Research/Review

Influencing Factors of Foreign Film and TV Production Technologies Affect the Behavior of Sichuan Viewers in the Context of Mainland Media Entertainment Development

Xingyao Tang [1]*, Jacky Mong Kwan Watt[2]

[1] North Bangkok University Thailand: 946610093@qq.com
[2] North Bangkok University Thailand: drwattnbu@gmail.com
* Corresponding Author : Xingyao Tang

Abstract: As foreign films and television shows increasingly showcase superior production values, audiences in Sichuan have developed higher expectations regarding the quality of content they consume. This shift is primarily driven by exposure to advanced filming techniques, sophisticated storytelling, and high production standards seen in successful foreign media. This study examines how viewers become accustomed to these elevated standards, often favoring local productions that reflect the quality and innovation found in international offerings. This trend compels local media producers to enhance their production capabilities, adopting advanced technologies and techniques to meet the evolving demands of their audience. As a result, the integration of foreign production technologies not only improves the quality of local content but also influences viewer behavior, leading to a preference for productions that exhibit high artistic and technical standards. The relationship between foreign advanced production technologies and viewer preferences in Sichuan underscores a significant shift in the local media landscape. As audiences increasingly demand higher-quality content, local media must adapt by embracing technological advancements to enhance their productions and align with viewer expectations.

Keywords: Foreign Film, TV Production, Behavior of Sichuan Viewers, Mainland Media Entertainment Development

1. Introduction

Sichuan audiences' attitudes toward foreign film and television production technologies (e.g., Sony and ARRI) are influenced by a variety of interrelated factors that reflect broader trends in China's media and entertainment industry. One crucial factor is the rapid development of film and television production technology [1]. Innovations such as high-definition video, virtual reality, and interactive streaming have transformed the viewing experience, making it more engaging and immersive. As a result, Sichuan audiences are increasingly attracted to high-quality content that enhances their viewing experience. Another key factor is the rise of streaming platforms. Services such as Tencent Video and iQiyi have revolutionized the way audiences access media, enabling viewers to watch content on demand. This shift has allowed Sichuan audiences to access a rich variety of foreign film and television production technologies that were previously inaccessible, broadening their horizons and encouraging them to engage more with international content[2] Cultural factors also play a vital role in shaping audience behavior. Like audiences in other parts of China, Sichuan audiences have unique cultural preferences that influence their acceptance of foreign film and television productions. The way cultural themes, values, and narratives are presented in these works can either resonate with or alienate local audiences, affecting their viewing choices [3] Demographic factors such as age, education level, and socioeconomic status further influence media consumption patterns. Younger audiences are generally more tech-savvy and more receptive to global content, which may lead to a stronger preference for foreign film and television productions among them than among older generations. This

demographic trend highlights the importance of considering audience context when analyzing viewing behavior. The COVID-19 pandemic has also had a significant impact on viewing habits, with many people turning to streaming services for entertainment during lockdown. This change may have prompted Sichuan audiences to engage more with film and television productions from different countries as they seek diverse content to pass the time. The pandemic has accelerated the shift in media consumption, leading to a growing acceptance and interest in international works[4].

Research Objectives

This study explores how foreign film and TV production technologies affect the behavior of Sichuan viewers in the context of mainland media entertainment development with the following objectives:

- To examine the influencing mechanisms of enhancing the Sichuan viewers in the context of mainland media entertainment through the foreign film and TV production technologies based on perceived behavioral control, social influence, and technological accessibility.

- To offer suggestions for the Chinese media entertainment on improving Sichuan viewers' behaviour based on the integration of foreign film and TV production technologies through social value and influence.

Definition of Terms

- Viewers' behavior in the context of mainland media entertainment development refers to the patterns and tendencies exhibited by audiences as they engage with various forms of media content, particularly in response to the evolving landscape of film and television. Several factors, including technological advancements, cultural influences, and social dynamics, shape this behavior. As digital platforms and streaming services become increasingly prevalent in mainland China, viewers are shifting towards on-demand consumption. This change enables audiences to select content that aligns with their personal preferences, resulting in a more personalized viewing experience. The convenience of accessing a wide range of films and TV shows at any time has transformed traditional viewing habits, moving away from scheduled broadcasts to a more flexible approach [5]

- Perceived behavioral control in the context of media entertainment in mainland China refers to how viewers perceive their ability to influence and engage with the content they watch. This idea highlights the significant power audiences feel they have in expressing their preferences and participating in shaping the entertainment they enjoy. As digital platforms continue to expand, viewers are increasingly perceiving themselves as active participants in the media landscape. They recognize that they can significantly affect content creation through feedback, voting for their favorite shows, and engaging on social media. This sense of agency enables audiences to feel more connected to the media they consume, fostering a participatory culture where their opinions can shape the future of entertainment [6]

- Viewers' behavior on the development of media entertainment in mainland China is both significant and complex. As the media landscape evolves, the preferences and interactions of audiences directly shape the production, distribution, and consumption of content. Chinese viewers are increasingly engaging with platforms that offer greater interactivity and personalization, such as streaming services and social media. This shift has led creators and producers to prioritize viewer feedback, resulting in content that is more responsive and tailored to audience desires. Additionally, the impact of social influence is evident in marketing and promotional strategies. Media companies analyze viewer data

to effectively target specific demographics, adjusting their promotional approaches according to viewer preferences and behaviors[7]

- Technological accessibility in the context of media entertainment development in mainland China refers to the ease with which viewers can access and engage with content across various digital platforms. This accessibility is essential for shaping viewer behavior, as it influences how audiences consume, interact with, and respond to entertainment offerings. The technological infrastructure in China plays a crucial role in determining this accessibility. The widespread availability of smartphones and high- speed internet has allowed more people to engage with digital content. As a result, viewers from diverse socioeconomic backgrounds can participate in the media landscape, shaping their viewing habits and preferences [8]

Conceptual Framework

Demographic factors significantly influence what people watch and how they behave as viewers, particularly in regions like Sichuan. Essential aspects such as age, gender, income, education level, and occupation affect how audiences engage with foreign media[9]). Perceived behavioral control refers to the degree of confidence viewers have in accessing and engaging with foreign media. It includes their ability to navigate different platforms and choose content that appeals to them. In Sichuan, as digital platforms become increasingly user-friendly, viewers may feel more empowered to explore a broader range of foreign productions. However, this sense of control can be influenced by external factors, such as government regulations and censorship, which may limit the availability of certain content and make viewers less inclined to engage[10]. Social influence is also crucial in shaping the content that viewers choose to watch. The views and actions of friends, family, and social media can significantly influence an individual's media choices. In Sichuan, social media platforms enable people to share recommendations and reviews, fostering a sense of community among viewers. This social interaction often drives trends in content consumption, as people seek approval from their social circles regarding their media choices. Additionally, how local media portrays foreign films and TV shows can shape public opinion and acceptance, thereby influencing viewer preferences [11] Technological accessibility affects how viewers engage with foreign media. In urban areas of Sichuan, the widespread use of fast internet and smartphones has made it easier for people to access a diverse range of content. However, there are still gaps, especially in rural areas where internet access is often limited. This uneven access can create challenges for people trying to engage with foreign productions, which in turn impact their viewing behavior and preferences. Furthermore, user-friendly platforms that support various content formats can enhance viewer engagement, making it easier for audiences to discover and enjoy foreign films and TV shows[7]
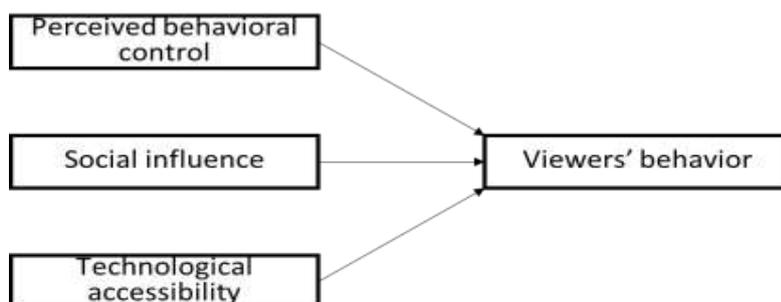
Research Restriction

The Conceptual Framewor

One major issue in understanding viewer engagement in Sichuan is the lack of detailed data on local preferences and behaviors. Most research focuses on general national trends, missing the unique viewing habits of Sichuan residents. This information gap can lead to an incomplete understanding of the cultural factors that shape how people watch media. The rapid evolution of media technologies and platforms often outpaces research efforts, resulting in outdated findings. As new platforms and formats emerge, ongoing research is crucial for understanding the shifts in viewer behavior and preferences. This highlights the importance of ongoing exploration of these influences within Sichuan's distinctive media landscape. Technological disparities in Sichuan, particularly between urban and rural areas, complicate the interpretation of research findings. Access to digital media platforms and high- speed internet varies significantly, affecting viewer engagement and preferences. This uneven technological landscape poses challenges in drawing generalized conclusions about viewer behavior across the region

Research Hypothesis

The Correlation between Perceived Behavioural Control and Viewers' Behaviour

Perceived behavioral control is a crucial concept that pertains to individuals' beliefs about their ability to influence and engage with media content. When people feel confident in their ability to navigate digital platforms and access foreign films and television shows, they are more likely to engage actively with this type of content. This sense of control not only encourages viewers to explore a broader range of genres and formats, but it also correlates with increased consumption of foreign media. As individuals perceive that they have the power to select and interact with content that matches their interests, their engagement levels tend to rise, leading to noticeable changes in their viewing habits and preferences. Conversely, low perceived behavioral control can arise from several factors, including limited access to technology, government censorship, or a lack of familiarity with digital platforms. In these situations, viewers may feel frustrated or disengaged. A diminished sense of agency can lead to reduced interaction with foreign productions, as individuals may perceive their choices as being limited [12]

H1   There is no positive correlation between perceived behavioral control and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

The Correlation between Social Influence and Viewers' Behaviou

The link between social influence and what viewers choose to watch, especially foreign films and TV shows, is crucial for audiences in Sichuan as media entertainment continues to grow in mainland China. Social influence refers to the impact of friends, community standards, and cultural factors on viewing choices. In Sichuan, friends, family, and social media have a significant impact on how viewers interact with foreign content. When people see their peers enjoying and talking about foreign films and TV series, they are more likely to explore similar content. This social encouragement helps them try new genres and types of media, which can lead to increased consumption of foreign media. Social media platforms play a key role by allowing users to share recommendations and reviews. This creates a community that values and promotes foreign productions. However, if social norms or peer attitudes are harmful to foreign media, viewers may avoid it, which limits their exposure and interaction with such content. This illustrates how social influence can either motivate or restrict viewers, influencing their media preferences and engagement [13]

H2   There is no positive correlation between social influence and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

The Correlation between Technological Accessibility and Viewers' Behaviour

The connection between technological accessibility and viewer behavior is important for audiences in Sichuan, especially in the context of media entertainment development in mainland China. Technological accessibility refers to the ease with which people can access and use digital platforms and content, influencing their engagement with foreign media. In urban areas of Sichuan, high-speed internet and smartphones are prevalent, offering viewers improved access to a diverse range of foreign films and TV shows. This easy access encourages viewers to explore different genres and formats, improving their overall media consumption. When viewers feel they can easily find content that interests them, they are more likely to watch and actively engage with it. On the other hand, rural areas face challenges due to limited internet connectivity and fewer digital resources. These barriers can stop viewers from accessing foreign productions, leading to frustration and disengagement. This uneven access to technology can limit viewers' exposure to global media trends, affecting their preferences and behaviors [10]

H3 There is no positive correlation between technological accessibility and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

2. Proposed Method

This research population of entertainment viewers was selected in Sichuan, China, and their behavior was examined through the selection of media entertainment incorporating foreign technologies. A sample of 398 was collected for this study's analysis in April 2025 through the WeChat Survey Platform.

This study's minimum research sample size

- The margin of error (confidence interval) – 95%
- Standard deviation 0.5
- 95% - Z Score = 1.96
- Sample size formula = (Z-score) ^{2} * Std Dev*(1-StdDev) / (margin of error) ^{2}
- $(1.96)^2$ x 0.5(0.5) / $(0.05)^2$
- (3.8416 x 0.25) / 0.0025
- 0.9604 / 0.0025 = 384

Research Model

Correlation Analysis

Correlation analysis is widely used to measure the degree of association between two or more variables. The Pearson correlation coefficient is commonly used to measure the strength of correlation. The value of the correlation coefficient (r) indicates the strength of the correlation between variables, while the significance level of the correlation is shown in the P- value.

Table 1. Correlation Coefficient Classification

Correlation coefficient r	Degree of relevance
$\lvert r \rvert = 1$	Totally correlated
$0.70 \leq \lvert r \rvert < 0.99$	Highly correlated
$0.40 \leq \lvert r \rvert < 0.69$	Moderately correlated
$0.10 \leq \lvert r \rvert < 0.39$	Low correlation
$\lvert r \rvert < 0.10$	Weak or unrelated

Correlation Analysis of Social Influence and Viewers' Behaviour

The correlation coefficient r between social influence and viewers' behaviour is 0.767, and P = 0.000 is less than 0.01. Thus, social influence significantly correlates with correlates with viewers' behaviour

Correlation Analysis of Perceived Behavioural Control and Viewers' Behavioun

The correlation coefficient r between perceived behavioural control and viewers' behaviour is 0.786, and P = 0.000 is less than 0.01. Thus, perceived behavioural control significantly.

Correlation Analysis of Social Influence and Viewers' Behaviour

The correlation coefficient r between social influence and viewers' behaviour is 0.767, and P = 0.000 is less than 0.01. Thus, social influence significantly correlates with viewers' behaviour.

3. Results and Discussion

Research results indicate that perceived behavioral control, social influence, and technological accessibility positively correlate with viewers' behavior regarding media entertainment development, particularly in the context of foreign film and TV production technologies in Sichuan.Perceived behavioral control refers to viewers' confidence in their ability to access and engage with foreign media technology. When viewers believe they can influence their media choices, they are more likely to seek out and appreciate foreign narratives and cultural themes. In summary, the relationship between perceived behavioral control and viewer behavior is significant, as it directly impacts how Sichuan audiences engage with advanced foreign production technologies, ultimately shaping their media consumption patterns[14]

H1 There is a positive correlation between perceived behavioural control and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

Social influence within a viewer's community can pose challenges for engaging with foreign media, creating barriers to exploration. As a result, viewers may feel hesitant to explore content that is not widely accepted, limiting their exposure to diverse narratives and cultural experiences. Overall, social influence serves as a powerful mechanism that shapes how

viewers in Sichuan interact with advanced foreign production technologies, which in turn affects their media consumption behaviors and preferences[15]

H2   There is a positive correlation between social influence and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

Technological accessibility is another critical factor influencing viewer behavior. As foreign production technologies advance, they often incorporate innovative features that enhance user experience, such as interactive content and improved streaming quality. When viewers in Sichuan have access to these technologies, they are more likely to adopt foreign media, resulting in shifts in their viewing preferences and behaviors. Ultimately, the interplay between technological accessibility and advanced foreign production technologies shapes how Sichuan audiences engage with global media, influencing their overall engagement and consumption patterns [16]

H3 There is a positive correlation between technological accessibility and viewers' behaviour of media entertainment with foreign film and TV production technologies in Sichuan.

Managerial Implications:

The effect of advanced foreign movie and TV production technologies on Sichuan viewers raises important points for local media producers and stakeholders. As international productions improve quality, local media must adapt to changing viewer preferences. Local media producers should invest in advanced production technologies to enhance the quality of their content. This involves utilizing modern filming techniques, editing software, and visual effects commonly found in successful foreign productions. Better production quality will help local media compete with international content and attract viewers who like high-quality visuals and compelling stories. Understanding viewer preferences is also key. As Sichuan audiences become accustomed to global standards, local producers must research what appeals to these viewers. They can analyze popular themes, genres, and storytelling styles in foreign films and TV shows. By aligning local productions with these preferences, producers can increase viewer engagement and satisfaction. Partnering with foreign production companies can be helpful. Collaborating with international filmmakers enables local media to enhance their production skills and acquire effective marketing strategies. These partnerships can help local producers adopt best practices from their global counterparts. Ultimately, local media should produce content that reflects local culture while maintaining high production standards. This approach helps preserve local identity and attracts a broader audience that appreciates quality entertainment. By combining cultural relevance with advanced techniques, local media can stand out from foreign offerings [13].

References

1) S. Cunningham and D. Craig, "Online entertainment: a new wave of media globalization?," *International Journal of Communication*, vol. 10, pp. 5409–5425, 2016.

2) Fung, "Fandomization of online video or television in China," *Media, Culture & Society*, vol. 8, pp. 1–16, 2019.

3) Godey, A. Manthiou, D. Pederzoli, J. Rokka, G. Aiello, R. Donvito, and R. Singh, "Social media marketing efforts of luxury brands: Their influence on brand equity and consumer behavior," *J. Bus. Res.*, vol. 69, pp. 5833–5841, 2016.

4) N. Gorman, "Media technologies in communication and critical cultural studies," *Communication*, vol. 10, pp. 223–241, 2018.

5) D. Guhl, H. W. Von Mohrenfels, J. Abshagen, and D. Klapper, "Measuring marketing success: Estimating the effect of social media and TV advertising on brand attention," *Mark. ZFP*, vol. 38, pp. 44–58, 2016.

6) Z. Hu, "Journey to the West: Cross-media adaptations of a Chinese classic tale," *Journal of Adaptation in Film & Performance*, vol. 15, pp. 95–111, 2022.

7) P. Ifinedo, "Applying uses and gratifications theory and social influence processes to understand students' pervasive adoption of social networking sites: Perspectives from the Americas," *International Journal of Information Management*, vol. 36, pp. 192–206, 2016.

8) D. Kaye, V. Bondy, X. Chen, and J. Zeng, "The co-evolution of two Chinese mobile short video apps: Parallel platformization of Douyin and TikTok," *Mobile Media and Communication*, vol. 9, no. 2, pp. 112–134, 2021.

9) J. Liu, O. Toubia, and S. Hill, "Content-based model of web search behavior: An application to TV show search," *Manag. Sci.*, vol. 67, pp. 6378–6398, 2021.

10) L. Long, N. Zaidin, and X. Mai, "Social media influencer streamers and live-streaming shopping: Examining consumer behavioral intention through the lens of the theory of planned behavior," *Future Business Journal*, vol. 10, pp. 80–103, 2024.

11) X. Luo, "Mediatized governance: Between media logic and governance logic," *J. SocSci. Hunan Norm. Univ.*, vol. 12, no. 5, pp. 1–11, 2022.

12) W. Madaki, K. Kwapsoni, and F. Ayagwa, "Issues in broadcasting and technological determinism: A review," *International Journal of Humanities Education and Social Sciences*, vol. 2, no. 2, pp. 231–248, 2024.

13) B. Osatuyi and H. Qin, "How vital is the role of effect on post-adoption behaviors? An examination of social commerce users," *International Journal of Information Management*, vol. 40, pp. 175–185, 2018.

14) M. Park, J. Park, Y. M. Baek, and M. Macy, "Cultural values and cross-cultural video consumption on YouTube," *PLoS ONE*, vol. 12, no. 5, pp. 233–246, 2017.

15) L. Peng, "Short video: The 'genetically modified' and the reclamation of video productivity," *Press*, vol. 1, pp. 34–43, 2019.

16) V. Venkatesh, "Creation of favorable user perceptions: Exploring the role of intrinsic motivation," *MIS Quarterly*, vol. 23, no. 2, pp. 239–260, 1999.

17) J. Wang and H. Wang, "Reproducing from image to hearing: A study of accessible film production," *China Journal. Commun. J.*, vol. 28, pp. 49–59, 2020.

18) H. Yang, W. Shen, B. Liu, and Y. Wang, "A pilot study on the availability and reception of audio description in the Chinese mainland," *Front. Communication*, vol. 8, pp. 113–126, 2023.

19) Y. Hu and Q. Cheng, "Public opinion: Its indigenous conception and practices," *Communication and Society*, vol. 40, pp. 33–74, 2020.

20) Y. Yoon, T. Chu, and E. Hu, "The effect of marketing activities on web search volume: An empirical analysis of Chinese film industry data," *Appl. Sci.*, vol. 124, pp. 21–43, 2022.

21) J. Zhang and Z. Zhou, "Thick power: The adaptations of Journey to the West and the interaction between the Chinese youth and Black Myth: Wukong from the perspective of cultural empowerment theory," *International Journal of Anthropology and Ethnology*, vol. 9, pp. 200–231, 2025.

22) J. Zhao and D. Zhang, "Visual propaganda in Chinese central and local news agencies: A Douyin case study," *Humanities and Social Sciences Communications*, vol. 11, pp. 34–52, 2024.