Research Article | Araştırma Makalesi

Open Access | Açık Erişim

Check for updates

'After Decades of Ban on Cinemas' Investigating the Factors Influencing Saudi People's Choices of Films to Watch at Movie Theaters

"Sinemalara On Yıllardır Uygulanan Yasaklardan Sonra" Suudi Halkının Sinema Salonlarında İzlemek İçin Seçtiği Filmleri Etkileyen Faktörleri Araştırmak

Mustafa Yousry [1]

[1] Matbouly School of Cinematic Arts – SCA Faculty of Architecture and Design, Effat University, Jeddah, KSA

Abstract

The goal of this study was to identify the factors that Saudi audiences often depend on when selecting particular films to watch at movie theatres. To address this research topic, the following seven factors were investigated: movie stars, directors, trailers, general advertising, word-of-mouth, film genre, and film reviews. A straightforward yet effective research tool, i.e., a questionnaire survey, was created and used to gather the required data. That survey could reach Saudi audiences and investigate the reasons behind their decisions to watch certain films out of the numerous available at movie theatres. A sample of 87 Saudi respondents participated in the survey. According to the data analysis, several factors could influence Saudi audiences' decisions to watch a certain film more than other factors. The two main factors found to influence Saudi audiences' decisions were the film genre and the actors starring in it. However, there is a need to conduct additional research with larger samples and look at more factors that are luckily to affect Saudi audiences' film choices when going to movie theatres.

Öz

Bu çalışmanın amacı, Suudi izleyicilerin sinema salonlarında izlemek üzere belirli filmleri seçerken sıklıkla hangi faktörlere güvendiklerini belirlemekti. Bu araştırma konusunu ele almak için şu yedi faktör incelendi: Film yıldızları, yönetmenler, fragmanlar, genel reklamlar, kulaktan kulağa pazarlama, film türü ve film eleştirileri. Gerekli verileri toplamak için basit ama etkili bir araştırma aracı, yani bir anket oluşturuldu ve kullanıldı. Bu anket, Suudi izleyicilere ulaşmayı ve sinema salonlarında bulunan çok sayıda film arasından belirli filmleri izleme kararlarının arkasındaki nedenleri araştırmayı başardı. Ankete 87 Suudi katılımcıdan oluşan bir örneklem katıldı. Veri analizine göre, bir dizi faktör, Suudi izleyicilerin belirli bir filmi izleme kararlarını diğer faktörlerden daha fazla etkileyebilir. Suudi izleyicilerin kararlarını etkilediği tespit edilen iki ana faktör, filmin türü ve filmde rol alan oyunculardı. Ancak, daha geniş örneklemlerle ek araştırmalar yapılması ve Suudi izleyicilerin sinema salonlarına giderken film tercihlerini etkileyen daha fazla faktörün incelenmesi gerektiği anlaşılıyor.

Keywords Motion Pictures · Movie theatres · Film genre · KSA · Saudi Audiences

Anahtar Kelimeler Sinema Filmleri · Sinema Salonları · Film Türleri · Suudi Arabistan · Suudi İzleyiciler

Corresponding author | Sorumlu Yazar: Mustafa Yousry try_mustafa@yahoo.com

Introduction

Nowadays, movies play an important role in everyday life all around the world. In fact, their popularity appears to be growing over time, despite the intense competition for people's money and leisure time. In actuality, going to a movie theatre still has several advantages over modern technological inventions such as DVDs, satellite channels, and Internet platforms. Watching a movie in a theatre, for instance, can make someone the first person on the block to mention that they saw it and start a conversation about it. The size of the screen is also a factor in why people go to movie theatres; no TV or video-viewing device can compare to the size of the big screen found in movie theatres. One can almost feel as though they are in the film when viewing it on such a large screen. Research on how movies affect individuals dates back to the early 1900s (Phillips, 1985; Brooker and Deborah, 2002). In January 1929, a group of undergraduate students from the University of Chicago were assigned a project that required them to write about their experiences of watching movies and the influence that movies had on their lives. The participants' answers ranged from those who believed that movies were "a lower order of art" to those who said that films were "guiding factors" in their life (Fuller, 2001). According to Austin (1989), a comparable study was conducted in Vienna during World War II. In that study, participants were asked about their movie-going preferences using surveys and interviews. The Vienna study's key finding was that the main reason people go to the cinema was to relax. The present study already makes the assumption that Saudi people go to movie theatres to relax, but the researcher wants to go beyond this notion and examine how trailers, directors, actors, genres, ads, reviews, and word-of-mouth affect moviegoers' film choices. A survey on the movie-going habits of the American people was carried out in 1957. The resulting report, entitled "The Public Appraises Movies," included interviews with people aged 15 and up, and was conducted between June and July 1957. The interviewees were asked to list the primary reasons they believe people attend movies. Recreation and enjoyment were the main motivations for going to the movies according to the study results. Additional motivations were also mentioned, including leisure, habit, simply wanting to see a particular movie, seeing a particular actor or actress, educational objectives, having read a book about the film, seeing intriguing advertisements, hearing about the film from someone else, wanting to escape the daily routine, and being sick of watching TV. According to a 1966 study conducted with Soviet audiences, there were seven reasons why Soviet people go to movies: to relax, to discover something new, to watch a compelling story, to watch an actor performance, to enjoy the music score, because they had nowhere else to spend their free time, and to witness the proficiency of filmmaking. However, that Soviet study did not consider the concepts of media exposure, such as commercials, trailers, and critiques. According to two more studies conducted in 1977, people attend movies for a variety of reasons, including the aesthetic experience they offer, the need to relax, the need for entertainment, the opportunity to encounter new things, and the opportunity to learn (Austin, 1989). In conclusion, people go to movie theatres for various reasons.

Factors influencing the Saudi people's choices of specific films to watch at movie theatres:

In 2018, and after 35 years with no cinemas, the cinema ban was lifted in the Kingdom of Saudi Arabia (KSA). Ever since, KSA has advanced significantly to rank among the top markets for film production in the Middle East. Today, every Saudi city has at least one movie theatre, production companies are opening and growing, money is flooding in the filmmaking business, more film festivals are showcasing local talents, reviews about Saudi films appear frequently on newspapers and periodicals pages, and the film industry aims to become "Saudiwood." However, research studies that are conducted in KSA have focused so far on analysing only the socioeconomic characteristics of Saudi audiences in connection with movie watching, and on exploring the effect of movie watching on the Saudi society after the very long ban period. As stated beforehand, the primary aim of the current study is to investigate the reasons behind Saudi moviegoers'

decision to watch a particular film at movie theatres. As such, this new study is more specific than previous ones, as it examines how Saudi people are first persuaded to watch a certain film, including word-of-mouth, exposure to different media sources like movie trailers and reviews in newspapers or on television, the attraction of the film cast or director, and more.

On a global scale, and during a survey study conducted by the American "Newspaper Advertising Bureau" in 1986, a sample of 1,000 American respondents was recruited by telephone using random dialling procedures. The study report detailed how individuals find out about a certain film, how the public's usage of VCRs and cable affects moviegoers, and what people do instead of going to the movies (Newspaper Advertising Bureau, 1986). Litman (1983) also conducted an empirical investigation into the reasons behind the success and failure of films shown in movie theatres during the 1980s. He looked at this topic from the perspectives of the marketing plan, the release schedule, and the overall level of creativity in making the film. Just as the current study will examine the impact of movie-star power on movie-viewing choice, Litman admitted that audiences usually watch movies featuring their favourite stars. Also like the current study, Litman examined a movie's marketing strategy that is related to the employment of trailers and ads (Litman, 1983). In 1998, Dr Stuart Fischoff, at California State University, conducted a film-choice research. Fischoff examined how film components such as the story, character, and director contribute to the film's "all-time favourite status." He focused on how these factors affected audiences' favourite films rather than how they initially chose a film. According to his studies, audiences seek emotional experiences and the realisation of their dreams in films. According to his findings, the most popular genre in terms of all-time favourite films is drama (Fischoff, 1998; Fischoff et al, 1998 and 2003). Austin (1989 and 1995), with his in-depth review of numerous previous studies, perceived the audience as discriminating in what they choose to watch of accessible movies. He also aimed to declare the reasons behind such prejudice. He concluded that the following factors affect the process of choosing a film: reviews, personal influence, story type, production elements, and publicity and advertising. These elements include several of the variables addressed by the current study with trailers included with advertising, reviews represented by criticisms, plot style representing genre, and personal influence representing word-of-mouth influence. The inclusion of the director and performers in a single element (i.e., production elements) distinguishes the current study from Austin's examples. The current study will examine a representative sample of Saudi audiences to determine which of the factors under investigation has the highest mean. Additionally, according to Austin, various quantitative and qualitative methods could be employed to examine how audiences behave when watching films. Through the use of Likert scales within its questionnaire survey, the current study relies on quantitative approaches.

Other scholars concentrated their research on the power of movies to emotionally influence audiences. For instance, Noel Carroll (2003) examined the emotional impact that movies can have on audiences. According to him, genre has the power to evoke particular feelings, which supports the notion that genre plays a significant role in examining movie-watching preferences. Carroll argues that a movie can evoke feelings, and Plantinga and Smith (1999) agree with him that more than any other art form, cinema has a way of drawing audiences into a situation that, for a moment, makes them a witness and sometimes an emotional participant to what is happening on the screen. They believe that movies can evoke emotions such as fear, happiness, anger, and pain. Vale (2013) also tells us that the audience expects, assesses, advances, feels tension, feels emotions, hopes and fears, is happy and sad, content and let down. The audience needs to be interested in order to experience all of these positive and negative emotions and reactions, which brings us to the concept of previews and genre. Rosengren and his colleagues (1985) propose that excitement can be controlled by exposure to entertainment sources. For instance, someone who is bored would try to get aroused by going to an action movie, or someone who is really excited might want to watch a more subdued film, such as a love story. This implied that audiences select a film not just on the basis of its genre but also

on how they feel or wish to feel. Many individuals attend movies in order to identify (i.e., narrow the distance between themselves and the film characters). In other words, audiences desire to relate to the characters they see on screen (Plantinga and Smith, 1999). This refers to the audience's ability to live the life of a movie character at the theatre and then return to their everyday life once the lights are turned on (Burnett, 1991). Watching a movie could transport one to another world. On the screen, they see something that might be related to anything in their own lives, like an unfulfilled dream. In fact, Burnett, Carroll, Vale, Rosengren, Plantinga and Smith's theories explain why people go to a movie theatre to watch a specific film, but they do not address the reasons behind a particular film selection. The current study, on the other hand, and while acknowledging that films can surly evoke particular emotions, will examine the factors behind the selection of a particular film in order to determine which media is most effective in persuading audiences. It will look at the perspective of the individual audience member's motivations for choosing a given movie based on media exposure rather than researching into their thoughts for viewing a movie.

Why is this research project important?

Different audiences have different motivations for selecting a particular film to watch at movie theatres (Ocak, 2023). According to Vale (2013), examining audiences' movie choices could teach researchers many important things. The selections made by the audiences reveal an interest that discloses their hidden preferences, wants, and even issues and challenges. The uses and gratifications theory also assert that people's media consumption patterns are intended actions on the part of the audiences and that individuals do make conscious choices depending on what they see and read in the media (Salwen and Stacks, 2019). Therefore, the goal of the current study is to determine the most important factors that encourage Saudi audiences to attend certain films at movie theatres. Once this primary goal is accomplished, the following will be achieved:

- It will be possible to determine whether watching movies is still a popular activity among Saudi citizens in general or whether alternative methods of watching films have gained popularity.
- The Saudi film production and distribution companies will be able to understand exactly what drives an audience to go watch a film in theatres; the study findings should help them reach their audiences more effectively.

Research hypotheses:

The current study will examine the factors that influence Saudi audiences' decision to go watch a particular film at movie theatres and what drives them to select it from a wide collection. The study hypothesises that there are strong connections between the movie watching preferences of Saudi audiences and the following seven factors:

- The film's director.
- Reading or viewing reviews of films in periodicals, newspapers, TV shows, etc.
- Observing advertisements on TV, periodicals, newspapers, etc.
- The power of a movie star.
- Watching movie trailers for a forthcoming film.
- Comments on a film that are heard through "word-of-mouth".
- Movie genre preferences.

Research methods:

One of the most effective methods for studying the uses and gratifications hypotheses is the questionnaire survey. The questionnaire survey is praised for its high effectiveness and low effort and expense (Rosengren et al.., 1985). While designing the current study questionnaire survey, the researcher took into account the following considerations that had to be acknowledged for producing an adequate data-collection instrument:

- The current study aims to discover the factors influencing Saudi audiences' selection of a certain film among others that are available at the time at movie theatres, as well as the media that help Saudi audiences pick that particular film.

- The current study does not aim to explore what drives someone to watch a film on their own, but the reasons behind watching a particular film at movie theatres from the perspective of media consumption.

- The current study aims to investigate why people attend specific movies rather than how they respond to certain film themes. In other words, the audience's personal preferences for a given film are not of relevance to the current study.

- While recognising the importance of marketing and advertisements in the film showing business, the current study aims to examine how marketing competes with other elements of media consumption, such as reviews, movie stars, word-of-mouth, and genre in influencing individuals to watch a particular movie.

To create the study questionnaire form, the researcher first interviewed friends, coworkers, and other researchers and asked them about his research topic. The purpose of that first round of casual questions was to identify most of the reasons why individuals choose a certain film to watch at movie theatres. Responses from the initial pilot study included movie reviews, trailers, general advertising (ads in newspapers, magazines, movie posters, and on television), movie stars, word-of-mouth, and the film director. Finding the variables to be included in the study main questionnaire was made much easier with the use of this information. *(Please note that a copy of the questionnaire form used is included within Appendix A).*

The questionnaire respondents were asked to rate how much they believe the following seven factors influence their movie-watching decisions:

1. **Critique Influence:** Criticisms are non-academic writing about current films that typically appear in newspapers and magazines (Basurov et al., 2003; Bloomford et al., 2006; Eliashberg and Shugan, 1997; Holbrook, 1999).

2. **Preview Influence:** Trailers are brief sneak peeks of future films that are shown on television or in movie theatres (Blandford et al., 2001; Finsterwalder et al., 2012).

3. **General Advertising Influence:** General advertising includes advertisements in magazines, movie posters advertising an upcoming movie, advertisements for a movie seen in a newspaper, advertisements of a movie mentioned on radio, a movie star promoting a movie on a TV show, etc. (Blandford et al., 2001).

4. **Movie-Star Influence:** A film star is a performer whose presence in a film can assure box-office success (Albert, 1998; Blandford et al., 2001; Elberse, 2007; Wallace et al., 1993).

5. **Genre Influence:** A genre is a group of films that share specific characteristics and features. Theme, narrative and stylistic conventions, motifs, character types, storylines, and iconography are examples of typical genre features in movies (Blandford et al., 2001).

6. **Word-of-Mouth Influence:** Word-of-mouth refers to the reaction to a film that is disseminated by audiences who are discussing it and/or the rumours about a film that are disseminated by the general public (Liu, 2006; Pascual, 2021; Yu et al., 2019).

7. **The Film Director's Influence:** When an audience enjoys a director's prior work, they are more likely to attend his/her new films at movie theatres (Ocak, 2023).

Participants selection process:

In addition to their familiarity with movies and, their interest in participation, participants were chosen for this study survey based on four key criteria. First and foremost, participants must be Saudi nationals residing in KSA at the time of conducting the survey. Second, rather than being restricted to a particular age range, the sample should comprise people of all ages, from youths to seniors and older people as well. Third, attention was drawn to the availability of an email address that could be used to send the questionnaire form to the participant. As a result, only those with email addresses could complete the questionnaire survey, thereby raising the risk of bias. Fourth, participants should come from various backgrounds and have varied professional and academic experiences. Through the Internet, approximately 1700 email addresses were gathered randomly from Saudi websites, including societies, directories, lists, indexes, guides, clubs, and more. Since the researcher used multiple websites rather than just one to obtain the participants' email addresses, it is presumed that the participants were chosen in a random manner. Additionally, random methods were used to gather these addresses, such as choosing only the third or fourth name after a random start was specified in each email addresses group. The researcher had to select those who were contacted for the survey after gathering that massive number of email addresses. Once more, using appropriate Word software capabilities, the original 1700 email addresses were jumbled together based on completely random approaches. Following the indication of a random start point, an email address was selected following a predetermined number of email addresses (Wimmer, 2015). Eventually, the researcher contacted with his questionnaire survey up to 550 Saudi audiences selected randomly.

Ethics approval:

For the sake of conducting this research work with human subjects, the university ethical committee approval was sought and obtained, the decision number was "RCI_REC/13.Apr.2025/7.1.Exp.41"

Results and Discussion:

The final number of respondents who actually answered the survey and participated in the study was 87, excluding those who completed the survey incorrectly, those who never attended a movie, those who reside outside of Saudi Arabia, and those under the age of 15. Therefore, it should be noted that this study used a relatively small sample, mostly due to financial and time constraints. Additionally, while examining the questionnaire's age category question, it was discovered that the largest proportion of participants were from the 15–20 and 21–25 age groups. The 26–30 and 31–35 age groups were the second-highest in this survey. Participants who were over the age range of 46 to 50 did not respond to the questionnaire survey at all. This is largely consistent with established statistics reports that indicate most moviegoers are young people.

Participants' opinions about the factors influencing their movie choices:

The SPSS programme was used to process the data. It helped in assessing the central tendency and variability and in addressing the study questions by computing the mean and mode for each examined variable[1], hence determining which variables have the greatest influence over Saudi audiences while selecting the films they want to watch at movie theatres. Figure 1 below shows the results of comparing means and modes *(Please note that respondents used here a 0-10 scale to provide their opinions, with 0 indicating not at all and 10 indicating highly influential).*

---

[1] The "Mean" is the average score of all provided replies. Meanwhile, the "Mode" is the value that occurs most frequently in the respondents' replies.

Order by mean:

1) Genre = 7.44
2) Movie stars = 6.85
3) Trailers/previews = 5.69
4) Word-of-mouth = 4.21
5) Advertisements = 3.64
6) Critiques = 3.17
7) Director = 2.39

The above mean ranking proves that when Saudi audiences are choosing a film to watch at movie theatres, they are most interested in genre and movie stars. The mode ranking followed a similar order, as shown below.
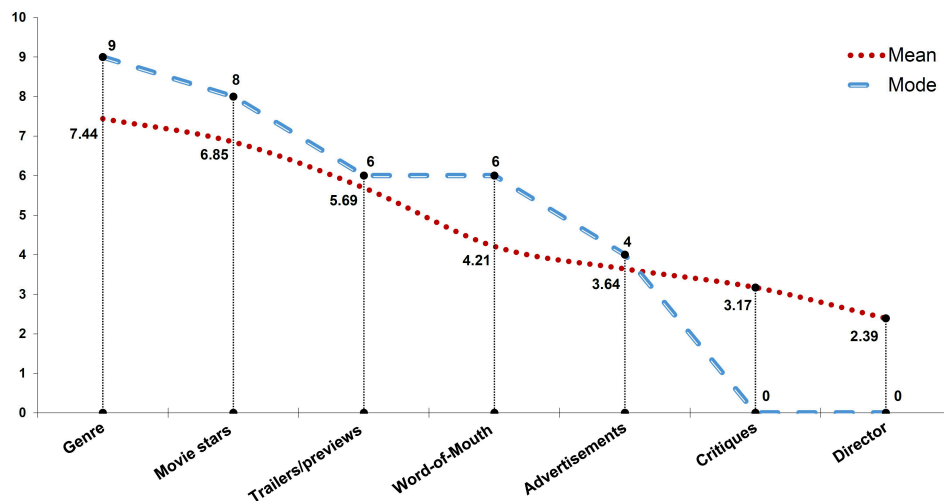
Order by mode:

1) Genre = 9
2) Movie stars = 8
3) Word of mouth and trailers = both 6
4) Advertisements = 4
5) Critiques and directors = both 0

Figure 1

Mean & Mode for participants' opinions about the factors influencing their movie choices.

(Mean & Mode for participants' opinions about the factors influencing their movie choices)

• According to the current study results, the two main factors influencing Saudi audiences' decision to watch a film at movie theatres are genre and movie stars. The majority of respondents awarded the genre question a score of 9, which was the highest frequency. Additionally, the same majority of respondents believed that movie stars have a significant impact on their film selection behaviour. These respondents awarded the movie stars question a score of 8. Therefore, and based on the study findings, it could be concluded that when Saudi audiences are picking a film to watch at movie theatres, they focus primarily on its genre and the actors who act in it.

- Regarding trailers and how they affect their decision to watch a particular film at movie theatres, the vast majority of respondents awarded the genre question a score of 6, which suggests that watching trailers has a real influence on their choices of movies, even though it was not the highest mode or mean. This was actually an expected result, since a trailer often identifies the film's main actors and provides some information about its genre.

- Regarding the effect of advertisements, most respondents gave a score of 4 to that question. As such, this question was the one on which respondents hesitated the most. Film advertisements hence, and according to the current study results, do not have that much impact on Saudi audiences' choices of films they watch at movie theatres. Advertising agencies would be wise to make their ads more akin to trailers, which would give audiences a greater sense of the genre and references to the movie stars more than just a single catchphrase.

- When Saudi respondents were asked to rank the impact of reviews on their decision to watch a specific film at movie theatres, most of them awarded that question a score of zero. This actually reveals that Saudi audiences do not consider reviews a factor when choosing which film to watch at movie theatres. Such a result obviously contrasted with the original study hypotheses, which assumed that Saudi audiences give careful thought to reviews before picking a film to watch at movie theatres.

- Regarding the film director's impact on movie-watching preferences, the mean was 2.39 and the mode was 0. Therefore, the film director variable is actually one of the least common reasons why Saudi people select a particular film to watch at movie theatres, which is again contradicting the original hypothesis of the study. Hence, the film director does not have a significant impact on Saudi audiences' decision to watch a specific film at movie theatres.

Participants' opinions about the media most helpful in movie choosing:

The values of the questions asking the respondents to rate how they learned about movies from a variety of sources (TV, radio, the Internet, magazines, newspapers, movie theatres, and word-of-mouth) were also analysed using the same mode and mean principles (Figure 2). *(Please note that respondents rated their opinions here on a scale of 0 to 7, where 7 represents the most useful and 0 represents the least helpful).*
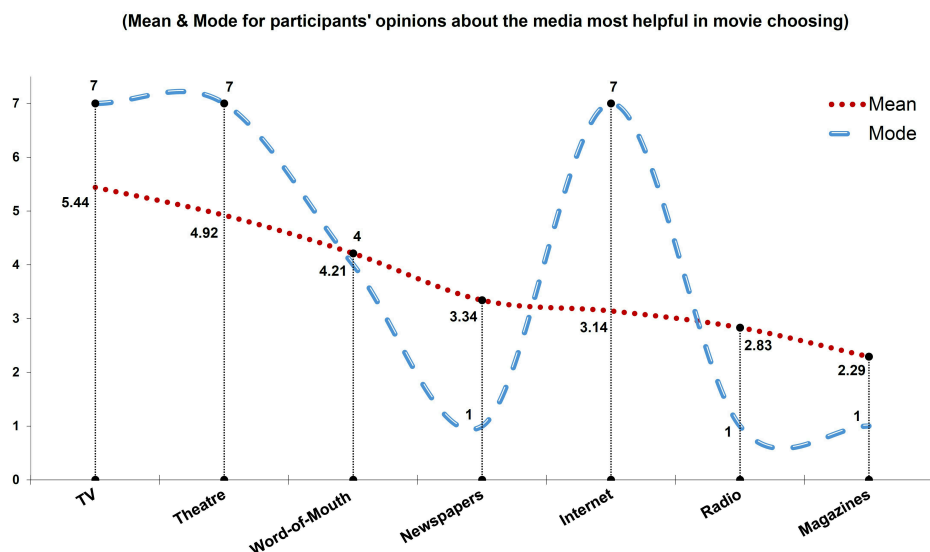
Order by mean:
1) TV = 5.44
2) Theatres = 4.92
3) Word of mouth = 4.21
4) Newspapers = 3.34
5) Internet = 3.14
6) Radio = 2.83
7) Magazines = 2.29

Order by mode:
1) TV, Internet, and theatres = all 7
2) Word-of-mouth = 4
3) Radio, newspapers, and magazines = all 1

Figure 2

Mean & Mode for participants' opinions about the media most helpful in movie choosing.

(Mean & Mode for participants' opinions about the media most helpful in movie choosing)

- The statistics presented above indicate that Saudi audiences learn about films shown at movies theatres mainly from television, Internet websites, and from the movie theatres themselves. Magazines, newspapers, and radio were the sources that the survey respondents chose the least. Word-of-mouth scored somewhere in the middle. As such, and based on the analysis of the current study findings, it would be wise for advertisers to continue enhancing Internet, TV, and theatre exposure for moviegoers, and to completely change and improve their current methodologies of movie advertising through radio, newspapers, and magazines. In fact, the number of Internet users in KSA today is one of the highest in the world, and almost all Saudi people own computers and smart mobile phones and have access to the Internet[2]. Hence, all newspapers, magazines, theatres, TV, and online movies advertising campaigns should include a URL or a QR code that the audience can use to learn more about the films they wish to watch (Gavilan et al., 2019).

Conclusions and recommendations

The question, "Did the study really investigate the proposed research hypotheses?" should always be asked. In fact, the research methodologies of this study were all designed to determine how and why Saudi audiences choose to watch particular films at movie theatres. In addition to reviewing previous studies, a sample of Saudi audiences were surveyed about the factors that influence their movie-going habits and the reasons behind their selection of particular films. Perhaps, the main accomplishment here was that Saudi audiences, for the first time ever, were allowed to participate and voice their ideas. There is actually enough data generated from this study to suggest that genre and movie stars are the two most important factors in assisting Saudi audiences to choose the films they wish to watch at movie theatres. However, and while appreciating the current study finding that Saudi audiences select the films they watch at movie theatres depending mainly on the film genre and the stars acting in it, it should be clearly stated as well that there might be other factors influencing Saudi audiences' choices of films, besides those factors which were examined in the current study survey. Moreover, the sample size used in this study was in some way limited, i.e., 87 participants. Future studies should widen the scope of the current study in terms of both the examined factors and the sample size. It is also possible to conclude from the results of the current study

---

[2]There were 36.84 million internet users in KSA at the start of 2024, which equals to 99% of the Saudi population (Datareportal, 2025).

that there are strong correlations between five different factors, i.e., film genre, movie stars, trailers, ads, and word-of-mouth, and the films Saudi audiences choose to watch at movie theatres. As such, and to encourage Saudi people to watch a particular film at movie theatres, the film industry in KSA should focus on these five factors. On the contrary, there is actually little association between both the film director and reviews, and the movie-watching preferences. This does not mean that these two factors are not important when Saudi audiences are selecting a particular film to watch at movie theatres, but it is possible that they are not the main drivers behind moviegoing. Furthermore, Saudi film production and distribution companies are advised to stop publicising various critics talking about their movies in trailers and previews. This is because Saudi audiences do not really depend on what a critic writes or says while selecting a film to watch at movie theatres. The same thing applies regarding the film director; the study survey participants indicated that Saudi audiences do not go watching a film at movie theatres because of that film director. What is suggested then is that trailers should no longer focus on who directed the advertised film, as Saudi audiences' primary attention is focused on the film story and its actors, not on the film director or any other person in the film crew. Last but not least, it should be stated that the results of the current study helped in showing that Saudi movie theatres are not in direct danger of facing near extinction and that Saudi people will keep visiting movie theatres to watch their favourite films. This is despite the presence of numerous new and advanced technologies accessible today that may compete with movie theatres over Saudi audiences' leisure time and money.

End Note and future research work:

Due to the limitations clearly mentioned above, this study is to be considered as an introductory study and a foundational exploration of its topic. It provides a general overview and establishes a basic understanding of the key concepts to lay the groundwork for other researchers to explore the same topic through more advanced and in-depth future studies.

Author Details	**Mustafa Yousry (Prof. Dr.)**
Yazar Bilgileri	[1] Matbouly School of Cinematic Arts – SCA Faculty of Architecture and Design, Effat University, Jeddah, KSA
	0000-0001-5004-0666 try_mustafa@yahoo.com

References | Kaynakça

Albert, S. (1998). "Movie Stars and the Distribution of Financially Successful Films in the Motion Picture Industry." Journal of Cultural Economics, 22, 249-270. DOI: [https://doi.org/10.1023/A:1007584017128]

Austin, B. (1995). The Film Audience: An International Bibliography of Research. The Scarecrow Press, Inc.

Austin, B. (1989). Immediate Seating: A Look at Movie Audiences. Wadsworth, Inc.

Basurov, S., Chatterjee, S., & Ravid, S. (2003). "How Critical Are Critical Reviews? The Box Office Effects of Film Critics, Star Power, and Budgets." Journal of Marketing, 67(4), 103-117. DOI: [https://doi.org/10.1509/jmkg.67.4.103.18692]

Blandford, S., Barry, K., & Jim, H. (2001). The Film Studies Dictionary. Oxford University Press, Inc.

Brooker, W. & Deborah, J. (2002). The Audience Studies Reader. London: Routledge.

Burnett, R. (1991). Explorations in Film Theory: Selected Essays from Cine-Tracts. Indiana University Press.

Carroll, N. (2003). The Philosophy of Horror or Paradoxes of the Heart. Routledge, Chapman and Hall, Inc.

Datareportal (2025). Digital 2024 – Saudi Arabia. URL: [https://datareportal.com/reports/digital-2024-saudi-arabia]

Elberse, A. (2007). "The Power of Stars: Do Star Actors Drive the Success of Movies?" Journal of Marketing, 71(4), 102-120. DOI: [https://doi.org/10.1509/jmkg.71.4.102]

Eliashberg, J. & Shugan, S. (1997). "Film Critics: Influencers or Predictors?" Journal of Marketing, 61(2), 68-78. DOI: [https://doi.org/10.2307/1251831]

Finsterwalder, J., Kuppelwieser, V., & De Villers, M. (2012). "The Effects of Film Trailers on Shaping Consumer Expectations in the Entertainment Industry – A Qualitative Analysis." Journal of Retailing and Consumer Services, 19(6), 589-595. DOI: [https://doi.org/10.1016/j.jretconser.2012.07.004]

Fischoff, S. (1998). "Favourite Film Choices: Influences of the Beholder and the Beheld." Journal of Media Psychology, 3(4), 1-19.

Fischoff, S., Antonio, J., & Lewis, D. (1998). "Favourite Films and Film Genres as a Function of Race, Age, and Gender." Journal of Media Psychology, 3(1), 1-9.

Fischoff, S., Dimopoulos, A., & Nguyen, F. (2003). "Favourite Movie Monsters and Their Psychological Appeal." Imagination, Cognition and Personality, 22(4), 401-426. DOI: [https://doi.org/10.2190/CJ94-83FR-7HQW-2JK4]

Fuller, K. (2001). At the Picture Show: Small-Town Audiences and the Creation of Movie Fan Culture. Virginia: University of Virginia Press.

Gavilan, D., Fernandez-Lores, S., & Martinez Navarro, G. (2019). "The Influence of Online Ratings on Film Choice: Decision Making and Perceived Risk." Comunicacion y Sociedad, 32, 45-57. DOI: [https://doi.org/10.15581/003.32.37847]

Holbrook, M. (1999). "Popular Appeal Versus Expert Judgments of Motion Pictures." Journal of Consumer Research, 26(2), 144-155. DOI: [https://doi.org/10.1086/209556]

Litman, B. (1983). "Predicting the Success of Theatrical Movies: An Empirical Study." Journal of Popular Culture, Spring 1983, 159-171.

Liu, Y. (2006). "Word of Mouth for Movies: Its Dynamics and Impact on Box Office Revenue." Journal of Marketing, 70(3), 74-89. DOI: [https://www.doi.org/10.1509/jmkg.70.3.74]

Newspaper Advertising Bureau (1986). "Movie Going in the United States." Newspaper Advertising Bureau, Inc.

Ocak, A. (2023). "The Science of Film Selection: Exploring Factors Behind Movie Preferences." In H. Fettahlıoğlu & F. Bilginer Ozsaatcı (Eds.), Featured Topics in Digital Marketing and Applied Studies. Turkey: Ozgur Publishing and Distribution. DOI: [https://doi.org/10.58830/ozgur.pub311]

Pascual, A. (2021, June 1). "Is Word of Mouth the Best Marketing for a Film?" URL: [https://beverlyboy.com/filmmaking/is-word-of-mouth-the-best-marketing-for-a-film/]

Phillips, W. (1985). Analysing Films: A Practical Guide. New York: Holt, Rinehart & Winston.

Plantinga, C. & Smith, M. (1999). Passionate Views: Film, Cognition, and Emotion. Baltimore, Maryland: Johns Hopkins University Press.

Rosengren, E., Lawrence, W., & Philip, P. (1985). Media Gratifications Research. Sage Publications.

Salwen, M. & Stacks, W. (2019). An Integrated Approach to Communication Theory and Research (3rd ed.). New York: Routledge.

Vale, E. (2013). Vale's Technique of Screen and Television Writing. New York: Routledge.

Wallace, W., Seigerman, A., & Holbrook, M. (1993). "The Role of Actors and Actresses in the Success of Films: How Much Is a Movie Star Worth?" Journal of Cultural Economics, 17(1), 1-27. DOI: [https://doi.org/10.1007/BF00820765]

Wimmer, R. (2015). Mass Media Research: An Introduction (10th ed.). India: Cengage Group.

Yu, K., Lu, H., Chin, C., & Jhou, Y. (2019). "Box Office Performance: Influence of Online Word-of-Mouth on Consumers' Motivations to Watch Movies." Social Behavior and Personality, 47(10), 1-17. DOI: [https://doi.org/10.2224/sbp.8162]

Appendix

Appendix A: Sample of the used questionnaire form

A- Personal questions (not to be processed)

- Name (not obligatory): ……………………………………

- Nationality: ……………………………………

- Gender: ………………………….

- Age: (Please, underline your age category)

15-20 / 21-25 / 26-30 / 31-35 / 36-40 / 41-45 / 46-50 / 51-55 / 56-60 / Above 60

- Where do you live now?

………………………………….

- How many times a year do you watch a film at a movie theatre?

………………………………….

B- Study questions

PART 1: On a scale of 0 to 10 (with 0 means "not at all" and 10 means "very influential"), please tell us how much each factor from the following seven factors influences your film choices when visiting movie theatres?

1. Critiques in newspapers, magazines, etc.?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

2. Trailers on television and in the theatre?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

3. Advertisements on television, newspapers, magazines, radio, and the Internet?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

4. Stars (actors/actresses) acting in the film?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

5. The film genre (e.g., action, comedy, horror, etc.)?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

6. Word of mouth?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

7. The film director?

0 1 2 3 4 5 6 7 8 9 10

Not at all Very influential

PART 2: On a scale of 1 to 7 (with 1 means "least helpful" and 7 means "most helpful"), please rate the following seven media types according to their help to you in knowing about new film releases and in deciding to watch a particular film at movie theatres:

1. Word of Mouth

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

2. Radio

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

3. Magazines

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

4. Newspapers

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

5. The Internet

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

6. Movie Theatres

0 1 2 3 4 5 6 7

Least Helpful Most Helpful

7. TV

0 1 2 3 4 5 6 7

Least Helpful Most Helpful