

An Investigation of the Covid 19 Crisis Management Strategies and Their Impact on Effective Business Recovery: The Theatre Industry's Case Vietnam

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Abstract

This research examines the impact of the COVID-19 pandemic on the cinema industry in Vietnam, specifically focusing on the transition from traditional movie theater attendance to the use of internet streaming platforms. In order to analyze the motivations behind these changes, the study employs the Uses and Gratifications Theory and the Theory of Collective Spectatorship. The pandemic has accelerated the use of digital platforms due to their ease and safety. This shift signifies a paradigm shift in consumer behavior, with the potential to have a lasting impact on the consumption patterns of entertainment. Nevertheless, physical theaters persist in providing a unique social experience that digital platforms are unable to replicate. The report proposes that the theater industry adapt to these changes by enhancing digital engagement while preserving the unique experiences offered by traditional venues. Recommendations include the development of hybrid models that integrate online and physical elements to meet diverse consumer needs, with the use of innovative marketing strategies to revive interest in theaters. These concepts aim to help the sector address current challenges and anticipate future disruptions, ensuring long-term viability and growth.

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Chapter 1. Introduction

1.1 Background

Coronavirus has affected the entertainment industry, especially theatre because most people have to stay at home to reduce the spread of the disease. Entertainment activities are canceled or closed such as cinema, music concerts, museums, ballets, and operas. This helps to develop online entertainment. In this period, people stay at home and avoid going to public places, so the Internet for entertainment is significantly increased. Therefore, the types of offline services have quickly shifted to online like virtual museum tours, virtual concerts and operas, and especially

online movies. However, that makes the demand for online video platforms a sharp increase. It was so high that those platforms had to reduce the quality of video in March 2020 as their servers were overloaded (Togoh, 2020). Besides, physical theatres and cinemas have to suffer from an unprecedented loss in revenue due to COVID-19 (Bloomberg, 2020).

In Vietnam, the situation is not positive, and cinemas are disappointed due to the falling box office figures. because the box office figures have collapsed. (Tuoi Tre News, 2020). While theater industry experts were hopeful about the industry recovery when the government allowed the movie theaters to reopen for the public, empty cinemas were more and more popular across the country (Tuoi Tre News, 2020). In this situation,

theatres need solutions to minimize the impacts of the closure of theaters. To immediately reduce the impacts of COVID-19, theatres have focused on reducing all expenses as much as possible, and also proposed various recovery plans for the return post-COVID-19 over the short and long term.

A theory was introduced and developed by Katz, Blumler & Gurevitch (1974) when he researched the motivations behind entertainment consumption. This theory was based on the basis that individuals consume media to fulfill their gratification needs (Dolan et al., 2016), which means individuals use media for their needs and lead to its ultimate motivations (Lariscy, Tinkham, & Sweetser, 2011). Because this motivation is considered an important motivation of media consumption, they can be considered satisfaction sought (Muntinga, 2013). Motivators for a human to consume media are divided into five main groups: cognitive, affective, tension release, personal integrative as well as social integrative. UGT is applied popularly for various types of media in general, while there is another theory that specifically focuses on how audience's cognitive entertainment, particularly movies: Theory of Collective Spectatorship. This theory says that people watching a film in a collective with quiet attention is a joint action (Hanich, 2014). When watching a movie at a theatre, the audiences are not only having individual actions, watching a movie with other people even though they are not familiar suggests the same activity based on a collective intention (Hanich, 2014). Chytková, Černá & Karlíček (2012) argue that those people who visit theatre more frequently are more likely to visit theatre than those who do not.

For this reason, the normal theatre experience can be one of the motivations to watch movies online. Besides, in his research, Kovács (2017) finds that 48% of the people go to the theatre at least once a year. In addition, Antal (2013) when researching theatre visitors concludes that most of those who have attended theatres come from a good financial background, are highly educated and more are women. This study also shows that the older (65+ age) tend to visit theatres less than other age groups. From these studies, it can be assumed that gender, level of education, and age groups can be influential factors affecting movie theatre attendance.

Before the pandemic, as the living standard of the Vietnamese nowadays has been improved, watching movies at the cinema has become a common type of entertainment with all ages and cultures (Cuong, 2020). Nearly 60% of the Vietnamese visit the cinema at least once a month (Statista, 2020). In detail, CGV has the largest number of cinemas in Vietnam with 75 theatres, followed by Lotte Cinema with 42 theatres. The two other big cinemas are BHD and Galaxy, with

9 and 14 venues respectively. Regarding the most cinemas that are visited in Vietnam, 44% of the Vietnamese most often visit CGV, followed by 21% who visit Lotte Cinema most often (Statista, 2019). According to CGV, in 2018, the total box office revenue in Vietnam of this cinema chain was US\$143.3 million, with around 47 million audiences going to the theater (Cuong, 2020). Therefore, the cinema industry has an important role in entertainment in specific and in our national economy in general.

Vietnamese cinema has played an important role in the culture. The filmmakers have shown the Vietnamese people's affection and love for their country and the history and national culture in their films by adapting both traditional and modern art into their films. film making. Only then can the content of Vietnamese films be able to convey the thoughts, feelings, and desires of Vietnamese people to Vietnamese and international audiences, contributing to world cinema. Therefore, the cinema is considered a valuable medium for showing, transforming, and expressing Vietnamese culture (Charlot, 1991). In addition, due to the growth in the number and quality of cinemas, the distribution and exhibition of Vietnamese films in cinemas have increased accordingly, bringing Vietnamese films to many Vietnamese audiences in many different regions. more regional (Unesco, 2016).

1.2 Rationale

Online entertainment is not a new type. There are hundreds of movies and series on online video platforms such as Netflix, Amazon, Disney+ and it has been developed for a few years (Schweidel & Moe, 2016). However, because the effect of the COVID-19 pandemic makes theatres closed, movies are postponed and canceled, online movie consumption is raised so the theater industry may also lose more in revenue. It causes a decrease in the revenue of the theatre industry, a loss of US\$32 billion in 2020, which equals a drop of 72% revenue compared with 2019 (Ramachandran, 2020). Before the pandemic, people usually went to the cinema to entertain themselves.

However, Covid 19 has changed it. While people just stay home and use the internet to relax, managers decide to show movies on online platforms instead of at movie theaters. This helps meet the needs of consumers and solve the problem of the movie theater. For instance, Disney's new film *Mulan*, after being delayed several times, Disney decided to launch it on Disney Plus (Solsman, 2020). As a result, consumers nowadays not only watch old movies again, but they can also watch new ones. Thus, it can be seen that the coronavirus outbreak has led to a new consumption habit that people do not necessarily go to theatres to enjoy new movies

instead of they can stay home and watch them online.

Several theories were developed in the past, such as the uses and gratification theory, to understand media consumption habits (Katz & Blumler, 1974). It investigates the motivations of using media for a specific need. Besides that, there also were some studies on the motivations behind visiting a theatre (Hattingh, 2018; Walmsley, 2011) as well as other media consumption (Shade, Kornfield & Oliver 2015; Yu, Lu, Chin & Jhou, 2019). However, In the current context of Covid-19, a new form of entertainment appeared: online movie watching. There have been no studies that focus on analyzing the motives of watching online movies during the pandemic or comparing the motivation between watching online and going to the theatre, as well as examining people's entertainment consumption habits are changed because of Covid or not.

Therefore, it is essential to fill in this gap, it means to investigate the effects of COVID-19 in the cinema and industry, specifically in Vietnam. The study investigates the motives behind watching movies online, why people like to watch movies online, and whether their media consumption behaviors are changed during COVID. It will help the Vietnamese Theatre industry better understand the change in consumption behavior of Vietnamese adults, which will help better understand the impacts of COVID-19 on the theatre industry in Vietnam from that they have proper management and recovery strategies.

1.3 *Aim and Objectives*

This study aims to investigate COVID-19 crisis management strategies and their impact on effective business recovery in the case of the Vietnamese Theatre industry. To achieve the aim, the objectives of the research have been formulated below:

- To identify the Vietnamese Theatre industry's Covid-19 pandemic strategies and analyze benefits and limitations on business recovery.
- To investigate people's entertainment consumption lasting habit changes influenced by the Covid-19 pandemic situation.
- To evaluate the Vietnam Theatre industry's Covid-19 pandemic strategies as a long-lasting strategy to accommodate changing Theatre entertainment consumption habits.

Chapter 2. Literature Review

2.1 *Introduction*

This chapter explores two areas: The first section is about UGT (Uses and gratification theory). The theoretical background aims to discuss the effects of the media on people. It explains how people

use the media for their own needs and the satisfaction when their needs are fulfilled. Besides that, this theory also argues what people do with media rather than what media does to people. Moreover, it also refers to the Collective Spectatorship theory - about how the viewers, especially films, perceive entertainment. The second section will focus on the review studies about motivations to watch movies at home and cinema to compare them. Then the author can investigate whether the COVID-19 pandemic affects the entertainment consumption habits of people or not. So that it can recommend theaters about changes in entertainment consumption habits after covid 19 to help managers have suitable ideas & strategies.

2.2 *Theoretical Background*

2.2.1 *Uses and Gratification Theory*

To understand the motivations for engaging people to use media, a user- centric functionalist approach has been applied - uses and gratifications theory (UGT) helps understand what are the motivations that can engage Vietnamese adults to watch movies on online platforms. Although UGT was originally used on audience gratifications that relate to traditional media uses like television, radio, cinema, and print. This approach has been expanded and used to involve modern and new media such as online platforms (McQuail, 2010), to ensure its relevance to present research.

The earliest researcher was Herta Herzog. Later, Herzog's work has been reclassified and expanded into various groups of motivators by different researchers, such as Branston & Stafford's research (2010, p.388) divided and summarized motivators into five main groups.

First of all, in cognitive needs, people use media to seek, learn and acquire knowledge, information, etc. (Branston & Stafford, 2010). Some people may like acquiring intellect while others may prefer academic knowledge, and different people have different needs. Secondly, regarding affective needs, people use media for satisfying some kinds of emotions and moods (Branston

& Stafford, 2010). For instance, people get emotional for a sad scene in a movie. Thirdly, tension release means that people sometimes use the media to escape from their real world and to relax from stress.⁵ In terms of personal integrative motivations, it refers to self-esteem. It means people use media to identify themselves, enhance their status, and gain credibility. Lastly, in regard to social integrative motivations, using media may help people to socialize and strengthen and maintain relationships in society. For instance, people may use social media on the internet such as Facebook, Twitter, etc. to satisfy

this need. Besides, people may choose to watch TV or movies, for not any specific self-interest, it is just because they know that their neighbors, friends, or relatives also watch it, from that they can have something in common to discuss and join the conversation.

According to UGT, examines not only the psychological motivations behind media usage but also the habit, the media exposures as well as the gratifications and possible consequences of media consumption (Steiner & Xu, 2018). Since UGT has been confirmed to be an effective method to identify motives behind media consumption (Luo, Chea & Chen, 2011), this theory has been applied to understand the motives of watching TV, using social media networks, etc.

On the other hand, this approach has received some critiques.⁸ There are many situations where media use is forced, and people have no gratifications derived from that media use.

Moreover, many theorists and scientists argue that the results of studies based on this theory are more likely to be individualistic, rather than concluding about mass consumption, since UGT only takes into account the individual gratification stemming from individual media use (Elliott, 1974). Moreover, the social context of media use is ignored.

Also, the theory was heavily criticized stating that there remains conceptual ambiguity in what is a “motivation” (Muntinga, 2013). Many researchers such as Elliott (1974), Swanson (1977), and Lometti et al. (1977) argued that due to the lack of precision and clear definition of the major concept of “motivation”, studies using this approach may have a vague conceptual framework.

Last but not least, to improve the framework and overcome this comment, UGT has distinguished between “antecedents” and “consequences” of media consumption. Because motivations are considered as an important driving force of media consumption, they can be seen as gratification sought (Muntinga, 2013). However, there is a strong disagreement against UGT, arguing that in UGT, “motives” are not analyzed concerning antecedents/consequences, as outlined in the theory (Swanson, 1977). Furthermore, Swanson (1977) also states that UGT fails to consider audience perception when using media as an active process, due to a shortage of concentration on audience activity in terms of cognition.

2.1.2 *Theory of Collective Spectatorship*

The theory of collective spectatorship was built upon previous theories about how audiences perceive entertainment, especially movies. In the 1970s and 1980s, some theorists used the notion of “spectator theory” to explain the motivations lying behind movie-watching habits. It was based

on the main basis that while watching a film, all audiences were silent, motionless, and expressionless. Barthes stated that when watching a film, viewers were not entirely conscious (De Luca, 2016). On the other hand, theorist Vivian Sobchack disagreed and argued that the audience is always conscious of what is happening (De Luca, 2016).

Then the idea of “collective spectatorship” was introduced and developed by Julian Hanich, who disagreed with the opinion that movie watching was an individual experience. Instead, he suggests that movie watching is a joint action. Although audiences might think that they are paying full attention to the movie, the collective spectatorship theory suggests that the viewer does not forget the other viewers’ presence. Hence, there is a shared emotion during the movie, where a viewer might share emotions with other viewers (Hanich, 2014).

Putting this theory in the online movie watching, it can be seen that although many viewers of online platforms such as Netflix, Disney +, Amazon prime are watching alone at home, many researchers believe that it should still be considered as a general action and related to social experience because thanks to the conversation and social connection with others. Steele et al (2015) state that even though audiences are watching alone, “they are still likely to converse with others during or after their experience” (p. 219). Comparing this theory with UGT, it can be seen that the main motives to attend cinemas are similar to the social integration of UGT.

Similarly, previous studies have shown that similar to social networking after going to the theater, social networking after watching a movie at home also allows audiences to reduce their fear of being left out, and missing and increasing interaction on social networks. In other words, audiences come to the cinema for fear of missing out, if they can participate in sharing on social networks, the type and location of the movie will no longer matter. On the other hand, the view developed by Steele et al (2015) has been disagreed with by some researchers. Because the collective audience size affects how the audience experiences the movie, watching a movie in a movie theater is different from watching a movie alone. For example, according to Van de Vijver (2017), between watching movies at home and in theaters, the cinematic experience takes precedence overall, as audiences demand the film's aesthetic and social aspects (Van de Vijver & Biltreyst 2013). Therefore, the motivation to go to the cinema is different from that of watching a movie at home, as people want to experience actual social interaction. Furthermore, the author explains that watching at the cinema is different from watching a movie at home because, in the cinema, people always have a sense of participation in society, that is, in a

collective audience. Applying the theory of the collective audience when watching a group film with silent attention should be considered a kind of collective action. So, watching a movie in a theater is different from watching a movie at home.

In summary, it can be seen that through the application of the same theory (Collective Audience Ratio), researchers have come up with different views on the motivations of moviegoers.

2.3 .Review of Empirical Research

2.3.1 Motivations of Watching Movies at The Cinemas - Traditional Way

The motivations for going to theatres and the impacts of new media on theatres are not researched much in academic research. However, several studies were done to get to know more about the audiences' motivation for going to the movie theatre (Flynn, 2018; Hattingh, 2018; Hausmann & Pöllmann, 2013). Audiences prefer watching movies at the cinema because they want to be part of a community with others. Besides that, Walmsley (2011) adds that emotional motivations are also motivating people to go to theaters. In short, going to the cinema is considered a way of increasing social interaction. Applying UGT, it can be seen that the motivation to attend the cinema is the motivation category of UGT's social inclusion.

First of all, the main motivations that attract audiences to movie theaters are because it becomes part of a conversation and social engagement. This is reasonable because, throughout history, movie theaters have worked as a community for many neighborhoods, cultures, and social groups. Lockett (2013) signifies that movie cinemas positioned themselves as a "fundamentally local pleasure deeply linked to family and community" (p.

130). Watching movies at the theatres has still been considered a good way to socialize, hang out and get out of the house without spending much money. Thus, by allowing people to be part of a conversation and increasing social interaction without being costly, it has been a popular trend for people of all ages and all cultures.

Flynn (2018) found empirical findings that the main reason audiences stay to be part of the conversation. In other words, watching a movie allows the audience to catch up with friends and engage in a conversation regarding that movie. Also, audiences love to watch movies at the cinema because they want to be part of a community with other people. In particular, Flynn (2018) concludes that movie audiences are interested in watching movies with a large fandom, i.e. very popular and widely viewed to be able to continue the conversation. In addition, empirical findings confirm that audiences tend to

prefer watching movies with others as a community, to increase social interaction. Besides, Walmsley (2011) adds that emotional motivating factors are also motivating factors for people to the theatre. It confirms the collective spectator theory since the viewer recognizes the presence. In short, going to the cinema is considered a way to increase social interaction.

Moreover, emotional effects and escape from real-life experiences are other main motivators to watching movies. Traveling to an imagined world or the feeling of escaping from real life also encourages people to visit theatres. For instance, Kovács (2017) says in his research that the Hungarians go to theatres to search for either escape from real life or relaxation and entertainment. Similarly, Walmsley (2011) makes a qualitative study and concludes that emotional and escape motivators are the main reasons why people go to theatres. Those conclusions of Kovács (2017) and Walmsley (2011) are quite similar to the previous research of UGT, as it can be seen that the main motives to attend cinemas are the tension release motivation category of UGT.

Sundbo and Darmer (2008) also say that experiences are motivators why people go to cinemas. It means that the hope for experiences has become more popular and attracts a lot of researchers. Experiences are even considered as a fourth economic category, and businesses have to adapt to position them as experiences. Pine and Gilmore (1998) argue that because experiences are personal and unique, they exist in an individual's mind.

These motives are equivalent to the affective (emotional) and cognitive (seeking for new things) motivation categories of UGT.

2.3.2 Motivations of Watching Movie Online - New Way

From their origin, movie cinemas were created with the meaning to respond to the needs of the community. However, with the current increase in media development, especially on online platforms, movies are no longer always released in a "traditional" sense (i.e. a movie must be launched at the theater before being released on TV or online). Tryon (2009) says that in today's digital development, "the optimal experience of watching movies with a group of strangers in a theater is about to disappear" (p. 4). For instance, the Oscar-nominated movie *Mudbound* had limited showing at theaters. And it was shown on Netflix, leading to a debate between theaters and Netflix producers, claiming that films must receive time exclusively in theaters before releasing to the public (Pearson, 2017).

In fact, online consumption of entertainment media content has started to develop during the past few years, especially after the development of YouTube. In many online video content

platforms, YouTube has received dramatically increasing popularity and has become the most globally popular platform for uploading and exchanging video content (Hutton & Fosdick, 2011). Later on, the appearance and development of Netflix, Amazon Prime, and Disney + have made the online movie market more crowded. Disney+, an online movie-watching platform that has only become available starting from 2019, has already had about 50 million subscribers although being only available in 22 nations (DeVecchio, 2020). With these platforms, people can watch a lot of movies without waiting at the cinemas (Steiner & Xu, 2018). Putting in this context, Because the COVID-19 pandemic that more raises online movie consumption tendencies since physical theatres are closed. As a result, with online platforms, watchers' needs are satisfied more rapidly.

The first motivation of online watching is relaxation. Many previous studies have found that there are some observed motivations behind this new habit. According to Castro, Rigby, Cabral, and Calentina (2019), relaxation is the core motive that makes audiences start watching movies on Netflix. Moreover, the authors also found that stress reduction and escape are two other main reasons explaining why users subscribe to Netflix to watch online movies. Besides, Swati and Satyendra (2017) say that besides accessibility and escape, the main motive encouraging people to start watching is to join socially. This motive is even more likely to happen in the COVID-19 pandemic where people do not want to go out and meet others, and online social connection seems to be an effective solution. Finally, Sung, Kang, and Lee (2018) confirm that besides all those motives, enjoyment is another key explanation for online movie-watching habits. In short, Hilvert-Bruce et al (2018) have concluded that the motivations behind online movie watching, in general, include joining in social, community, meeting other people, entertainment, enjoyment, and information seeking. They are corresponding to the social integration, reducing stress, affective, and cognitive motivation category of UGT.

Chapter 3. Methodology

3.1 Conceptual Framework and Hypothesis

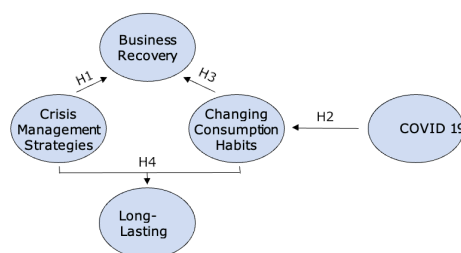


Figure 1 - Conceptual Framework

Hypothesis 1

Ho: The COVID-19 crisis management strategies employed by the Vietnamese theater sector have no impact on its commercial recovery.

H1: The COVID-19 crisis management strategies employed by the Vietnamese theater sector have a major impact on its commercial recovery.

Hypothesis 2

Ho: Changes in consumption habits are not caused by the pandemic in the context of theater enterprises in Vietnam.

H1: Changes in consumption habits are caused by the pandemic in the context of theater enterprises in Vietnam.

Hypothesis 3

Ho: Changes in consumption habits caused by the pandemic have no impact on the recovery of theater enterprises in Vietnam.

H1: Changes in consumption habits caused by the pandemic have a substantial impact on the recovery of theater enterprises in Vietnam.

Hypothesis 4

Ho: Crisis management strategies that successfully adapt changing consumption preferences do not contribute to a long-term plan for the Vietnamese theater business.

H1: Crisis management strategies that successfully adapt changing consumption preferences contribute to a long-term plan for the Vietnamese theater business.

3.2 Research Approach

Martin (2016) identified three research methods: qualitative, quantitative, and mixed qualitative and quantitative methods are rarely used. Considering the information and issues presented in this study so far, the author decided to use the quantitative research method for this paper. Quantitative analysis refers to the collection of data that is then analyzed using statistical methods to find relationships or explain a phenomenon, by testing theories and hypotheses (Muijs, 2011). In this quantitative method, surveys and questionnaires are used to investigate, where the researcher's participation is limited with distance to the participants, unlike the qualitative method. properties for which the involvement of the researcher is necessary can lead to subjectivity. Therefore, in this case, the research should be done through questionnaires (Saunders et al., 2012). Studies are focusing on the relationship

between the motives behind watching movies online on different media platforms such as Netflix, Disney+, and Amazon Prime and the motives behind going to the cinema, and thus the collected data will be used to determine the relationship between the variables.

3.3 *Sampling*

The sample for this study has been meticulously chosen to ensure its representativeness of the broader population of Vietnamese theatergoers and online moviegoers affected by the COVID-19 pandemic. Showkat and Parveen (2017) define sampling as the act of selecting a subset of the population to provide support for a research study. This research used a stratified sample technique to capture diverse demographics and consumption behaviors within the community.

About sampling frame and technique, the sample frame is constructed using a database of theater ticket purchasers obtained from prominent theaters in Vietnam. Additionally, online survey participants are recruited via social media platforms that specifically target theater enthusiasts and those who frequent Netflix, Disney+, and Amazon Prime for movie watching. According to Taherdoost (2016), it is important to choose the appropriate sampling approach when conducting research. Stratified random sampling is used so that each sector of the population is represented properly. Age, gender, place of residence, and frequency of theater attendance before the pandemic are all factors considered in this method.

Nayak & Narayan (2019) determined that conducting an online survey was the most appropriate method for studying the reasons why people prefer watching movies online rather than watching them in a theater because it is quick, easy, cost-effective, and able to reach a broad audience easily. By using this approach, a diverse group of participants is incorporated, increasing the relevance of the results.

Moreover, Cohen et al. (2000) developed a technique and recommendations for determining sample size that strike a compromise between statistical power and practical feasibility. Data collection and analysis can be performed in a feasible manner using this approach while assessing behavioral modifications. The desired sample size is determined to be 380 respondents, aiming to achieve a confidence level of 95% with a margin of error of 5%. This aligns with the criteria suggested by Taherdoost (2016) for quantitative research that seeks to provide findings that are both generalizable and reproducible.

3.4 *Data Collection*

The link of the questionnaire must be sent to each participant on Facebook, Messenger, and Email, and then ask them to share it with their friends/acquaintances/communities or be posted on a related Facebook group's specific authority. The survey for data collection will be conducted online instead of giving the questionnaires personally because online survey has some outstanding advantages compared to traditional in-person survey, as well as its flexibility and suitability to the distance of the researcher. First of all, designing a survey through online tools allows the author to vary significantly in terms of available features, as it provides a lot of features rather than pure text like traditional survey (Wright, 2005). Also, it helps to save costs, time, and limitations in terms of distance since the cost of computer, hardware and software decreases significantly, while the popularity of the Internet increases, and more segments of population are using the Internet (Nie et al., 2002). It allows the author to reach more participants in far more distance, while saving time and cost of travel (Wellman and Haythornthwaite, 2002). The use of online surveys eliminates costs of printing, paper, and data entry (Llieva et al., 2002). Especially, it allows the author and respondents to keep distance in COVID situation, since the two parties do not meet each other physically in person.

The questionnaire in this survey will first ask about demographics (including age, gender, education level). Each participant was then asked when the last time they watched a movie at the cinema, as well as when they last watched the movie online, via an online platform, including YouTube. Next, a question about theater habits before the COVID-19 pandemic will be added to the survey. This variable is measured on a scale from Never to Daily "How often do you go to the cinema before COVID?". Finally, motivational questions will be asked in this questionnaire to measure motivation to watch movies at the cinema and at home. These questions will contain a question rating scale and respondents are asked to answer by choosing from 1 to 5, where 1 represents strong disagreement and 5 means strongly agree.

3.5 *Data analysis*

Rainbow (2022) highlights the importance of selecting an appropriate statistical analysis technique in research, as it directly impacts the accuracy and reliability of the results. The primary aim of quantitative research is often to examine the relationships between independent and dependent variables. Comprehending the duties of these variables is vital in quantitative research, as each fulfills a distinct function in the analytic

process (Singh, 2015). However, quantitative approaches are often used to analyze the characteristics of variables without necessarily investigating their relationships. In this study, descriptive and inferential statistics will be used to examine the impact of COVID-19 on the Vietnamese theater industry and how consumer behavior is impacted.

The first step will be to understand the attributes and essence of the collected data using descriptive statistics. In order to provide a succinct summary of the data, author calculate frequencies, means, and standard deviations to uncover patterns and trends in film watching habits across the entire pandemic period. An understanding of data distribution can be achieved through the analysis of these statistics, allowing further statistical testing and interpretation to be conducted (Heiman, 2012). By doing this, the author will be able to examine theater recuperation strategies, movie-watching habits, and demographic characteristics of survey respondents in a more comprehensive manner.

According to Singh (2015), frequency indicates how responses are spread among several categories, which allows researchers to identify patterns in the data. It involves calculating the number of participants who selected each option in a survey query. Then analyze the answers to identify patterns or trends, such as the prevalence of online movie viewing during the epidemic relative to theater attendance.

Means is the most commonly used (Singh, 2015). By calculating the mean, researchers may determine the central tendency of responses, which offers valuable insights into the overall behavior of the dataset (Mahsin, 2022). For example, understanding how respondents rate the importance of various strategies for cinema recovery. It is calculated by summing all observations and dividing the total by the number of observations, by the formula: $\text{Mean} = \bar{x} = (\sum X_i) / n$.

Standard deviations play a crucial role in quantifying the extent of variability or spread around the mean, providing insights into the reliability of the data (Price, Jhangiani and Chiang, 2014). Standard Deviations are the most suitable statistical measure for quantifying the dispersion of interval/ratio data and is frequently used, second only to the mean. It calculates the mean value of the data (Singh, 2015). Computing standard deviations will facilitate determining the degree of agreement among the responses or the degree of wide diversity in opinions.

Secondly, inferential statistics are used to conduct tests on sample differences between two samples in order to ascertain if the differences are statistically significant or just due to chance (Singh, 2015). In this paper, this capability is

crucial as it allows the author to determine if the observed changes in customer behavior are genuine and not just arbitrary variations. For this study, the following statistical tools and concepts will be applied:

Hypothesis Testing depends on the kind of data and the hypothesis, this statistical analysis is essential for validating the research findings in relation to the provided hypotheses (Singh, 2015). The study assesses the supplied hypotheses using statistical procedures such as t-tests or ANOVA. Statistical tests, such as t-tests or ANOVA, help determine the significance of the results, therefore confirming or rejecting the original research hypothesis (Mahsin, 2022). This will facilitate the determination of whether the elements being studied (such as the impact of COVID-19 crisis management strategies on firm recovery) exhibit statistically significant differences or correlations.

The degree of significance refers to the probability that a researcher would either accept or reject the null hypothesis when it is really true. As Cohen (1988) points out, hypothesis testing is an important step in the validity process. Null hypothesis rejection is often based on a p-value below 0.05.

Then, it is necessary to determine if the amount or intensity of the effect is sufficient to justify the feasibility. When determining statistical significance versus practical relevance, understanding the magnitude of the influence is crucial to successful application in real-life scenarios (Kirk, 1996).

In addition to providing insight into how accurate and reliable the estimates are, confidence intervals indicate the range of values likely to include the true population value. The importance of intervals in Cumming's (2014) study is that they can be used to describe unreliability around parameters and assess the level of confidence in statistical estimates.

This research paper will provide a comprehensive evaluation of the collected data using these methodologies and instruments during the data analysis section, thus enabling conclusions to be drawn regarding the effectiveness of crisis management techniques in the Vietnamese theater industry as well as the impact on consumer behavior during and after the COVID-19 outbreak. In due course, this will assist the key players in the business with their strategic planning and decision-making processes.

3.6 Limitations

The study acknowledges many constraints that could potentially impact the results and their analysis. By acknowledging these limitations, the study's scope becomes more realistic, and it highlights areas for future research, like expanding the theoretical framework or using

more qualitative methods to better understand the intricate dynamics of crisis management in the theater industry.

Firstly, response bias is a significant concern. Due to the possibility that respondents will provide socially desirable responses or those they perceive the researcher to expect, response bias is a major concern, especially in the context of online surveys where direct interaction does not occur (Paulhus, 1991).

Second limitation of this study is sampling limitations: even though probability sampling was used to ensure representativeness, online questionnaires may not capture the full diversity of the Vietnamese Theatre industry's audience. Moreover, while quantitative research facilitates statistical analysis, questionnaires may restrict the exploration of personal experiences and perceptions, which are key to understanding the motivations and habits regarding crisis management. Additional, use of online questionnaires will restrict a number of demographic groups, especially the elderly or those who have the limited internet access, may not be fully represented.

Thirdly, the "geographical distance" is also a limitation of this study. Due to geographical barriers, the author needs to conduct online questionnaires, which will take a lot of time to collect data and find suitable candidates, then contact them via mail or social media. According to Taylor (2010), it is very difficult to undertake preliminary research in practice due to budget limitations, time constraints, and geographical distances.

3.7 Ethical Issues

This project upholds rigorous ethical standards to ensure the confidentiality and integrity of the gathered data, while also honoring the rights and privacy of all participants. The research procedure must adhere to ethical standards at every stage.

Firstly, participant data is secured in encrypted form when it comes to data handling and confidentiality. This data is exclusive to the study team and will not be shared with any third parties without explicit permission. Research settings should ensure participant privacy and safeguard data, according to Quinlan's (2011) recommendations.

According to the American Psychological Association (2002), writers should ensure that participants' involvement in studies is entirely voluntary. There is adequate information provided to participants regarding their autonomy. A comprehensive understanding of the risks and benefits of participating in this study has been achieved through the meticulous design of the consent method. Before starting the online survey, participants could consent to the terms and provide permission on a pre-access

information page, ensuring that they have enough knowledge and are willing to provide consent. Mahon (2013) suggests this as a way to ensure that participants are consenting voluntarily to the online survey.

The findings are disseminated without disclosing any personally identifiable information regarding participants, in order to respect participant privacy. Data are anonymized before examination to avoid any potential discomfort or harm resulting from identification. It is important to protect participants' anonymity and privacy, according to Smith (2003). In order to safeguard participants' identities, authors must prioritize protecting their privacy and anonymity. In adopting this measure, we adhere to the ethical principles outlined in Sikes (2006), which emphasize the ethical responsibility of protecting respondents' identity and privacy.

A thorough ethical review and oversight process has been conducted by the Ethics Review Board regarding the concept, methodology, and ethical considerations of the study. In this way, the study meets the appropriate ethical standards and addresses any ethical issues that may arise during the design phase (Quinlan, 2011).

Lastly, the study results will be disclosed to the public only after all identifying information has been removed from the data and participant confidentiality has been maintained. Additionally, the research findings will only be made public after obtaining explicit consent from the participants on the specific content and scope of the information to be disclosed (Sikes, 2006).

Chapter 4..Discussion

4.1 Introduction

In Chapter 4, the author will delineate the three main objectives of this study by utilizing data from secondary research and making assumptions, as the author has not yet initiated the primary research phase. This discussion focuses on the impact of COVID-19 on the theatrical industry in Vietnam, specifically examining the strategies employed to address the crisis and their effectiveness in facilitating recovery. The chapter integrates empirical findings with established theories to offer a comprehensive overview of patterns in entertainment consumption and their strategic implications for the organization.

4.2 *To identify the Vietnamese Theatre industry's Covid-19 pandemic strategies and analyze benefits and limitations on business recovery.*

The adaptation of the Vietnamese Theatre industry to entirely unprecedented challenges posed by the COVID-19 pandemic was emergency and based on the digitalization of

functions. This approach was used to solve the problem of closed traditional platforms and was well-justified by the Uses and Gratification Theory (McQuail, 2010). With the closing and limitations of traditional theaters, digital platforms became crucial alternatives for maintaining community engagement. This theory, exemplified in the Discovering Audience Motivations Behind Movie Theater Attendance according to the study by Walmsley, (2011), may suggest digital platforms may facilitate virtual gatherings and discussions, therefore it can maintain a sense of community even when individuals are physically apart. This was necessary to keep the audience within the cultural space thus can prevent disaffiliation during isolation. At the same time, digital platforms can expand the audience of simple people who might lack of money to purchase tickets or live too far from the stage, which enabled other people to know about the national traditions of Vietnamese art, which have been tested and proven effective in a number of service sectors (Tryon, 2009). However, major drawbacks of this approach tied with the speaking about exclusiveness and isolation of forceful performances. The absence of the “live” effect and the presence of people weakened the entire emotional component of performances. This approach corresponds with the research of Flynn, who showed how the unique shared emotional atmosphere of live theatre experiences cannot be fully lost in virtual communication Flynn, 2018. Modern stakeholders understand these gaps and there are more discussions of hybrid models that could combine digital and live event components. Such models align with Walmsley’s paradigm and consider the continued preference for digital components would enable better overall performance which would be optimal for acceleration and recovery (Walmsley, 2011).

4.3 To investigate people's entertainment consumption lasting habit changes influenced by the Covid-19 pandemic situation.

The COVID-19 pandemic reshaped the entertainment consumption map, the audience can be driven towards digital options at a higher pace. According to Tryon (2009), the traditional movie experience at the theater may be reduced due to the development of online platforms. This is clearly shown by films such as "Mudbound" shown limited in theaters and mainly via Netflix, leading to a debate between cinema producers and Netflix producers on exclusive time time time time time Projection in the theater before widely released (Pearson, 2017). Additionally, the entertainment consumption ways may significantly change, as the comfort, diversity, and control offered by the digital streaming services supported people’s

flexibility and preference, which may be supported by Sung et al (2018) in the study "Why do we indulge? Exploring motivations for binge watching". However, it does not mean that theaters may lose their positions to the digital offers. Instead, the findings point to the need for traditional theaters to incorporate new tendencies into their functioning to leverage the audience’s current preferences (Van de Vijver & Biltereyst 2013).

Thus, there may lie a potential for the theater industry to implement the digital elements can able to attract people with the preferred consumption behavior without losing the most highly evaluated live performance functions. Therefore, creating partnerships with the media streaming providers to be able to offer audience-friendly formats while remaining the “theater” providers is a possible way of leveraging the preferences. Considering the discussed tendencies, the theater industry should avoid dismissing the digital trend; instead, they have fully embraced it and adjust the offering in the way that allows catering to people’s preferences and multiplying the exposure without losing own identity.

4.4 To evaluate the Vietnam Theatre industry's Covid-19 pandemic strategies as a long-lasting strategy to accommodate changing Theatre entertainment consumption habits.

Assessing the long-term sustainability of emergency measures implemented during the outbreak is crucial for strategic planning. According to the literature on crisis management, as discussed in McQuail’s (2010) research, certain strategies may be specific to emergency situations, while others can be applied in regular circumstances. Research shows that recovery strategies initially put in place as temporary solutions may eventually lead to enduring improvements in the industry.

The Uses and Gratifications Theory (UGT) of Blumler and Katz (1974) supports this perspective by proposing that the role and impact of media change as society evolves. As a result of the epidemic, internet involvement heightened and viewers were able to choose different viewing options, that could be modified in order to meet consumers’ persistent needs. Continually analyzing and modifying these strategies in response to customer feedback and technological advances is vital to their relevance and effectiveness.

4.5 Conclusion

As the COVID-19 pandemic spreads, this chapter attempts to summarize observations regarding the Vietnamese theatre industry’s response. It explains how the industry can

withstand challenges and highlights the possibility of long-term changes in consumer behavior and business strategies by combining theories like Uses and Gratifications and Collective Spectatorship with rigorous empirical data. It is imperative that knowledge gained through the outbreak is utilized by the industry as it progresses. In order to achieve sustainable success in the long term, stakeholders should take advantage of technological advancements and enhance their products and services. To effectively address future challenges and opportunities, it is important to be adaptable and creative.

Chapter 5..Conclusions

5.1 Conclusion

The purpose of this study is to analyze the impact of COVID-19 on Vietnam's theater industry, focusing specifically on the transition of Vietnamese adults from traditional cinema-going to online movie streaming. To analyze the motivations behind individuals' decisions to watch movies in various settings, such as theaters and online platforms such as Netflix, Disney+, and Amazon Prime, the research used the theoretical frameworks of Uses and Gratifications Theory as well as the Theory of Collective Spectatorship.

The author examined how the pandemic affected the way people consume entertainment during the study. Digital platforms offer easy accessibility, security, and social interaction, which are factors driving the popularity of watching movies online. Cinema's role in contemporary entertainment may need to be reconsidered despite its continued popularity in spite of its decline in attendance.

As streaming has become increasingly popular, digital platforms are essential for the music industry's economic viability and cultural significance. As consumer habits and societal values change, adaptability and fast access to resources are prioritized. The theater industry appears to be able to withstand and adapt to catastrophes and business models based on digital platforms may play a vital role in future resilience. Cultural industries in crisis are using digital adaptation to both survive and to grow and innovate.

Consumer behavior and industry frameworks are likely to change as a result of these changes, as well as the psychological effects of shifting from offline to online consumption. Using this lens, it will be easier to understand entertainment and culture dynamics. Strategic decisions can be made and strategies adapted by stakeholders in the Vietnamese theater industry when they have a thorough understanding of these topics. When developing recovery strategies and enhancing the

resilience of the film industry, film executives and legislators need to understand these patterns. The company can enhance the entertainment industry by combining digital and traditional channels.

Nevertheless, it is crucial to use caution when interpreting these theoretical conclusions. The results are derived on a comprehensive evaluation of existing scholarly literature rather than particular observational data, and they are influenced by the unique circumstances brought about by the COVID-19 pandemic, as well as Vietnam's cultural and socioeconomic attributes. Consequently, the outcomes should not be construed as definitive predictions of future actions, but rather as speculative indications of likely trends in the event of a severe crisis. Further empirical research is necessary to assess these hypotheses and provide concrete data that either corroborates or refutes these patterns within the specific context of Vietnam.

5.2 Recommendations

The present study is analyzing the impact of COVID-19 on the recovery of the theater industry in Vietnam and recommends that this study be conducted in a quantitative manner to gain a deeper understanding of the topic of interest. However, if this topic is studied further, the author would recommend that you try to apply more theories, models and concepts related to the theater industry. Moreover, in terms of methodology, the author recommends using other approaches such as qualitative. The qualitative approach allows us to gain insight into people's motivations for watching movies and elaborate on the findings from quantitative analysis, such as in-depth interviews to understand individual experiences. answer from their personal point of view.

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