009; De Vany & Walls, 1999; Ravid, 1997 and 1999; De Silva, 1998) and directors and producers. Other important factors within this category that determine the success of a movie are the familiarity of the topic, either due to the

Few studies have been based on broad quantitative methods that also analyze the factors that motivate consumers in the selection of the movie they want to watch

relevance of the story or because it is a sequel to a well-known movie or based on published books.

The second group is related to “external factors,” which do not correspond to the characteristics of the movie, but rather to actions performed by third parties. It also has empirical studies which attempt to determine the impact these elements have on the demand for a particular movie. The external factors come from actions generally orchestrated by production companies and/or film distributors. Among others, the most relevant factors are: the production budget, the investment in advertising, the premier date or the number of screens on which it is released.

Numerous studies sustain that in the movie market, the number of reviews and critiques of the movies is more important than the quality of the latter (Sorensen & Rasmussen, 2004). One of the most accepted generalizations in the study of marketing is that communication by word of mouth is a key source of information in the consumer’s decision-making process (Godes & Mayzlin, 2004; Arndt, 1967). Word of mouth comes from a content generated by the consumers themselves, and which is generally perceived as more trustworthy than advertising (Liu, 2006) and better reflects the consumers’ tastes than reviews by professionals (Holbrook, 1998).

Some studies highlight the importance of the advertising factor in the success of a movie (McKenzie, 2012; Elberse & Anand, 2007; Prag & Casavant, 1994; Eliashberg et al., 2000; Faber & O’Guinn, 1984). Other studies point to the number of theaters in which a movie is released (Swami, Eliashberg & Weinberg, 1999) and the date and setting of the premiere (Krider & Weinberg, 1998).

In the same vein, among the elements classified as external and traditionally considered to have great conversion value in this industry is the trailer (Haw, Ho, Lim & Wong, 2013; Finsterwalder, Kuppelwieser & De Villiers, 2012; Iida, Goto, Fukuchi & Amasaka, 2012; Holbrook & Hirschman, 1982). According to Belch & Belch (2007), movie trailers are considered an effective way of advertising a movie, due to their visual and emotional nature, making them products or services providing self-satisfaction and enjoyment.

The release date is another of the external factors determined by the film distributor, who in order to achieve a larger number of viewers, will seek a time of year when consumers are more receptive to this habit. Radas & Shugan (1995) establish a seasonality model that they apply to the movie industry. Their conclusions found that the summer and Christmas vacation periods were the moments when movies lured the largest audiences and generated the most box office receipts.

Regarding the price factor as an external element which motivates the moviegoers’ demand, Orbach & Einav (2007) conducted a study on the possible explanations of the fixed price policy by movie theaters. Their conclusions suggest that theaters could increase their profits if they practiced variable pricing policies, and that the industry could earn more if it set a higher price for the “event movies” and different prices according to the sessions.

The third group of factors identified as relevant in the decision by consumers are those defined as non-studio factors (Hennig-Thurau et al., 2006); these encompass what in this paper is called experiential factors. These factors are those whose source is linked to having previously seen the movie.

We conducted an empirical study with a statistically representative sample of more than 5,000 subjects

In most of the studies reviewed, experiential factors are the ones that tend to have the least influence on the consumer's decision. These refer to, among other things, reviews (Eliashberg & Shugan, 1997), the awards received by the films (Prag & Casavant, 1994; Holbrook, 1998; Litman, 1983) and the movie quality as perceived by the consumer (Neelamegham & Chintagunta, 1999).

Deuchert, Adjamah & Pauly (2005) studied the power of awards, analyzing a sample of 224 movies released between 1990 and 2000. The conclusions inferred by this study are that even though awards have a positive effect, the most important impact comes from the nominations. Austin (1989) emphasizes the fact that the value of these awards in the market is defined not by the awards themselves, but rather by the amount of publicity and comments about the quality of the movie endorsed by the award.

Recommendations by critics are another experiential factor which may be relevant in the consumer's decision-making process. The term "critic" refers to those people who work for the media (newspapers, TV channels, radio stations, online media, etc.) and who are in charge of making comments and giving opinions about new movies that are released, which they have previously seen (Cones, 1997). Terry, Butler & Dearmond (2005); Ravid (1997); and Litman (1983) support the theory of the positive impact of the reviews on movie box office receipts, while Pangarker & Smit (2013) did not agree, as their study showed no clear positive correlation between reviews and the box office receipts of the sample studied.

If we refer to the movie industry in particular, even though it is believed that the consumer's decision process is influenced by experiential factors transmitted by the word of mouth, this influence is very hard to estimate and predict before a movie release, which contributes to increasing the commercial risk that characterizes this industry (Eliashberg et al., 2000). Nevertheless, there is some evidence that a movie's success is directly affected by the evaluation (positive or negative) given by word of mouth (Austin, 1983).

Recommendations amongst consumers are important for the success of a movie, because they consider the members of their reference groups, be they friends or family, to have more credibility than any source of information of a commercial nature (Assael, 1998).

However, in spite of the interest in this variable, in the existing literature, some reluctance is detected to empirically establish the impact of this factor, due to measurement limitations. Some authors do not include it in their models (De Vany & Walls, 1999); others establish negative correlations (Neelamegham & Chintagunta, 1999), and more recently, concrete methods of measurement have been established, such as the number of mentions a movie receives on a cinema website (Liu, 2006). In recent years, tracking engines and apps have been developed that enable us to know exactly what consumers are saying about every movie in real time, with endless features to interact with them and take part in the conversations.

Some authors like Dellarocas, Zhang & Awad (2007) focus their research on the analysis of the influence of online comments by users during the weekend of the premiere, which are of great importance in estimating the result of the movie over the medium and long term. An accurate assessment of the results of the first weekend, in addition to comments by users and critics, can predict the result of a movie in the long term more reliably than other traditional techniques.

Once the existing literature on the study of the multiple factors identified and studied as motivators in the decision by moviegoers when choosing a movie has been reviewed, our

The motivational factors are classified into the following groups: internal factors, external factors and experiential factors

research aims to use consumer statements to highlight and corroborate which of these factors are the most relevant for Spanish consumers and the extent to which they affect the movie selection.

3. Research methodology

Most studies that analyze the effects of information on the demand for movies have been carried out based on aggregate data, i.e., analyzing a series of movies, their characteristics and their box office receipts. However, this analysis does not reveal individual consumer behavior in light of specialized information and the previously identified factors of influence.

The aim of this work is precisely to bridge this methodological gap through the analysis of the effects of each of the independent variables identified that play a part in the selection of a movie to see in a theater, always from the specific perspective of the consumer. This analysis was carried out by means of a quantitative study on a large scale that enabled us to obtain information directly from the consumers, from the point of view of their behavior and without considering the box office results of any specific movie.

For this purpose, we designed a detailed questionnaire with 22 closed-ended questions that was adequately structured to provide accurate information about the influence of each of the variables identified as motivating the consumers' decision. To provide clarity and depth to the responses and thus obtain more detailed knowledge about each of the variables that are involved in the moviegoer's decision-making process, we have categorized most of the questions through multiple choice options, using a 5-point Likert scale.

The channel that most favored our methodology was an online survey, because it could be accessed by a large number of consumers in a short period of time. The survey was administered over a five-day period in May 2015. The online distribution of the survey was carried out on the CRM (Customer Relationship Management) platform belonging to Cinesa, the top movie theater chain in Spain.

Before the final survey was launched, it was subjected to two different controls: first was a review by experts that made it possible to refine any aspect related to the construction of the questionnaire; and then a pre-test was given to a sample large enough to permit the effectiveness of the survey and its correct understanding to be validated. Next, the coherence of the answers was checked, eliminating those questionnaires that had many unanswered questions or those with a large number of identical scores.

In order to access our representative segment of the population, the sampling technique chosen was the selection of a random, and thus probabilistic sample, based on the sampling frame provided by Cinesa with regard to its subscribers. This allowed us to access a specific group of moviegoers who had gone to the movies at least one time in the last year.

The survey was sent to 27,391 moviegoers in Madrid who fulfilled these characteristics, segmenting them by age, according to the same age brackets used by the EGM and with an allocation proportional to the movie consumption for each age bracket. A net sample of 5,314 individuals was obtained. The survey was simultaneously sent out to all consumers, and the response rate obtained was 19.4%.

Numerous studies sustain that in the movie market, the number of reviews and critiques of the movies is more important than their quality

4. Results of the empirical investigation

4.1. Analysis of the motivational variables

We structured the analysis of the results into four blocks of variables in order to determine the motivational value of the consumer in each. These blocks were defined according to:

1. The experiential nature of the activity of going to the movies.
2. The motivational value of the elements inherent to the movie. *Internal factors*.
3. The motivational value of the elements extrinsic to the movie. *External factors*.
4. The motivational value of the experiential elements. *Experiential factors*.

First presented are the results of the effect of the different motivational variables for the selection of movies to see in theaters, observing the sample total (see Table 1).

Table 1
Technical specifications of the sample

Universe (N)	Persons who have gone to the movies in Madrid at least once in the last twelve months
Sample design	Probabilistic
Procedure	Proportional by age
Survey type	22-question electronic questionnaire with closed-ended questions that are answered on a 5-point Likert scale
Sampling frame	270,000
Geographical scope	Community of Madrid
Sample size (net responses)	5,314
Sampling error	±1.37%
Level of confidence	95.46% ($\sigma=2$)
P/Q	Unfavorable sampling conditions P=Q=50
Time period	May 18-22, 2015

With regard to the experiential nature of the activity of going to the movies, 78.5% stated that the factor of going out and having fun is very or quite decisive when seeing a movie in the theater, and 68.9% were very or quite motivated by the social aspect of sharing the experience. This factor is one of the most important when selecting the activity of going to see a movie in a theater.

On the other hand, 68.9% of the sample indicated that their decision to go to the movies is motivated by seeing movies with other people and being able to share the experience. The emotional satisfaction that comes from sharing the experience that a consumer perceives when going to the movie theater predominates in their attitude as a very important aspect.

With regard to the motivational value of the elements intrinsic to the movie, we have analyzed the results in terms of the title, genre, director, actors, story, music, and whether it is based on a book or another movie, in order to determine the three or five factors with the greatest impact on the decision by the consumer.

Along the same lines of elements classified as external and traditionally considered to have great conversion value in this industry is the trailer

The **story** variable concerns whether the consumer knows about the topic of the movie or if it is relevant to them. In terms of this variable, the consumer is seeking quick information about what they are going to see, about what they are going to be told and whether this is pleasing to them.

If we take a look at the descriptions of the influence this factor has on the consumer's decision, we see that 92.1% of those surveyed state that the story is an element very or quite important when choosing to see a movie in a theater.

The **genre** of the movie variable is indicated by several authors as a discriminatory value in the selection of a movie (Hennig-Thurau, Walsh & Wruck, 2001; Deniz & Hasbrouck, 2012; Redondo & Holbrook, 2010; Litman, 1983); these authors use a regression analysis to see how different genres perform in the box office and which ones seem to be the most in demand.

The survey data reflect that for 88.2% of those surveyed, the genre of the movie is very or quite influential on their decision, and only 2.9% state that it is little or not at all important. Based on these results, we can conclude that the genre of the movie is a discriminating factor for moviegoers, since it provides key information for consumers to make decisions about what movie to select.

Beyond the econometric analysis of the box office value of the **actors**, our research wanted to delve deeper into whether these names become motivational factors for the consumer when selecting a movie and how and to what extent this occurs. With regards to this factor, 77.4% of those surveyed state that the actors are either very or quite important when deciding on which movie to see, while only 5.3% admit that this is not very or not at all important to them.

With regard to the motivational value of the elements extrinsic to the movie, referred to by some authors as non-experiential factors (Elberse & Anand, 2007; Moul, 2004; Lehman & Weinberg, 2000) or "studio-factors" (Hennig-Thurau, Houston & Walsh, 2007), these are those factors that do not form part of the product itself.

The **advertising** factor as a source of information that is very or quite involved in the cognitive process of the purchase decision is considered by 62.1% of the sample, and only 2.8% of the study group did not pay any attention to it.

Since it is an audiovisual product, we can verify that television commercials are the source of information that most of our survey respondents pay the most attention to, which means that this media has great value in terms of influence. The top media source declared very or quite influential in the decision regarding the selection of a movie to see in a movie theater is television (56.1%), followed by outdoor advertising (29.2%), digital media (28.8%), newspapers and magazines (20.8%) and radio (14.8%), this latter media source having the least value of influence on the decision-making of this consumer.

As shown by the responses of our survey takers to the question about the sources of information that they pay the most attention to, we see that **trailers** are the element providing the greatest value of information about the movie, making it the source of the greatest influence on the decision-making of consumers. In the results obtained, we observe that 81.9% of all respondents state that trailers are a source of information that is very or quite influential on their decision to go to see a movie at a movie theater, and only 1.1% state that they have no influence whatsoever.

As indicated at the start of the article, movies as a "product" are equivalent to the experience that comes from the act of watching a movie in a specific place and under specific conditions.

Movie theaters could increase their profits if they enacted variable pricing policies

In this sense, we wondered whether this experience that the consumer has is worth the **price** paid to see the movie. 30.1% of our sample state that the experience is worth the price they pay, while 57.2% state that the experience is not worth the price they pay and only 12.7% are of the opinion that the movie experience is worth more than the price they pay.

With regard to the motivational value of the experiential factors, if we consider the sample as a whole, 64.2% of those surveyed state that comments by friends and family have a great or fairly great influence on their decision to choose a movie.

In turn, and in line with some of the authors previously mentioned (Reinstein & Snyder, 2005), **reviews by professionals** reveal a relatively low level of impact as a whole. The statistical data reveal that these opinions have a lot or a fair amount of influence on only 38.7% of the total sample.

With regard to **movie awards**, we could consider that they are a factor external to the movie that give it an extra extrinsic characteristic; however, as we have seen in the theoretical review, the awards are the product of the ratings by critics, scholars and the public (Deuchert et al., 2005; Terry et al., 2005; Pangarker & Smit, 2013). These comments come from people who have seen the movie, and therefore they take on an experiential value and function as such with regard to moviegoers (Henning-Thurau, Wiertz & Feldhaus, 2012).

The American Academy Awards, the Oscars, reach the highest level of importance in the sample total. In terms of this award, more than 50% of those surveyed state that the fact that a movie has won an Oscar has an influence on them when it comes time to select a movie.

For a better visual idea of the main results, Table 2 summarizes the percentages of each of the variables identified as most important in the decision to go to the movies or about the movie to see at the movie theater.

Table 2

Most important variables in the decision to go to the movies and select a movie

	Variables	Not at all	A little	Neutral	Quite a bit	A lot
		%	%	%	%	%
The experiential nature of the activity of going to the movies	[Going out and having fun]	1.3	4.1	16.1	52.6	25.9
	[Seeing movies with other people and sharing the experience]	3.1	9.1	18.9	45.7	23.2
Motivational elements: intrinsic factors	[The story]	0.5	1.2	6.1	44.8	47.3
	[The genre]	0.7	2.2	8.9	52.4	35.8
	[The actors]	1.6	3.7	17.4	51.8	25.6
	[The director]	12.7	21.8	32.2	25.1	8.2
Motivational elements: extrinsic factors	[Advertising]	2.8	10.8	24.3	51.0	11.1
	[Trailers at the movie theater]	1.1	3.8	13.2	46.1	35.8
	[The ticket price]	1.0	1.6	6.7	26.1	64.5
Motivational elements: experiential factors	[Having won an Oscar]	11.1	10.2	27.4	34.8	16.6
	[It was recommended to me]	3.1	9.9	22.8	46.0	18.2
	[Reviews by professionals]	14.9	19.0	27.3	26.9	11.8

Source: authors' own work.

In most of the studies reviewed, experiential factors are the ones that tend to have the least influence on the consumer's decision

4.2. Clustering

In the second phase of the results analysis and given the magnitude of our survey and the large amount of data available on more than 5,000 consumers, we opted to use a clustering model. First of all, we proceeded to use Ward's method of agglomerative hierarchical clustering, the dendrogram of which suggested the number of existing clusters. In a second step, a non-hierarchical K-means clustering was performed to define the previously identified clusters. The selected variables are shown in Table 4.

The data observed in the resulting dendrogram show two clearly differentiated clusters, the composition and characteristics of which are significantly different. The ANOVA analysis reflects the results of the F test with an excellent level of significance, which indicates the adequacy of the test.

The relative size of the groups according to the total number of cases in the sample is fairly balanced, with 2,439 units in cluster 1 (C1) and 2,874 in cluster 2 (C2).

Table 3

Number of cases in each conglomerate

Conglomerate	1	2439.000
	2	2874.000
Valid		5313.000
Missing		0.000

Source: Authors' own work, using SPSS v.22

The next step was to conduct a non-hierarchical K-means cluster analysis to define the components of each of the two clusters identified. The solution provided by the K-means analysis converged in 10 iterations, providing an ANOVA F-test value with optimal levels of significance (0.000) for all variables considered (Hair, Black, Babin & Anderson, 2010).

Once the two groups were identified, we proceeded to observe their behavior with regard to each of the selected variables, with the aim of being able to assign a name or designation to each group, according to the behavior reflected with respect to the motivational factors when it comes to going to the movies, which is the main objective of this research.

In the discriminant analysis, the results obtained from the classification matrix validate the method, correctly assigning 96.5% of the cases in the original validation and 96.2% in the cross validation, which demonstrates the robustness and validity of the groups or conglomerates identified by the cluster analysis.

The results obtained from both the Box's M test and Wilks' lambda statistical value confirm the existence of two groups defined by the K-means conglomerate analysis. In the clustering of our sample, two clearly different groups were identified that were statistically validated, with a high level of predictive power (>96%). Using the nomenclature usually used in this industry, in our study we have designated Cluster 1 (C1) as ACTORS and Cluster 2 (C2) as DIRECTORS, given the weight of each of the motivational variables in both groups (see Table 4).

Table 4

Final conglomerate centers and means per cluster

Final conglomerate centers	Conglomerate*	
	C1: ACTORS	C2: DIRECTORS
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Going out and having fun]	3.83	4.10
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Seeing movies with other people and sharing the experience]	3.51	3.99
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Seeing movies on the big screen]	4.09	4.39
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Seeing something that my friends are talking about]	2.22	3.03
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Break away from the routine]	3.06	3.69
Once you have decided to see a movie in a movie theater, what motivated your decision and to what degree? [Going to the movies makes me feel better about myself and enriches me as a person]	2.86	3.68
Do you think that when buying a movie theater ticket to a certain movie, your choice is influenced by the advertising you have seen for that movie?	3.29	3.81
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [TV commercials]	3.08	3.77
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Radio ads]	1.89	2.74
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Comments by friends or family]	3.27	3.99
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Internet (specialized web pages, websites, blogs, forums, etc.)]	2.96	3.77
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Internet ads]	2.36	3.29
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Social networks (trailers, content, etc.)]	2.69	3.60
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Newspaper or magazine ads]	2.07	3.05
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Posters or displays inside the movie theater]	2.72	3.53
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Trailers in the movie theater]	3.83	4.36
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Street advertising (marquees, billboards, buses, etc.)]	2.48	3.35
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Interviews with actors, directors]	2.14	3.29
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Reviews by professionals]	2.46	3.49
In general, how do you think each of these sources of information influences your decision to go see a movie in a movie theater? [Articles other than reviews in newspapers, magazines, Internet or TV]	2.29	3.36
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The title]	2.60	3.23
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The genre]	4.11	4.28

Table 4 (continued)

Final conglomerate centers and means per cluster

Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The director]	2.94	3.64
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The actors]	3.66	4.21
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The story]	4.23	4.49
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [The music]	2.54	3.21
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [It seems good in the advertisements]	3.15	3.79
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [My friends want to see it]	2.59	3.40
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [It was recommended to me]	3.41	4.07
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [It is based on a book I read]	3.18	3.89
Which of the following elements are important when choosing a movie at a movie theater and to what extent? [It belongs to a saga]	3.34	3.84
How and to what degree do the following movie genres draw your attention? [Action/Adventure]	4.17	4.24
How and to what degree do the following movie genres draw your attention? [Suspense/Thriller]	3.90	4.19
How and to what degree do the following movie genres draw your attention? [Science fiction]	3.71	3.73
How and to what degree do the following movie genres draw your attention? [Horror/Scary movies]	2.56	2.77
How and to what degree do the following movie genres draw your attention? [Comedy]	3.85	4.15
How and to what degree do the following movie genres draw your attention? [Animation]	3.23	3.49
How and to what degree do the following movie genres draw your attention? [Drama]	3.02	3.61
How and to what degree do the following movie genres draw your attention? [Historical]	3.19	3.60
How and to what degree do movie awards influence your decision? [Having won a Golden Globe influences me]	2.42	3.58
How and to what degree do movie awards influence your decision? [Having won an Oscar influences me]	2.72	3.89
How and to what degree do movie awards influence your decision? [Having won a Goya influences me]	2.29	3.46
In general, how influential is the duration of a movie when you choose to watch it in a theater? [I prefer for a movie to last 60-90 minutes (an hour/hour and a half)]	2.39	2.82
In general, how influential is the duration of a movie when you choose to watch it in a theater? [I prefer for a movie to last 90-120 minutes (an hour and a half/two hours)]	3.22	3.64
In general, how influential is the duration of a movie when you choose to watch it in a theater? [I prefer for a movie to last 120-150 minutes (more than two hours)]	2.64	2.94

*5-point Likert scale, where 1 is very unimportant and 5 is very important as a factor for decision-making.

Source: Authors' own work (SPSS v.22).

The previous table (see Table 4) shows that Cluster 1 (called Actors) scores lower than Cluster 2 (called Directors) in every selected variable (intrinsic, extrinsic and experiential). We will analyze each of the groups in detail in the following section, giving percentages that make it easier to understand these differences.

The influence of the experiential factors transmitted by word of mouth is very difficult to estimate and predict prior to the premiere of a movie

4.3. Analysis of Typologies: Actors and Directors

As mentioned earlier, the clustering of the results of our research confirmed the existence of two groups of consumers with a significant difference between them and a high predictive level (see Table 4). These two groups of consumers have been called ACTORS and DIRECTORS, and the differences between them are not of a socio-demographic nature, but rather the results of our study show that they have more to do with the decision-making process when selecting a movie to see in a movie theater.

As we have already seen, both groups are very similar in terms of size and, in addition, according to the demographic variables studied, both groups are homogeneous with regard to age and level of education (slightly higher for the Directors group). Nevertheless, we find a significant difference in the gender variable, with one group having a more female component, namely, Directors (61% women); on the other hand, the other group, Actors, is more masculine (52.81% men).

Regarding cultural and leisure habits, both groups recognize that their favorite leisure activities are listening to music, seeing movies at home and going out with friends. The Actors group (C1) shows a greater inclination to play videogames than the Directors group (C2). The latter group claims they go to the theater or live concerts more often than the former group. With regards to these leisure activities, the Directors group (C2) states that they spend more money than the Actors group (C1).

Thus, the members of the Actors group (C1) in our research are influenced by a limited number of factors when making their decision, and they have no need to turn to additional sources of information. This consumer-moviegoer is focused on a part of the work and does not need to be in control of the entire work. Their level of involvement in the production and in the decision is partial and limited. Hence, the moviegoer in this group exercises a simpler decision-making process, taking some elements of the movie as heuristic principles that allow him/her to make a decision without taking many more variables into account.

In turn, the Directors group (C2), given this name as an analogy to a person who directs the filming of a work and each of its elements, also assuming all the other functions that are necessary for a successful conclusion to the filming process, is a group made up by a type of moviegoer who is more involved in the decision-making process, who needs to see and analyze various elements before making the final decision. Therefore, their decision-making process is more complex, because it takes into account many additional factors that affect the final result of the production.

We are now going to analyze each of the factors studied (intrinsic, extrinsic and experiential), observing the response level for each group, in terms of percentages. With regard to the most influential **intrinsic factors** in choosing one movie over another, members of the Actors group prioritize the story over other factors, such as the trailer, genre or actors.

Members of the Directors group, on the other hand, agree on the influence of the story as determinant in their interest in a movie, but this group also identifies genre as a decisive factor and agrees with the Actors group in terms of their predilection for the adventure and comedy genres.

Regarding the actors variable, the Directors group places a lot of value on the presence of famous actors in a movie in order for them to consider it (88%), so the indifference in terms of percentage for this value is 11.7%, far from the levels of indifference (35%) expressed by

An accurate assessment of the results of the first weekend, in addition to comments by users and critics, can predict the result of a movie in the long term

the Actors group. On the contrary, intrinsic factors like the title or music are the ones that show a value indicating less importance for both groups.

According to the data obtained, members of the Actors group assign the highest level of influence to a few specific intrinsic factors, and these are enough to make the decision when choosing a movie. Meanwhile, the Directors group needs to use other sources of information and to assess other elements in order to make their decision. The decision-making process of the latter group means that they appreciate the influence of factors that are external to the movie.

Within the **external factors** studied, members of the Directors group value the advertising campaign as a relevant source of information to make a decision about the movie they will watch. More than 72% of the members of the Directors group give a lot or a fair amount of importance to this factor, while only 49.4% of the members of the Actors group consider it quite or very important.

In relation to how the different advertising media influence the decision of going to see a movie, the Directors group shows significant differences with regard to television, and particularly to trailers. With reference to the latter factor, among the factors studied, members of the Directors group assign the highest level of importance to the trailer.

The Directors group pays significantly greater attention to **experiential factors**. Not only do 73.3% of this group state that they always recommend a movie when they like it, as opposed to the intention to recommend a movie expressed by only 53.5% of the Actors group, they also recognize that the recommendations of other individuals are influential factors in their decision to a greater extent than the Actors group.

In their more elaborate decision-making process and given their higher level of involvement, members of the Directors group seek out additional information that helps them make a decision. 53% assign a score of very or quite important to the opinion of critics, while only 21.6% of those in the Actors group believe that reviews by a professional influence their selection of a certain movie.

As seen before, comments by friends and family play a very direct role in the consumer's decision, due to the value and credibility that they assign to comments from persons with whom they share a relationship. In our research, both groups show average values with regard to this factor and there is a clear differentiation between the two groups. Members of the Directors group are very open to listening to comments from other individuals who have already seen the movie, and 77.9% state that this influences them quite a bit or a lot, as opposed to 48% of the Actors group, who assign the same value.

As occurs with the recommendations factor, the Directors group demonstrates a significant difference with regard to awards. Nearly 70% of this group consider that a prestigious movie award adds quality and differentiates a movie from the rest, helping them to make a decision in favor of award-winning movies. The Actors group appears to be less influenced by this variable, since only 30% assign it this level of influence on their decision.

5. Results

The results of our study confirm the belief that the goal of going out, having fun and having a good time in a group is one of the top motivations for a consumer to decide to see a movie in a movie theater, given the social component of the activity. This differentiation between a

92.1% of those surveyed state that the story is an element that is very or quite important when choosing a movie to see at the theater

behavior based on utilitarian components and another based on hedonistic values, such as going out and having fun, coincides with studies presented by various authors (Holbrook & Hirschman, 1982; Faber & O'Guinn, 1984), enabling us to conclude that this is a hedonistic behavior by moviegoers, motivated by the quest for pleasure and enjoyment.

But in light of this motivation by the consumer to satisfy the need for a pleasurable experience, moviegoers are faced with a decision-making model with varying levels of complexity, in which motivational variables of different natures and magnitudes play a part, according to the information they receive about the movie.

In conclusion, of all the variables presented to the consumer, **genre** is one of the variables that the authors agree has the most value as a factor of influence on the consumer's decision. It is often a discriminatory factor by itself. A consumer who is not a fan of horror movies will not consider many more factors before making the decision not to select a movie belonging to this genre.

The component of familiarity with the genre as a facilitator of the decision-making process due to the amount of decisive information it provides also applies to the case of the **story** factor. The results of our field work confirm that the story variable is among the ones with the greatest impact on the selection of a movie by a consumer (92.1%). As part of the decision-making process, consumers clearly pay attention to this factor, which acts as an interest activating mechanism for a particular movie.

Another intrinsic factor examined by many empirical studies is the value of the **actors** in the movie. The conclusions we obtained about this variable in our field research are that from the consumer's perspective, and through the analysis of how they process the different informational inputs they receive in order to select a movie, the actors factor holds an important position in the moviegoer's decision-making process, showing high percentages of preference (77.4%). In fact, it is one of the intrinsic factors with the highest position, after the story variable. It is interesting to note, however, that one of the two groups into which the results have been discriminatorily placed (C1) shows a higher degree of indifference, as seen earlier in the analysis of the consumer typology.

6. Conclusions and implications for management

We can conclude that the data obtained in our study, both documentary and empirical, support the hypothesis regarding the importance of elements inherent to the movie in the decision-making of consumers, in particular, story and genre, which sometimes act as sole exclusionary factors (genre), and with noticeable importance (story) as elements in the purchasing decision made by the consumer.

Both variables are connected to the cognitive process of the purchase decision, since they provide information for the consumer that is useful when collecting information about the product they wish to buy and both provide qualitative information about the potential interest in the movie for the moviegoer, thus facilitating their decision.

The first extrinsic factor, and perhaps the one with the greatest impact and consideration by research, is the advertising campaign that is designed to launch a movie. It is a variable with great economic magnitude, which in turn entails a large risk, since it requires the investment of a large percentage of the budget before the movie has premiered, with a small margin of maneuverability to adjust it if the movie does not have the desired results during the first

For 88.2% of those surveyed, the genre of the movie is either very or quite influential on their decision

weekend after its release. Within the sources of information is a very characteristic element in this category, which is the trailer. Consumers pay a lot of attention to it as a source of valid information when making their selection.

Both the recommendations of critics and those of friends and relatives and the movie awards give an additional positive value to the movie. However, we ascertained that the influence of these variables on a consumer's decision reaches limited levels in general, and only if we disaggregate the data into groups do we reach a higher level of significance. For this reason, the results of our study have not been able to demonstrate the value that these factors have in most cases as motivators of the consumer's decision and selection, as supported by authors such as Eliashberg and Shugan (1997). We were unable to positively demonstrate that they are the factors with the greatest influence over other non-experiential factors, since high levels of indifference were observed in this regard, especially in the Actors group, as we mentioned earlier.

With these results, we can conclude that it has been demonstrated that both the factors intrinsic to the movie (story, genre and actors) and external factors (advertising, trailer, and price) play a very important role as motivators of interest by the consumer in a certain movie and their interest in seeing it. Likewise, going out and having fun have been shown to be the main objective of consumers when seeing a movie at a movie theater.

Just the opposite, it has also been demonstrated that not all experiential factors have such a significantly influential effect on the consumer's decision-making process. While comments by friends and family members are significant when exerting an influence on the decision-making of many consumers, the opinion of critics and the recognition earned through movie awards have controversial results.

Likewise, one very interesting result of this study is the existence in our representative sample of two heterogeneous behaviors in terms of the decision-making process: *Actors and Directors*. The cluster analysis enabled us to identify these two groups and the discriminant analysis showed a high predictive power for both groups, as seen in the previous section.

If we specify the statistical data analysis by group, we find a specific snapshot of the characteristics of each of the two groups. This allows market agents to activate certain actions to affect the behavior of a particular group, or both of them at the same time, but with the knowledge of the differences in the factors that motivate the behavior of each group.

The managers and distributors in the movie industry should take into account that there are two very different groups of consumers. The analysis of the influence of each factor on the behavior and the study of the motivational behavior of individuals allows us to conclude the existence of the following two groups defined below:

1. The **Actors** simplify their decision-making, making it more personal and individualized, based on a few specific factors (the story, the action-adventure genre and watching the movie on the big screen). These factors form part of the internal qualities of the movie, and consumers turn them into heuristic elements of their decision. We are talking about a simpler and more individualistic consumer in terms of their decision-making process regarding the movie they want to see in the movie theater.
2. The **Directors**, apart from directly valuing the intrinsic qualities of a movie, are open to stimuli and external communications actions and seek social endorsement through

With these results, we can conclude that it has been demonstrated that both the factors intrinsic to the movie (story, genre and actors) and external factors (advertising, trailer, and price) play a very important role

recommendations, reviews and awards, before selecting the movie they want to see. We are talking about a complex, social and involved consumer, as can be seen in the large number of variables they consider important when deciding to see a movie in a movie theater.

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