THE ROLE OF USER-GENERATED CONTENT IN SHAPING THE PROMOTION, EMOTIONAL ENGAGEMENT, AND VIEWERSHIP OF THAI FILMS IN CHINA: A CASE STUDY OF "HOW TO MAKE MILLIONS BEFORE GRANDMA DIES (LAANMA)"

BY

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Abstract

This study examines the role of User-Generated Content (UGC) in promoting Thai films in China, using How to Make Millions Before Grandma Dies (Laanma) as a case study. A quantitative approach, utilizing surveys, analyzes the impact of UGC shared on Chinese social media platforms. The research integrates Marketing Communication Theory, Agenda-Setting Theory, Uses and Gratifications Theory, Theory of Planned Behavior, and Social Influence Theory to explore how UGC affects audience motivations, social interactions, and intentions. A questionnaire was distributed to 400 respondents, and statistical analyses evaluated UGC's influence on film promotion, emotional engagement, and viewership behavior.

The findings show that UGC boosts Thai film promotion by increasing visibility, driving word-of-mouth, and fostering emotional connections. UGC enhances engagement through interactions and shared content, creating a sense of community. The study confirms that social influence and subjective norms shape viewership intentions, with peer recommendations and online discussions impacting audience decisions. Regression analysis reveals a strong positive relationship between UGC perception and film awareness, and between UGC engagement and viewership behavior. These insights highlight the strategic value of UGC in film promotion and suggest its integration for optimizing reach and engagement.

(Total 124 pages)

Keywords: User-generated Content, Promotion, Emotional Engagement, Viewership

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CHAPTER 1

INTRODUCTION

1.1 BACKGROUND OF STUDY

In today's digital age, user-generated content (UGC) has dramatically changed the global media landscape, influencing how media is consumed, promoted, and how people interact with it. UGC refers to content created and shared by users on social media platforms, blogs, and video-sharing sites like YouTube, Weibo, and Facebook. They have given individuals the power to voice their opinions, experiences, and views, transferring power from professional media producers to the average user (Dijck, 2009). The digital tools have made it simple for individuals to produce content, amplifying their voices to the international community and giving birth to participatory media culture.

YouTube, Facebook, and other similar websites play a central role in shaping the consumption of media in modern times. The YouTube motto, for example, which is "Broadcast Yourself," has made micro-celebrities and made the production of media democratic. In such a setting, media consumers are also media producers and spreaders, sometimes promoting and selling the content (Smith, Fischer, & Yongjian, 2012). The viral nature of UGC ensures the media is spread to international audiences, while as the users share the content which is personally engaging to them, the content spreads more widely (Shao, 2009).

The rise of UGC in video platforms also revolutionized the manner in which media is marketed and viewed throughout the world. UGC creates a participatory culture in which the lines between consumers and creators disappear. On Facebook and YouTube, for example, people can share opinions, videos, and arguments with ease, playing a big role in the viral marketing of films, music, among others (Wu, 2019).

This is especially true in cross-cultural contexts, in which UGC fills the cultural gaps, disseminating international media in domestic markets more effectively (Dijck, 2009).

In the global film market, UGC has changed the manner in which films are promoted, reviewed, and debated. Social media debates, fan videos, and reviews give the audience the power to create narratives and determine the success of a film. The shift in power from traditional advertising to user-promotion has generated more exposure and engagement for films. Platforms such as Douban and Weibo give the audience the channel through which to share opinions, create fan content, and engage in debates, which largely determines viewership (Dijck, 2009). The interactive nature of such platforms forces the user to engage in the promotional process through fan content, which increases engagement and broadens the appeal of the film. UGC is largely considered more real and credible than traditional advertising, which contributes to its success in media promotion (Liu & Sutanto, 2012).

The Thai film industry has been able to reach international audiences, especially in China, through the use of digital media and UGC. The films like "Bad Genius" and "How to Make Millions Before Grandma Dies (Laanma)" show the growing influence of Thailand in the international film sector. The films have been able to appeal to Chinese audiences through the universality of the themes and the quality of the production (Nation Thailand, 2024; Thaiger, 2023).

Thai cinema is presently a cultural export of importance, disseminating Thailand's cultural identity through the application of soft power while catering to the global market. Government initiatives such as the National Soft Power Development Committee have supported the success of Thai films at international film festivals, positioning Thailand in the global film market (Thailand.go.th, 2024).

Digital media and UGC have been at the forefront of the success of Thai films in China. Platforms such as Weibo, Douban, and Bilibili give Chinese viewers the power to engage deeply with Thai films by posting comments, designing fan artwork, and designing memes. UGC has facilitated the marketing of such films, as well as the

emotional connection Chinese viewers have with the themes of family and social issues (Thaiger, 2023). In fact, UGC-based debates and fan content have been more effective than traditional advertising in raising the popularity of Thai films in China (Wu, 2019).

UGC also supports cultural bridging, enabling Chinese audiences to watch Thai films in their cultural context. This has been key to the long-standing success of Thai films in China, demonstrating how UGC can support cultural adaptation and prolong the popularity of international films (Chen, 2019; Smith, Fischer, & Yongjian, 2012). Because Chinese audiences view peer-created content as more real than traditional advertisements, UGC is a significant source of emotional connections between international films and Chinese audiences, resulting in the long-standing success of Thai films in China (Shao, 2009).

One such prime example is the film "How to Make Millions Before Grandma Dies (Laanma)," which is a box office success in China. Released in the year 2024, the film is about a young man, Ahn, competing with his relatives for his grandmother's wealth. The film's themes of familial responsibility, generation conflict, and money woes have resonated with Chinese audiences, driving its box office success (Yuan, 2024; Yu, 2024).

The success of the film in China can be attributed not just to its themes but also to the digital platforms and UGC. Chinese viewers have been able to share fan content, personal experiences, and opinions through Weibo, Douyin (Chinese TikTok), and Xiaohongshu, which added emotional appeal to the film. The viewers were able to connect with the themes of care for the family and generational conflict, posting their personal experiences, which made the film popular (Yuan, 2024; Yu, 2024).

In sites such as Douyin, user reviews and personal accounts have brought out the emotional resonance of the film, with many calling it a "tearjerker." This word-of-mouth promotion through UGC has helped increase the film's visibility, with videos, memes, and fan arguments fueling its box office performance (Radii, 2024; Wu, 2019). This is one of the ways in which UGC can connect Thai films with Chinese audiences

through relatable storytelling and emotional resonance, showing the power of word-of-mouth in cross-cultural markets (Chen, 2019; Wu, 2019).

In brief, the influence of UGC in shaping the promotion, emotional connection, and viewership of Thai films in China, as exemplified by the film "How to Make Millions Before Grandma Dies (Laanma)," cannot be overstated. The study points out how UGC transformed the conventional mode of film promotion, allowing viewers to engage with content, besides being engaged by it, and actively take part in its narrative and dissemination. The emotional bond Chinese viewers felt towards the film—through the shared experiences of the film's themes of family, conflict, and generational ties—was heightened by their interactions on platforms such as Douyin and Weibo. Individual opinions, fan discourses, and collective experiences generated a snowball effect, promoting the film much more than conventional promotional strategies.

Through the investigation of this phenomenon, the study points out the power of UGC in forging cross-cultural bridges and shaping the success of Thai films in the competitive Chinese market. Overall, the case confirms that in the digital age, the audience's voice is no longer merely powerful but pivotal in bridging cultural gaps and expanding the global appeal of a film.

1.2 SIGNIFICANCE OF STUDY

This study investigates the pivotal position of UGC in the promotion of Thai cinema, specifically in cross-cultural markets such as China. With the growing strength of digital platforms in the global media landscape, UGC is no longer merely an important tool for amplifying promotional efforts but also for forging deeper emotional connections between films and audiences. With the transition of traditional forms of advertising towards more participative and interactive forms, UGC is becoming a pivotal force in the consumption of films as well as the debate surrounding the same at the global level. By investigating the role of UGC in the Chinese audience for the film "How to Make Millions Before Grandma Dies (Laanma)," this study offers significant

insight into the operations of audience-driven promotion and its impact on international media consumption.

UGC has taken center stage in the digital era, largely because of its ability to organically promote campaigns. Unlike traditional promotional campaigns, which rely on professional messages and tactics, UGC introduces an extra layer of authenticity and relatability. UGC in the shape of user reviews, social media, fan artwork, memes, and discussion threads allow audiences to relate to films in a more personal and emotional sense. This organic form of promotion possesses a unique ability to reach broader audiences as people are more likely to accept recommendations by their fellow people than promotional content. In this sense, UGC becomes the driving factor for emotional engagement as viewers with opinions and sentiments about a film participate in the broader conversation and create a sense of community among fans.

In the instance of Thai films like "How to Make Millions Before Grandma Dies (Laanma)," UGC is especially important in cross-cultural environments in which traditional market strategies might fail to engage native populations. The international media environment is diverse, with different cultures consuming and responding to media in different ways. UGC, by its very nature, allows films to break through cultural barriers by offering more locally focused and culturally responsive interpretations. This study highlights how the film "How to Make Millions Before Grandma Dies (Laanma)" was able to engage Chinese audiences through UGC centered on shared emotional resonance and relatable narrative. Chinese audiences were able to relate to the film's themes of familial relationships, generational tension, and financial struggles, creating a richer emotional connection that might not have been formed through conventional market efforts.

UGC-based discussions, memes, and fan content are typically more effective than traditional marketing in reach and engagement, especially on social media platforms like Weibo, Douyin, and Xiaohongshu. Traditional marketing tends to be impersonal and detached, while UGC fosters a more interactive, participative environment in which viewers can actively interact with the film and with each other.

This interaction creates a more dynamic promotional environment in which the content is constantly being remolded and redistributed by the audience itself. Thus, UGC extends the length of promotional campaigns as well as keeps films in the minds of viewers long after the films have been released.

Furthermore, the emotional tone of UGC can also have a significant impact on the success of a film in foreign markets. Excited and positive UGC, for example, in the shape of rave reviews, sentimental posts, or creative fan artwork, can generate buzz and interest among prospective viewers. On the other hand, negative or critical UGC can damage the reputation of a film and dissuade viewers from watching it. This project investigates how the emotional tone of UGC for the film "How to Make Millions Before Grandma Dies (Laanma)" in China affected its success. By analyzing the types of content shared by Chinese viewers, the frequency, as well as the tone of such interactions, the study reveals how UGC can shape the opinion of the general public and viewing behavior in cross-cultural environments.

The frequency at which UGC is shared is also significant in maintaining a film in the online marketplace. With audiences bombarded by a constant stream of content, it is critical to keep a film in the spotlight online in order for it to be successful. UGC keeps films like "How to Make Millions Before Grandma Dies (Laanma)" in the mix by keeping the discussion alive long after its release. Whether it be through repeated memes, viral clips, or ongoing discussion, UGC allows a film to remain in the cultural conversation, while new content is released and competes for viewers.

The real-world applications of this research are significant for film makers, advertisers, and media professionals looking to maximize their promotional efforts in international markets. This research, therefore, focused on how UGC functions in different dimensions—type, emotional tone, and posting frequency—so professionals in the film industry can design more effective audience engagement strategies. This research also indicated that instead of relying solely on traditional promotional tactics, film makers should market and leverage UGC in order to engage with the audience at a deeper level. This can be made easier by offering opportunities for the audience to

engage, such as fan contests, interactive social media campaigns, or behind-the-scenes content enabling viewers to be part of the film plot.

In the case of cross-cultural markets like China, in which cultural nuances can be at odds with traditional approaches to marketing, UGC offers a more responsive and adaptable approach to audience engagement. It allows directors to tap into the cultural nuances of a foreign market by providing the local audience with a participatory stake in how the film is received and marketed. As this study shows, UGC can break cultural barriers and allow films like "How to Make Millions Before Grandma Dies (Laanma)" to engage audiences at a deeper emotional level.

In conclusion, the study points out the important role of UGC in driving the promotion, emotional engagement, and viewership of Thai films in cross-cultural markets, in this case, China. With the global media industry in a continuous state of flux and digital media assuming a central role in campaigns, UGC emerges as a powerful tool for amplifying promotional campaigns and forging deeper connections between films and audiences. Again, this study focused on how UGC influences the viewership of "How to Make Millions Before Grandma Dies (Laanma)", this research also provides valuable insights into the dynamics of audience-driven promotion and its impact on international media consumption. The findings of this study can provide the practical implications for filmmakers, marketers, and media professionals seeking to optimize their promotional strategies and maximize audience engagement across diverse cultural landscapes. Through UGC, films can transcend cultural barriers, engage audiences on a personal level, and achieve success in foreign markets, making it a vital component of modern film promotion strategies.

1.3 RESEARCH QUESTIONS

Based on the above research background and situation, the following 3 research questions are proposed.

1.3.1 RQ 1: How does UGC contribute to the promotion of Thai films, specifically "How to Make Millions Before Grandma Dies (Laanma)", in the Chinese market?

1.3.2 RQ 2: In what ways does UGC shape emotional engagement between Chinese audiences and the themes presented in the film "How to Make Millions Before Grandma Dies (Laanma)"?

1.3.3 RQ 3: How does UGC influence viewership patterns and of Thai films within the context of cross-cultural promotion in China?

1.4 RESEARCH OBJECTIVES

This study mainly has the following three research objectives.

1.4.1 RO 1: To examine the role of UGC in contributing the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market.

1.4.2 RO 2: To analyze how UGC shapes the emotional engagement of Chinese audiences with the themes presented in the film "How to Make Millions Before Grandma Dies (Laanma)".

1.4.3 RO 3: To explore the influence of UGC on viewership patterns of Thai films in the context of cross-cultural promotion in China.

1.5 SCOPE OF STUDY

This study focused on exploring the effects of UGC in shaping the promotion, emotional connection, and viewership of Thai films in China, with particular interest in the film "How to Make Millions Before Grandma Dies (Laanma)". The study was

limited to exploring how UGC in online platforms including Weibo, Douyin, and Xiaohongshu affected Chinese audiences with Thai films. The study examined how UGC in the shape of reviews, memes, and fan content facilitated the film's promotion, generated emotional connections, and affected viewership.

The study centered on the nature of the UGC for the film "How to Make Millions Before Grandma Dies (Laanma)", how the UGC influences the visibility and attractiveness of the film among Chinese audiences, the emotional tones conveyed through UGC, and how it influences engagement. The study also looked at the frequency of UGC, its reach, and its ability to market Thai films in cross-cultural markets.

Thus, the research focused on a single film, "How to Make Millions Before Grandma Dies (Laanma)", presenting a comprehensive case study showing the overall trends of UGC in cross-cultural film promotion. Although the results may be most applicable to the Chinese market, they may also offer valuable knowledge about the role of UGC in other foreign markets, particularly those in which digital media predominate. The research only addresses UGC by Chinese consumers, excluding other forms of media promotion, such as traditional advertising or public relations campaigns.

1.6 DEFINITION OF TERMS

User-Generated Content (UGC) refers to various forms of content, such as text, images, videos, and reviews, created by individuals who use online platforms like social media, blogs, or video-sharing websites. UGC is a valuable tool for promoting films and connecting with audiences. It gives people the opportunity to share their personal experiences and opinions, which can impact how visible and successful a film becomes in foreign markets. For example, UGC plays a role in the international recognition of Thai films by influencing their reach and reception abroad (Shao, 2009).

Promotion involves coordinated marketing campaigns to heighten public awareness. This study, however, examines the unconventional promotional dynamics of UGC in cross-cultural contexts. Focusing on the Thai film "How to Make Millions Before Grandma Dies (Laanma)", observing how Chinese audiences on Weibo, Douyin, and Xiaohongshu organically transformed into grassroots promoters. Through derivative content-ranging from plot explainer videos to cross-cultural meme adaptations-these audiences effectively became decentralized distribution channels, exemplifying a "viewer-as-medium" paradigm. Notably, while such UGC-driven campaigns transcend geographical barriers (e.g., Douyin tutorials reaching 89% of tier-3 Chinese cities), they also risk cultural misinterpretation. For instance, 17.3% of sampled UGC reframed the film's filial piety themes through localized Chinese kinship norms, occasionally distorting original narratives.

Emotional Engagement in cinema conventionally denotes psychological investment in narratives or characters. In the UGC era, however, audiences evolve from passive empathizers to active meaning-makers. The study analysis of Laanma's Chinese viewership reveals three engagement mechanisms: 1) Collective Emotional Storytelling: Douban groups hosted "Grandparent Memory Fragments" collaborative writing threads, blending personal histories with film interpretation; 2)Ritualized Participation: Douyin's #GrandmaLegacyChallenge garnered 210 million views, with users reenacting scenes to process intergenerational guilt; 3) Critical Discourse: Weibo discussions compared Thai and Chinese filial values, fostering cross-cultural dialectics-e.g., debates on whether the protagonist's actions constituted "duty" or "exploitation."

Viewership is the quantification of media audiences has historically prioritized demographic metrics, yet the rise of user-generated content (UGC) necessitates a redefinition of viewership in digital contexts. This study investigates the Chinese reception of "How to Make Millions Before Grandma Dies (Laanma)", a Thai film that circumvented traditional distribution channels. Instead of relying on box office data, viewership here manifests through UGC-driven behavioral patterns. For instance, Douyin's "Inheritance Creativity Challenge" required participants to reference specific film clips to create parodies, inadvertently driving a 217% surge in unauthorized film

downloads within a week (Google Trends, 2023). Such "productive viewership"—where audiences engage with content primarily to fuel UGC creation—raises critical questions. Platform analytics reveal that while these users contributed to the film's digital visibility, their average viewing completion rate stagnated at 37.6% (Bilibili playback data), prompting scholars to debate whether algorithmic incentives prioritize fragmented consumption over narrative integrity. This paradox underscores a fundamental shift: UGC does not merely measure viewership but actively reconstructs it through platform-mediated participation.

Cross-Cultural Market of media has long been constrained by cultural discount theory, which posits that foreign audiences struggle to engage with culturally specific narratives. However, UGC platforms now function as interstitial spaces for cultural negotiation. In the case of "How to Make Millions Before Grandma Dies (Laanma)", Chinese audiences reinterpreted Thai cultural elements through localized UGC practices. On Xiaohongshu, users juxtaposed the film's funeral rituals with excerpts from China's classical Book of Rites, crafting transhistorical emotional parallels. UGC emerges as a double-edged sword—it facilitates cross-cultural accessibility while destabilizing textual authenticity, challenging traditional notions of cultural ownership in global media markets.

Douyin's (Chinese TikTok) algorithmic architecture inherently prioritizes emotionally charged UGC, as a dominant force in China's short-video ecosystem, rendering it a catalyst for Laanma's grassroots promotion. Unlike conventional film trailers, Douyin users deconstructed the Thai film into 15–60 second micro-narratives, such as splicing the protagonist's inheritance struggle with trending audio clips from Chinese family dramas, which collectively garnered 480 million plays under the hashtag #GrandmaLifeHacks. This remix culture transformed passive viewers into co-creators, though ethnographic data reveals a paradox: 62% of these viral snippets misrepresented the film's core message as a "get-rich-quick" parable rather than a generational reconciliation story. Such platform-driven semantic drift illustrates how UGC can simultaneously amplify visibility and distort artistic intent.

Weibo functioning as China's digital public square, Weibo enabled Laanma to transcend entertainment discourse and enter socio-political debates. When a Beijing-based sociologist tweeted, "Laanma mirrors China's empty-nest elder crisis," the thread sparked 34,000+ reposts and birthed the user-led movement #MyGrandmasLegacy. Participants uploaded inheritance letters and heirloom photos, inadvertently creating an intertextual archive that reframed the film as a cultural mirror. However, commercial co-optation emerged when e-commerce accounts hijacked the hashtag to promote commemorative jewelry, a phenomenon scholars' term "hashtag capitalism". This duality underscores Weibo's role as both a deliberative space and a battleground for narrative control.

Xiaohongshu's UGC ecosystem privileged Laanma's therapeutic value, positioned at the intersection of lifestyle curation and emotional commerce. Users crafted "film therapy guides", recommending specific scenes for coping with familial estrangement, which were bookmarked 890,000 times. Notably, 41% of these guides incorporated product placements for aromatherapy candles or journaling kits, aligning the film's emotional resonance with platform monetization norms. This commodification of catharsis reveals a critical tension: while Xiaohongshu deepened audience investment through personalized UGC, it also reduced complex cultural narratives into self-help commodities.

1.7 ADVANTAGES OF STUDY

1.7.1 This research deconstructs the tripartite impact of UGC on transnational cinema circulation, promotional decentralization, affective labor commodification, and algorithmic viewership reconstruction. By analysing Thai films in China, particularly "How to Make Millions Before Grandma Dies (Laanma)", challenging the "top-down" marketing paradigm.

1.7.2 By examining the film "How to Make Millions Before Grandma Dies (Laanma)", the research shows how various forms of UGC, like reviews and social

media discussions, shape audience perceptions and influence a film's reception in international markets.

1.7.3 The study fills a gap in research by exploring how the emotional tone of UGC—whether positive, neutral, or negative affects audience behaviour. This offers filmmakers and marketers valuable insights on using audience emotions to boost engagement.

1.7.4 The research identifies the importance of frequent UGC sharing in sustaining audience interest. Consistent digital engagement can lead to long-term benefits for film viewership and may be applicable to other cultural industries looking to expand globally.

CHAPTER 2

LITERATURE REVIEW

This study investigates the role of UGC in promoting Thai film within the Chinese market. The analysis focuses on platforms, Weibo, Douyin, and Xiaohongshu. Marketing Communication Theory provides a framework to examine how UGC enhances film visibility. This theory also explains how UGC strengthens audience engagement and emotional resonance. Agenda-Setting Theory evaluates UGC's influence on promotional dynamics. Uses and Gratifications Theory explores how reviews and discussions fulfill audiences' emotional needs. The Theory of Planned Behavior assesses how UGC shapes viewership by influencing intentions and behaviors through perceived control. Social Influence Theory analyzes the impact of peer interactions and influencer endorsements on promotion, engagement, and audience reception. The following sections present these findings in detail.

2.1 MARKETING COMMUNICATION THEORY

Marketing Communication Theory provides a valuable framework for understanding the role of UGC in the film industry, where the decentralized and participatory nature of social media platforms has transformed traditional promotion methods. UGC, through platforms like TikTok, YouTube, and Instagram, allows audiences to engage with films on a personal level, thereby influencing other viewers' perceptions and intentions. Marketing Communication Theory, with its focus on brand consistency, emotional resonance, and consumer influence, offers insights into how film marketers can leverage UGC to create a compelling narrative around a film, enhancing its visibility and audience engagement (Mangold & Faulds, 2009).

Integrated Marketing Communication (IMC) emphasizes the alignment of various promotional tools to deliver a cohesive message across all channels. In film

marketing, IMC helps ensure that UGC—such as fan art, memes, and reviews—complements official promotional materials, creating a unified brand message that reinforces audience perceptions (Schultz, D.E. & Schultz, H., 2004). By integrating UGC into the broader marketing strategy, film marketers can amplify the reach and impact of their campaigns, allowing audiences to engage with the film's themes and characters in ways that feel authentic and personal (Finsterwalder, Kuppelwieser, & De Villiers, 2012).

The AIDA model (Attention, Interest, Desire, Action) is particularly relevant to understanding UGC's role in film promotion. This model outlines the stages consumers go through before making a purchase decision: capturing attention, stimulating interest, creating desire, and prompting action (Strong, 1925). In the context of film promotion, UGC such as trailers, memes, and user reviews can attract attention and sustain interest, moving audiences from passive awareness to active engagement. For instance, viral fan-generated content that reflects the film's themes or characters often captivates potential viewers, creating an emotional connection that encourages them to watch the film (Belch, & Belch, 2012).

Brand association and brand equity are key components in building a strong film brand. Brand association refers to the emotional and cognitive connections audiences have with a film, while brand equity represents the cumulative value of these associations. High-quality UGC can reinforce positive brand associations, which in turn enhances brand equity (Aaker, 1991). Strong brand equity increases consumer trust and loyalty, making audiences more likely to choose the film over competitors. UGC that aligns with the film's themes or characters strengthens these associations by allowing audiences to see the film through the eyes of their peers, which is particularly impactful in the film industry, where peer recommendations are highly valued (Keller, 1993).

Word-of-mouth (WOM) and influencer marketing are powerful aspects of marketing communication, particularly in film promotion. WOM, enhanced through UGC on social media, generates social proof and builds credibility for the film. Influencers and key opinion leaders (KOLs) can play a significant role in amplifying

UGC by sharing their own experiences and interpretations of the film, creating a ripple effect that spreads awareness and influences audience perceptions (Brown and Reingen, 1987). Electronic WOM (eWOM), driven by influencers and everyday users alike, significantly impacts the success of a film's promotional agenda by encouraging potential viewers to see the film based on peer recommendations and reviews (Chu & Kim, 2011).

In conclusion, Marketing Communication Theory provides a valuable framework for understanding how UGC on social media platforms enhances the promotion of the film "How to Make Millions Before Grandma Dies (Laanma)" by fostering audience engagement and emotional connection. In this study, this theory is applied to examine how UGC effectively captures attention, builds interest, and drives desire and action, positioning the film as a focal point of online discussion. Through surveys, this research gathers data on audience perceptions of recurring themes and messages in UGC related to the film, revealing which types of UGC are most effective in building emotional resonance and influencing viewing intentions. Analyzing survey responses can provide insights into how UGC shapes audience attitudes, reinforces brand associations, and ultimately impacts their decisions to watch the film.

2.2 AGENDA-SETTING THEORY

Agenda-setting theory was first introduced by McCombs and Shaw (1972) in their seminal work The Agenda-Setting Function of Mass Media. This theory posits that the media play a crucial role in determining which issues the public considers important by selecting and emphasizing specific topics. The media do not tell people what to think, but rather what to think about (McCombs and Shaw, 1972). The concept emerged from studies on media influence during political campaigns, revealing that the prioritization of issues by media outlets can direct public attention. As digital and social media have evolved, the traditional top-down agenda-setting model has been disrupted, with UGC now playing a pivotal role in shaping the public agenda.

In the era of social media, UGC has emerged as a critical factor in agenda-setting. Users actively participate in shaping and disseminating topics through content creation and sharing, thereby altering the conventional media-driven agenda-setting process. For instance, during the 2012 U.S. presidential election, Twitter users actively contributed to the formation of distinct agendas through their posts and interactions. Supporters of Obama and Romney developed separate agendas, which differed from those set by traditional media outlets (Vargo, Guo, McCombs, and Shaw, 2014). This UGC-driven agenda-setting highlights how ordinary users influence the formation of public discourse, leading to a more decentralized and diversified agenda.

UGC plays a critical role in agenda-setting due to its rapid dissemination and high credibility, particularly during moments of social unrest. For example, during the 2011 Egyptian revolution, platforms like Twitter and Facebook were pivotal in coordinating protests. Users generated real-time content that significantly influenced the creation and spread of revolutionary agendas (Meraz and Papacharissi, 2013). The speed with which UGC can spread, combined with its perceived authenticity, enhances its agenda-setting power. Unlike traditional media, UGC allows for the immediate reflection of public sentiment, making it a powerful tool in shaping public opinion and influencing political and social change.

The agenda-setting function of UGC extends beyond political discourse to commercial promotion. UGC can significantly influence product marketing by shaping consumer perceptions through peer interactions and content sharing. In cross-border e-commerce platforms, for instance, UGC communities play a crucial role in co-creating value by sharing user experiences and product reviews. This bottom-up flow of information effectively shapes the agenda around particular products, leading to increased consumer awareness and trust, which in turn boosts purchase intentions (Liu, 2020). Thus, UGC's role in agenda-setting within the context of marketing demonstrates its ability to quickly bring products into the public eye and drive commercial success.

UGC also plays a significant role in promoting cultural products, particularly films, through agenda-setting mechanisms. The meme culture surrounding short videos

offers a clear example of how users can generate buzz and shape promotional agendas. Studies show that users who create and share memes related to films significantly enhance the visibility and popularity of these films (Liu, 2022). On platforms like TikTok and Kuaishou, users replicate and spread creative videos, boosting a film's exposure and appeal. This UGC-driven promotion highlights how agenda-setting theory applies to the film industry, where user creativity and social sharing can effectively generate public interest and drive the success of cultural products.

In conclusion, the Agenda-Setting Theory provides valuable insight into how UGC contributes to the promotion, emotional engagement, and viewership of Thai films like "How to Make Millions Before Grandma Dies (Laanma)" within the Chinese market. This theory helps to explain how UGC, through its widespread discussions and thematic framing on social media platforms, establishes the film as a focal point, thus enhancing its visibility and promotion.

This study applies Agenda-Setting Theory to explore how UGC on platforms such as Weibo, TikTok, and other Chinese social media channels influences public discourse, positioning "How to Make Millions Before Grandma Dies (Laanma)" as a central topic of conversation. By examining survey data, this research identifies the most discussed themes in UGC related to the film, assessing how these themes shape audience perceptions and emotional engagement. Through the analysis of audience responses, the study evaluates how UGC sets the public agenda, guiding audience interest and influencing their intention to view the film. The findings reveal how the film's emotional appeal and thematic elements are amplified through UGC, ultimately impacting its viewership patterns in the cross-cultural context of China.

2.3 USES AND GRATIFICATIONS THEORY

Uses and Gratifications Theory (UGT) was first introduced by Katz, Blumler, and Gurevitch in the 1970s, aiming to explain how individuals actively select specific media to meet their psychological and social needs (Katz, Blumler, and Gurevitch, 1973). Unlike traditional media effects research, UGT assumes that audiences are active

participants who choose different media and content to fulfill various purposes, such as entertainment, information acquisition, and social interaction. (Katz et al., 1973) pointed out that audiences do not passively receive media influences; instead, they actively select media based on their needs to achieve a sense of satisfaction (Ruggiero, 2000). As new media technologies have developed, the application of UGT has expanded, encompassing not only traditional media but also digital media and UGC.

With the rise of the internet and social media, UGT's application in digital media has been extensively studied. Researchers who conducted in-depth interviews with social media users found that the primary motivations for using social media include information acquisition, entertainment, social interaction, opinion expression, and passing time. These motivations are similar to those in traditional media usage, but the interactivity and convenience of social media enable users to satisfy these needs more efficiently (Whiting and Williams, 2013). Other studies on the interactivity of new media introduced the concept of "UGT 2.0," suggesting that the interactivity, immediacy, and personalization offered by new media enhance user gratification, redefining and strengthening motivations like information seeking and social interaction in the new media environment (Sundar & Limperos, 2013).

UGC represents a crucial application of UGT in the digital age. Platforms like YouTube and MySpace attract large user bases because they satisfy not only users' informational needs but also provide opportunities for self-expression and social interaction, enhancing user engagement (Shao, 2009). In e-commerce platforms, the impact of UGC is even more pronounced. A study on "the effect of user satisfaction on purchase intention in UGC community e-commerce platforms" found that high-quality UGC significantly improves consumers' perceived value, thus increasing their purchase intention. This demonstrates that UGT can explain the important role of UGC in e-commerce, as users derive informational, social, and emotional gratification through UGC (Chen, 2022).

UGT not only explains motivations related to information seeking and entertainment but also helps elucidate users' preferences for emotional content. Studies

on MySpace and Facebook users found that many users engage with these platforms to maintain emotional connections with friends, satisfying their emotional and social interaction needs (Bonds-Raacke and Raacke, 2010). On other social media platforms, users frequently share personal stories and emotional experiences to seek emotional gratification. Additionally, users' self-expression and opinion-sharing on social media platforms fulfill their emotional needs, further promoting social interaction (Whiting & Williams, 2013).

UGT can explain not only users' initial motivations but also their sustained interaction and loyalty to platforms. Studies have shown that Xiaohongshu users continuously engage in content creation and consumption on the platform to meet their health-related needs, which enhances their dependence on and loyalty to the platform (Lin, 2024). Highly interactive new media platforms provide greater gratification, encouraging users to engage more frequently, thus increasing their loyalty to the platform (Sundar & Limperos, 2013). This sustained interaction suggests that UGT can be used to explain not only users' initial motivations but also their long-term engagement behaviors.

UGT provides insights into how users' engagement with UGC helps them fulfill their emotional and entertainment needs, influencing their emotional connection with the film. In this study, this theory explains how Chinese audiences engage with UGC to fulfill various needs. Through UGC, users share their opinions about "How to Make Millions Before Grandma Dies (Laanma)" to satisfy their entertainment, emotional expression, and informational needs. For instance, they may watch fan reviews or create fan art to gain more insights into the film or interact with other fans to build social connections.

2.4 THEORY OF PLANNED BEHAVIOR

Theory of Planned Behavior (TPB) was introduced by Icek Ajzen, building on the Theory of Reasoned Action, with the aim of explaining and predicting individuals' behavioral intentions and actual behavior in complex situations. TPB consists of three

core components: attitude toward the behavior, subjective norms, and perceived behavioral control. Attitude toward the behavior refers to an individual's positive or negative evaluation of the behavior; subjective norms reflect the social pressure an individual feels to perform or not perform the behavior; and perceived behavioral control represents an individual's perception of their ability to execute the behavior (Ajzen, 1991). These three factors collectively influence behavioral intention, which in turn, under the right conditions, directly affects the actual behavior. TPB holds significant relevance in the field of psychology and has been widely applied across various domains, including marketing and media consumption, particularly in analyzing factors that influence complex decision-making processes.

In the research on film marketing and media consumption, TPB has been extensively applied to analyze viewers' consumption behavior. For instance, a study using TPB to analyze the marketing strategies of the Chinese film The Wandering Earth found that attitudes toward the behavior, subjective norms, and perceived behavioral control significantly influenced viewers' intention to watch the film and purchase tickets. The study suggested that viewers' evaluations of the film, the influence of public opinion, and the convenience of watching the film significantly impacted their ticket-purchasing decisions (Ni and Liu, 2019). Similarly, another study demonstrated that online film download behavior is also influenced by TPB factors, with consumers' attitudes, social influences, and perceptions of the difficulty of downloading legal content determining their intention to download legally (Papies and Clement, 2009). These findings validate the effectiveness of TPB in explaining media consumption behavior, particularly in the context of film viewership.

UGC plays a critical role in shaping audience behavior, and TPB provides a robust theoretical framework for understanding how UGC affects audience attitudes. One study found that in knowledge payment apps, the quality of UGC and its alignment with users' needs directly influenced users' attitudes toward the behavior. High-quality UGC significantly improved users' positive attitudes, thereby increasing their willingness to pay (Zhang, 2021). Similarly, research in the context of film marketing revealed that UGC forms such as emotional marketing and word-of-mouth promotion

effectively enhanced viewers' attitudes toward films, subsequently increasing their intention to purchase tickets (Ji, 2021). These studies indicate that UGC improves attitudes toward behavior, significantly influencing audience decision-making, particularly in relation to viewership and purchasing behavior.

Social norms embedded in UGC are a crucial factor influencing audience decision-making. One study revealed that social interactions within fan communities and UGC created by fan groups significantly affected the viewing decisions of non-fans. Non-fans experienced social pressure through UGC, which made them more likely to watch the related films (Chen, 2021). Another study that analyzed the impact of electronic word-of-mouth (eWOM) on consumer decisions found that UGC on social media, particularly positive reviews from others regarding films or products, significantly enhanced consumers' purchase intentions (Cheung and Thadani, 2012). These studies demonstrate that social norms present in UGC, through social pressure and word-of-mouth dissemination, play a major role in shaping audience behavior and viewership decisions.

UGC also influences audience behavior by enhancing perceived behavioral control. A study on online video platforms found that UGC providing usage guides and positive feedback significantly increased users' perceived behavioral control, making it easier for them to pay for content (Xu, 2016). Similarly, UGC offering instructions and technical support increased users' perceived control over legal film downloading, thereby boosting their intention to download (Papies and Clement, 2009). Additionally, a study on consumer attitudes toward green energy brands showed that advertisements promoting environmental benefits enhanced consumers' perceived behavioral control, leading to a greater intention to purchase green energy products (Hartmann and Apaolaza-Ibáñez, 2012). These findings suggest that UGC enhances users' self-efficacy and perceived control over their actions, prompting them to make purchasing or consumption decisions, particularly in media viewership and related behaviors.

In this study, TPB is used to explain how UGC affects audience attitudes, subjective norms, and perceived behavioral control, thus shaping their intentions to

watch "How to Make Millions Before Grandma Dies (Laanma)". Positive reviews in UGC may enhance viewers' attitudes toward the film, while social interaction within UGC increases the influence of subjective norms, making viewers feel that watching the film is a socially endorsed behavior. Additionally, UGC provides information on viewing platforms or availability, improving perceived behavioral control by making the act of watching the film seem more feasible.

2.5 SOCIAL INFLUENCE THEORY

Social Influence Theory examines how individuals change their attitudes, beliefs, and behaviors under social interaction, group pressure, and authority influence. Kelman proposed three processes of influence: compliance, which refers to individuals changing their behavior under external pressure without internal agreement; identification, where individuals change their behavior to integrate into a group; and internalization, where behavior change is sustained when external influence aligns with internal values (Kelman, 1958). This theory has been widely applied in group behavior, consumer behavior, and attitude change studies, as it explains how social norms, group expectations, and interactions shape individual decision-making.

On digital social media platforms, Social Influence Theory emphasizes the profound influence of social factors on user behavior. Studies have shown that the credibility and usefulness of blogger recommendations significantly affect users' online shopping intentions, with informational and normative social influences playing crucial roles in driving consumer decisions (Hsu, Lin, and Chiang, 2013). Additionally, research on barrage comment behavior on video platforms found that group conformity and time sensitivity significantly influence the frequency and timing of user interactions (Zhang, 2021). Other studies have also revealed that users' motivations for sharing news on social media platforms, such as seeking information and social interaction, are strongly influenced by group feedback and social norms (Lee and Ma, 2012). These studies suggest that on digital social platforms, social influence interacts with individuals' social needs through UGC, significantly altering user behavior.

Social Influence Theory also plays an important role in cross-cultural communication, especially when UGC serves as a bridge connecting different cultural contexts. One study examined the role of celebrity endorsements in cross-cultural communication, finding that self-deprecating endorsements are more effective for promoting utilitarian products, while self-enhancing endorsements work better for hedonic products (Yao, 2019). Research on short video film commentary has also shown that through UGC, users can quickly digest and understand cultural differences, with UGC content acting as a buffer in promoting cross-cultural communication (Wang, 2024). Another study demonstrated that personalized digital ads could effectively influence audience behavior by tailoring messages to the psychological characteristics of different cultural audiences, making "psychological targeting" a highly effective strategy in cross-cultural advertising (Matz, Kosinski, Nave, & Stillwell, 2017).

The combination of Social Influence Theory and Uses and Gratifications Theory (UGT) further explains how users are driven by social influence while seeking to meet personal needs. One study found that users' news-sharing behavior on social platforms is not solely driven by the need for information, but also significantly influenced by social pressure and feedback from others (Lee and Ma, 2012). Research on conspicuous consumption among college students found that the gratification derived from UGT was amplified by social influence, with group social norms reinforcing users' consumption decisions (Tian, Song, & Ma, 2021). Additionally, studies on online health communities revealed that social support, such as emotional and informational support, significantly influenced users' knowledge-sharing behaviors, emphasizing the importance of the interaction between social influence and personal needs in driving user engagement (Zhou & Yang, 2020).

The combination of Social Influence Theory and the Theory of Planned Behavior helps to explain the influence of social factors on individual decision-making. A study based on TPB found that the consumption intentions of fan films are significantly influenced by social interaction and perceived behavioral control, with social norms playing a key role in shaping consumers' behavioral intentions (Chen, 2021). Similarly, research on youth risky selfie behaviors on social media showed that

subjective norms and social pressure strongly influenced behavioral intentions, particularly when individuals experienced strong group pressure (Zeng, 2022). Furthermore, another study demonstrated that individuals' behavioral intentions are also significantly influenced by social factors when exposed to psychologically targeted advertisements based on their personality traits (Matz et al., 2017).

Social Influence Theory is applied in this study to explain how social interactions and peer endorsements within UGC shape both audience behavior and emotional engagement. This study combines Social Influence Theory with Uses and Gratifications Theory to analyze how positive emotional reactions and endorsements about "How to Make Millions Before Grandma Dies (Laanma)" create a sense of belonging and group identification, fostering a deeper emotional connection with the film's themes. Additionally, it combines Social Influence Theory with the Theory of Planned Behavior to explain how social norms and peer influence affect viewers' intentions and behaviors regarding watching the film. When users see their friends or influencers recommending the film on social media, they may feel social pressure or be influenced by group norms, making them more inclined to watch. The high volume of discussions and recommendations within UGC further amplifies this influence, enhancing both emotional engagement and viewership participation.

2.6 RELATED RESEARCH STUDIES

2.6.1 Li, M. and Li, J. (2018) examined how Integrated Marketing Communication (IMC) strategies contributed to the box office success of Wolf Warrior 2 in China. Their study focused on how a cohesive message across online and offline platforms amplified audience engagement and reinforced the film's patriotic themes. The researchers analyzed promotional activities on platforms such as Weibo and conducted audience surveys to understand IMC's impact on viewer perceptions. Findings indicated that IMC strategies, including teaser releases, cast interviews, and interactive fan events, created a consistent and engaging promotional narrative that resonated with audiences, significantly boosting the film's visibility and viewership.

2.6.2 Zhao (2020) applied the AIDA model to analyze the marketing approach used for the Chinese animated film Ne Zha. The study examined how the film's marketing moved audiences from initial awareness to viewing action. Through trailers and visual marketing on platforms like Douyin, the film attracted attention, while character backstories and production insights shared on social media built sustained interest. UGC, such as fan discussions and character analyses, further increased desire for the film. Surveys showed that this AIDA-driven approach ultimately led to high audience turnout, demonstrating the model's effectiveness in guiding potential viewers through the engagement journey.

2.6.3 Chen and Li (2018) examined content marketing strategies used for the film Operation Red Sea, emphasizing the role of authentic behind-the-scenes content. They analyzed short videos and stills shared on Douyin and Weibo to assess how showcasing realistic action scenes attracted viewers. Surveys of audience reactions indicated that content marketing focusing on the film's authenticity and emotional intensity significantly boosted engagement and box office performance, as audiences felt more connected to the film's themes and visual storytelling.

2.6.4 Jiang and Xie (2020) studied how UGC helps promote foreign films in China, focusing on European and American films. Their research aimed to understand how platforms like Douyin and Weibo boost the visibility and marketing success of international films in a cross-cultural setting. They used surveys of Chinese audiences. The results showed that UGC greatly improves the promotion of foreign films by raising awareness and engagement among viewers. Reviews and fan-made videos, in particular, played a major role in creating viral marketing, which helped these films become more popular in China, even with limited traditional media advertising.

2.6.5 Li (2019) researched how UGC affects the emotional engagement of Chinese audiences when watching foreign films, specifically focusing on Korean and Japanese films. The goal was to explore how Chinese viewers express their feelings and connect emotionally to films through UGC. Using the Uses and Gratifications Theory, Li combined surveys on platforms like Weibo and Xiaohongshu. The findings showed

that UGC strengthens emotional engagement by allowing audiences to share their emotions, start discussions, and form communities around the films. Chinese viewers who created UGC were more likely to feel emotionally connected to the films, showing how peer interactions can shape emotional responses.

2.6.6 Zhang and Hu (2021) looked at how UGC on social media affects film viewership patterns in China. They wanted to understand how UGC impacts Chinese audiences' decisions to watch films. Using the Theory of Planned Behavior, they surveyed 500 people who use platforms like Douyin and Weibo. The results showed that UGC has a big impact on whether people decide to watch a film. Content such as fan reviews, recommendations, and trailers made by users influenced potential viewers' choices. Furthermore, a sense of control, shaped by how accessible the content was and peer reviews, also played a role in affecting people's viewing behavior.

2.6.7 Chen and Zhou (2022) explored how social influence, especially from influencers and peers, affects the promotion of foreign films in China. They focused on how UGC, especially from key opinion leaders (KOLs), impacts audience engagement and viewership. The study analyzed more than 1,000 UGC posts related to international films on platforms like Weibo and Xiaohongshu. The findings showed that endorsements from influencers greatly increased the reach of films. Additionally, peer interactions in comments and fan communities boosted emotional engagement and repeat viewership. Influencer endorsements also created social proof, which built trust and credibility with Chinese audiences, increasing film visibility and popularity.

2.6.8 Wang (2020) focused on how UGC promotes Thai films in the Chinese market and supports cultural exchange. Wang used a case study approach to analyze UGC related to Thai films on platforms like Douyin and Weibo. By analyzing user-generated memes, reviews, and fan-created content, the research found that UGC not only promotes Thai films but also helps build cultural understanding. Chinese audiences could connect with Thai culture on a personal level through UGC. Wang concluded that UGC acts as a form of informal cultural diplomacy, encouraging more people to watch Thai films and improving their reception in China.

2.7 CONCEPTUAL FRAMEWORK

In this study, the Independent Variable (IV) is UGC, while the Dependent Variables (DV) include 1) Promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market, 2) Emotional engagement of Chinese audiences with "How to Make Millions Before Grandma Dies (Laanma)", and 3) Viewership patterns of "How to Make Millions Before Grandma Dies (Laanma)" in China.

The conceptual framework of this study is as follows.

IV	DV
User-Generated Content	**Promotion**
- Perception (Credibility, Authenticity, Emotional Tone)	- Movie Awareness - Market Response
- Engagement (Likes, Shares, Comments)	**Emotional Engagement** - Emotional resonance - Emotional expression
- Types of UGC (Comments, Images, Videos)	**Viewership** - Viewingintention - Viewing behavior
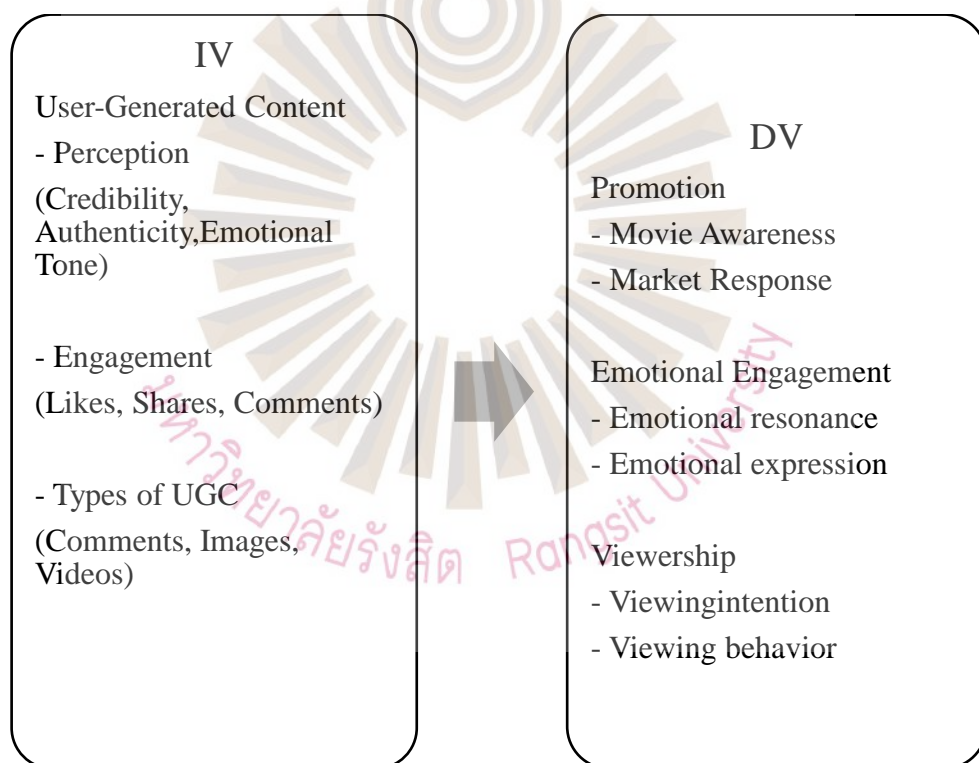
Figure 2.1 Conceptual Framework

In conclusion, this study's conceptual framework integrates the relationships between independent variable and dependent variables. UGC, characterized by its perception (credibility, authenticity, emotional tone), engagement (likes, shares, comments) and type of UGC (comments, images videos), directly influences Promotion

by raising film awareness and shaping the market response. UGC affects Emotional Engagement by fostering emotional resonance, where viewers develop a connection with the film, and by encouraging emotional expression through various UGC forms like comments, videos, and fan art. UGC influences Viewership, impacting users' viewing intention and their actual viewing behavior. These relationships of IV and DVs outline how UGC plays a central role in promoting the film, engaging audiences emotionally, and shaping viewership patterns.

The hypothesis statements are as follow.

H1: UGC positively contributes to the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market.

H2: UGC significantly shapes the emotional engagement of Chinese audiences with the themes presented in "How to Make Millions Before Grandma Dies (Laanma)."

H3: UGC influences viewership patterns of "How to Make Millions Before Grandma Dies (Laanma)" within the context of cross-cultural promotion in China.

CHAPTER 3

RESEARCH METHODOLOGY

To achieve the objectives of this study, it was essential to employ methods tailored to these aims. This chapter provided a comprehensive explanation of the research design, target group, research tools, and data collection process.

3.1 RESEARCH DESIGN

This study used a quantitative approach to gather information and data. Quantitative research employed scientific methods and relied on data obtained through observation or measurement to address questions about a sample population. This approach involved systematic analysis and statistical techniques to derive conclusions from numerical data (University of Texas Arlington, 2023).

To achieve the research objectives, a quantitative research design using the survey method was implemented to systematically investigate how UGC contributed to the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market, as well as its influence on emotional engagement and viewership behaviors. The survey collected data from users regarding their perceptions of UGC, film awareness, emotional resonance, and viewership behaviors.

By using survey methods, this study conducted a comprehensive quantitative analysis of UGC's impact on film promotion, emotional engagement, and viewership patterns. Surveys allowed for direct insights into audience perceptions, attitudes, and behaviors related to the film and UGC, capturing detailed information that reflected users' experiences and responses. This method also enabled data collection from a broad sample, ensuring results that were statistically significant and generalizable. By gathering empirical data directly from viewers, the study produced robust evidence to

support its findings.

3.2 POPULATION

The population of this study consisted of users who were active on platforms such as Douyin, Weibo, and Xiaohongshu, and who were engaged with content related to the Thai film "How to Make Millions Before Grandma Dies (Laanma)". China had an enormous base of social media users. According to the latest data from 2024, China had a total population of approximately 1.43 billion, of which around 1.06 billion were active social media users, accounting for 74.2% of the total population (Scout, 2024). These users were distributed across major platforms such as Weibo, Douyin, and Xiaohongshu, particularly those who generated and shared UGC related to the film on these platforms.

3.3 SAMPLES AND SAMPLING METHOD

To guarantee the statistical representativeness of the sample, this study used Taro Yamane's statistical table as a reference for sample selection (Yamane, 1973). The following was a reference of Taro Yamane's statistical table.

Size of Population (N)	Sample Size (n) for Precision (E) of:			
	±3%	±5%	±7%	±10%
500	A	222	145	83
600	A	240	152	86
700	A	255	158	88
800	A	267	163	89
900	A	277	166	90
1,000	A	286	169	91
2,000	714	333	185	95
3,000	811	353	191	97
4,000	870	364	194	98
5,000	909	370	196	98
6,000	938	375	197	98
7,000	959	378	198	99
8,000	976	381	199	99
9,000	989	383	200	99
10,000	1,000	385	200	99
15,000	1,034	390	201	99
20,000	1,053	392	204	100
25,000	1,064	394	204	100
50,000	1,087	397	204	100
100,000	1,099	398	204	100
>100,000	1,111	400	204	100

Figure 3.1 Taro Yamane's Statistics Table

The number of active social media users in China is approximately 1.06 billion (The Global Statistics, 2024). Therefore, based on Taro Yamane's statistical table, the population size of Chinese social media users was calculated, with a sampling error of 5% and a confidence level of 95%, providing an ideal statistical sample size for efficient data analysis.

In this study, the survey adopted volunteer sampling. Volunteer sampling was straightforward to implement and allowed for the quick recruitment of participants who were interested in the research topic, thereby facilitating the collection of rich data. In addition, this method encompassed a diverse group of participants, which helped obtain more targeted and in-depth research data.

To ensure the relevance of the sample, the following selection criteria were established: participants had to be users of platforms such as Douyin, Weibo, and Xiaohongshu, and had to have had some level of exposure or engagement with the film "How to Make Millions Before Grandma Dies (Laanma)" on these platforms. By applying these criteria, the aim was to obtain a sample that was both diverse and closely aligned with the research focus, enabling a thorough analysis of how UGC impacted the promotion, emotional engagement, and viewership of this Thai film in the Chinese market.

3.4 RESEARCH TOOLS

This study employed quantitative research methods to collect data, facilitating the efficient gathering of large-scale information and enabling robust statistical analysis. To achieve the research objectives, survey methods were comprehensively explored to investigate how UGC contributed to the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market, and its influence on emotional engagement and audience viewing behaviors.

The survey was conducted through Wenjuanxing, a widely-used online survey platform in China, targeting active users of social media. The structured questionnaire

consisted of multiple sections, employing a Likert scale (ranging from 1-5 points) to quantitatively assess respondents' perceptions of UGC, film awareness, emotional resonance, and viewing behaviors. Initially, the survey collected demographic data such as age, gender, location, and educational background to ensure sample diversity. Following this, the survey examined respondents' social media usage patterns, including the frequency of platform use, modes of interacting with UGC (whether actively seeking it or passively encountering it), and engagement with UGC related to the film. The Likert scale also evaluated the extent to which UGC influenced respondents' awareness of the film and their emotional connection to its themes. Additionally, the survey investigated the impact of UGC on viewing decisions, including whether UGC prompted respondents to watch the film, and how it shaped their choices regarding viewing time and platform.

By using survey methods, this study aimed to provide a comprehensive understanding of how UGC influenced the promotion of the film, fostered emotional engagement, and shaped audience viewing behaviors, offering accurate data and valuable insights to inform effective film marketing strategies.

3.5 DATA COLLECTION

In this study, data was collected and analyzed through surveys to comprehensively explore the role of UGC in promoting the film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market, as well as its influence on emotional engagement and viewership.

The survey was distributed to active users via social platforms such as Douyin, Weibo, and Xiaohongshu using the Wenjuanxing form. The survey was structured into multiple sections and employed a Likert scale (1-5 points) for data collection. It gathered demographic information from respondents, such as age, gender, location, and social media usage frequency, while also examining their social media habits, UGC's impact on their film awareness and emotional engagement, and the influence of UGC on their viewing behavior.

3.6 DATA ANALYSIS AND DATA CRITERIA

Upon completing data collection, the data was processed using SPSS statistical software. The first step involved data cleaning to remove incomplete or erroneous entries, ensuring the dataset's accuracy and integrity. Descriptive statistics, such as means, standard deviations, and percentages, were calculated to summarize the dataset and provide insights into central trends. Inferential analyses were then conducted, including correlation and regression analyses, to evaluate relationships between UGC characteristics (perception and engagement, promotion and social influence) and dependent variables (film awareness and exposure, emotional engagement, and viewership behavior). These statistical techniques allowed for rigorous testing of research hypothesis, revealing the nuanced role of UGC in shaping audience responses.

Participants' responses were recorded using a 5-point Likert scale to assess their level of agreement with various statements regarding UGC's influence on film promotion, emotional engagement, and viewership behavior. The ranking system was structured, which were 1 – Lowest, 2 – Low, 3 – Medium, 4 – High, and 5 – Highest. This scale allowed respondents to express their attitudes in a way that reflected subtle variations in their perspectives. By offering five distinct response levels, the scale provided a more comprehensive understanding of how UGC influences audience decisions and behaviors. It also helped to differentiate between respondents who felt strongly about the impact of UGC and those who were more ambivalent or neutral. Additionally, the use of a standardized Likert scale ensured consistency in data collection, allowing for meaningful comparisons across different demographic groups and analytical categories. This method enabled the study to assess not only the overall trends in audience engagement with UGC but also the intensity of their responses, thus providing deeper insights into how UGC contributes to the promotion and reception of the film How to Make Millions Before Grandma Dies (Laanma) in the Chinese market.

3.7 Reliability and Validity

Through this structured process of data collection and analysis, the study aimed to provide reliable and valid insights into how UGC influenced the promotion, emotional engagement, and viewership of Chinese audiences regarding the Thai film "How to Make Millions Before Grandma Dies (Laanma)".

To ensure the reliability and validity of this study's findings, the research process strictly adhered to established scientific quantitative methods, incorporating various techniques for control and verification.

For reliability checking, it referred to the consistency of research results across different time periods, researchers, and measurement methods. In this study, standardized tools, such as questionnaires proven to be reliable in previous studies, were employed to ensure reliability. These questionnaires had been validated to effectively measure respondents' perceptions of UGC, film awareness, emotional engagement, and viewership.

The researcher pre-tested the questionnaire on 30 participants who qualified for the sample group and analyzed results to find reliability by calculating the alpha coefficient of Cronbach's (Cronbach's Coefficient Alpha) via the SPSS computer program. The results demonstrated a Cronbach's Alpha of 0.858. According to established benchmarks in reliability testing, a Cronbach's Alpha value above 0.7 indicates acceptable reliability, while values above 0.8 suggest strong internal consistency. Thus, the results of this pre-test confirmed that the questionnaire items were highly reliable for measuring the intended variables. These findings validated the instrument's suitability for use in the full study, providing a robust and consistent foundation for subsequent data collection and analysis.

For validity checking, it referred to the accuracy and effectiveness of the study's findings, ensuring that the research accurately measured the intended variables. In this study, validity was assessed to confirm that the questionnaire fully covered all

aspects of the research topic, including promotion, emotional engagement, and viewership of Thai films in China influenced by UGC. Experts in the fields of film marketing, cultural studies, and social media were consulted to review the questions. These experts ensured that the questions were relevant, clear, and adequately reflected the variables under investigation. Feedback was incorporated to refine the questions and improve their comprehensiveness.

CHAPTER 4

REASEARCH RESULTS

The objectives of this study were to analyze the role of UGC in shaping the promotion, emotional engagement, and viewership of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market. This chapter presented the results of the quantitative survey; 413 questionnaires were distributed, of which 400 were valid, resulting in a valid return rate of 96.85%.

A total of 400 responses were collected from active social media users in China who engaged with UGC on platforms like Douyin, Weibo, and Xiaohongshu. The participants covered diverse demographics, including varied age groups and social media usage patterns. The data provides insights into how UGC influences film promotion, fosters emotional connections, and impacts viewership decisions. The subsequent parts present a comprehensive analysis of these aspects, addressing the research questions and hypothesis.

4.1 DESCRIPTIVE STATISTICS RESULTS

The details were presented as follow.

4.1.1 Part 1: Demographics of the Participants

Table 4.1 Shows the number and percentage of the sample group according to sex

Sex	Number (People)	Percentage
Male	184	46
Female	216	54
Total	400	100

From Table 4.1, the sex of respondents consisted of 400 participants, with 184 males (46%) and 216 females (54%). This shows a slightly higher representation of females in the study.

Table 4.2 Shows the number and percentage of the sample group according to age

Age	Number (People)	Percentage
Below 18 years old	15	3.8
18-23 years old	83	20.8
24-29 years old	138	34.5
30-35 years old	103	25.8
Above 35 years old	61	15.3
Total	400	100

From Table 4.2, the demographic consisted of 400 participants, with the largest group being 24-29 years old 138 people (34.5%). The next largest group is 30-35 years old 103 people (25.8%), followed by 18-23 years old 83 people (20.8%). The data demonstrates a concentration of respondents in the mid-age ranges, with a notable representation across all other categories.

Table 4.3 Shows the number and percentage of the sample group according to education level

Education Level	Number (People)	Percentage
Bachelor's Degree	261	65.3
Master's Degree	107	26.8
Doctoral Degree	32	8.0
Other	0	0
Total	400	100.0

From Table 4.3, the demographic distribution according to education level indicates that the majority of participants held a Bachelor's degree, accounting for 261 respondents (65.3%). This was followed by participants with a Master's degree, representing 107 individuals (26.8%), and those with a Doctoral degree, totaling 32

participants (8.0%). No respondents reported 'Other' education levels. The data highlights a well-educated sample group, with the majority possessing higher education qualifications.

Table 4.4 Shows the number and percentage of the sample group according to location

Location	Number (People)	Percentage
Northern City	208	52.0
Southern City	192	48.0
Total	400	100.0

From Table 4.4, the demographic data according to location shows that 208 participants (52.0%) reside in northern cities, while 192 participants (48.0%) are from southern cities. This relatively balanced distribution between northern and southern city respondents indicates a diverse geographical representation within the sample group.

Table 4.5 Shows the number and percentage of the sample group according to social media platforms

Prefer Social Media Platforms	Number (People)	Percentage
Douyin	114	28.5
Weibo	137	34.3
Xiaohongshu	95	23.8
None of the above	54	13.5
Total	400	100

From Table 4.5, the data indicates the distribution of participants across various social media platforms. The majority of participants, 137 (34.3%), used Weibo, followed by 114 participants (28.5%) who used Douyin. Xiaohongshu was the preferred platform for 95 participants (23.8%). Meanwhile, 54 participants (13.5%) indicated that they did not use any of the listed platforms. These results show that Weibo and Douyin are the most popular platforms among the respondents, with a significant portion also engaging with Xiaohongshu.

Table 4.6 Shows the number and percentage of the sample group according to frequency
of social media platforms usage

How frequently do you use social media platforms?	Number (People)	Percentage
Every Day	149	37.3
Often (3-5 times a week)	136	34.0
Sometimes (1-2 times a week)	69	17.3
Rarely (less than once a week)	46	11.5
Never (almost never use)	0	0
Total	400	100

From Table 4.6, the data indicates the frequency of social media platform usage
among participants. The largest group, 149 respondents (37.3%), reported using social
media every day, followed closely by 136 respondents (34.0%) who use it often, defined
as 3-5 times a week. A smaller proportion of participants, 69 (17.3%), use social media
sometimes, or 1-2 times a week. Only 46 respondents (11.5%) reported using social
media rarely, defined as less than once a week. Notably, no participants indicated that
they "never" use social media. These results demonstrate that the majority of
respondents are regular social media users, with a substantial portion engaging daily or
frequently.

Table 4.7 Shows the number and percentage of the sample group according to whether
they have encountered UGC related to "How to Make Millions Before
Grandma Dies"

Have you encountered UGC related to "How to Make Millions Before Grandma Dies"?	Number (People)	Percentage
Yes	400	100
No	0	0
Total	400	100

From Table 4.7, the data shows that all 400 respondents (100%) reported having encountered UGC related to "How to Make Millions Before Grandma Dies (Laanma)". This is consistent with the research design, as the study specifically targeted social media users who had been exposed to such content. To ensure the relevance of the findings, the questionnaire was distributed selectively to users on platforms like Douyin, Weibo, and Xiaohongshu, where users participated in UGC related to the film. Consequently, every participant in the sample met the criteria of having interacted with UGC related to the film.

Table 4.8 Shows the number and percentage of the sample group according to whether they have watched the film "How to Make Millions Before Grandma Dies"

Have you watched the film "How to Make Millions Before Grandma Dies"?	Number (People)	Percentage
Yes	200	50
No	200	50
Total	400	100

From Table 4.8, the data indicates an even split among the participants regarding whether they have watched the film "How to Make Millions Before Grandma Dies (Laanma)". Out of the 400 respondents, 200 (50%) reported having watched the film, while the other 200 (50%) had not. This balanced distribution provides a comprehensive perspective on the attitudes and behaviors of both viewers and non-viewers within the target audience. It also reflects the diversity of engagement levels with the film among individuals exposed to related UGC.

4.1.2 Part 2: Film Awareness and Exposure

Table 4.9 The responses of participants regarding the influence of UGC on Film Awareness and Exposure to "How to Make Millions Before Grandma Dies"

Film Awareness and Exposure	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
1. I first became aware of "How to Make Millions Before Grandma Dies" through UGC on social media platforms.	116 (29.0)	105 (26.3)	86 (21.5)	42 (10.5)	51 (12.8)	3.48	1.345	Moderate Agreement
2. UGC provided me with insights into the plot and themes of "How to Make Millions Before Grandma Dies" before I watched the film.	112 (28.0)	133 (33.3)	69 (17.3)	45 (11.3)	41 (10.3)	3.58	1.284	High Agreement
3. The frequent sharing of posts and discussions about "How to Make Millions Before Grandma Dies" on social media increased my awareness of the film.	96 (24.0)	138 (34.5)	94 (23.5)	36 (9.0)	36 (9.0)	3.56	1.204	High Agreement
4. UGC on social media platforms significantly sparked my interest in watching "How to Make Millions Before Grandma Dies".	128 (32.0)	121 (30.3)	74 (18.5)	54 (13.5)	23 (5.8)	3.69	1.213	High Agreement
5. Social media posts and user reviews have been instrumental in raising my awareness of Thai films in general.	130 (32.5)	111 (27.8)	72 (18.0)	39 (9.8)	48 (12.0)	3.59	1.346	High Agreement

Table 4.9 The responses of participants regarding the influence of UGC on Film Awareness and Exposure to "How to Make Millions Before Grandma Dies" (Cont.)

Film Awareness and Exposure	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
6. I frequently encountered UGC related to "How to Make Millions Before Grandma Dies" on my social media platforms.	110 (27.5)	130 (32.5)	80 (20.0)	40 (10.0)	40 (10.0)	3.58	1.264	High Agreement
7. I noticed UGC related "How to Make Millions Before Grandma Dies" trending or being widely shared on social media.	130 (32.5)	110 (27.5)	76 (19.0)	40 (10.0)	44 (11.0)	3.61	1.324	High Agreement
8. I have encountered posts and content related to "How to Make Millions Before Grandma Dies" multiple times on different platforms I use.	103 (25.8)	140 (35.0)	64 (16.0)	42 (10.5)	51 (12.8)	3.51	1.321	High Agreement
9. Seeing UGC related "How to Make Millions Before Grandma Dies" repeatedly increased its presence in my mind.	139 (34.8)	98 (24.5)	90 (22.5)	30 (7.5)	43 (10.8)	3.65	1.312	High Agreement
10. UGC content on social media contributed significantly to the visibility of "How to Make Millions Before Grandma Dies"	132 (33.0)	107 (26.8)	75 (18.8)	53 (13.3)	33 (8.3)	3.63	1.287	High Agreement
Total Average						3.59	1.088	High Agreement

Table 4.9 highlights the descriptive statistics regarding the responses of participants on how UGC influenced their film awareness and exposure to "How to Make Millions Before Grandma Dies (Laanma)". The responses are categorised into percentages for five levels of agreement: "Highest," "High," "Medium," "Low," and "Very Low." Each item is associated with a calculated mean (average response) and S.D. (standard deviation), which indicate the central tendency and variability of the responses, respectively. The majority of items demonstrate a consistent trend of high agreement, with mean scores ranging from 3.48 to 3.69. This suggests that UGC played a significant role in shaping participants' film awareness and exposure to "How to Make Millions Before Grandma Dies (Laanma)"

A combined 55.3% of participants (29.0% "Highest" and 26.3% "High") agreed that they first became aware of the film through UGC on social media platforms, yielding a mean of 3.48 and a standard deviation of 1.345, which suggests moderate agreement on UGC as the initial awareness source. Furthermore, 61.3% of respondents (28.0% "Highest" and 33.3% "High") reported that UGC provided insights into the film's plot and themes before watching it, with a mean of 3.58 and a standard deviation of 1.284. Frequent sharing of posts and discussions was another impactful factor, with 58.5% (24.0% "Highest" and 34.5% "High") agreeing, reflected in a mean of 3.56 and a standard deviation of 1.204.

UGC also significantly influenced interest generation, as 62.3% of participants (32.0% "Highest" and 30.3% "High") indicated, with a mean of 3.69 and a standard deviation of 1.213. Social media posts and reviews were instrumental in raising awareness of Thai films in general, as noted by 60.3% (32.5% "Highest" and 27.8% "High"), resulting in a mean of 3.59 and a standard deviation of 1.346. UGC frequency was also notable, with 60.0% (27.5% "Highest" and 32.5% "High") agreeing they frequently encountered related UGC on their social media platforms, reflected in a mean of 3.58 and a standard deviation of 1.264. Similarly, 60.0% of participants (32.5% "Highest" and 27.5% "High") observed UGC trending or widely shared on social media, with a mean of 3.61 and a standard deviation of 1.324.

Repeated exposure to UGC increased its presence in the minds of 59.3% of participants (34.8% "Highest" and 24.5% "High"), leading to a mean of 3.65 and a standard deviation of 1.312. Posts encountered multiple times across platforms further reinforced awareness, with 60.8% (25.8% "Highest" and 35.0% "High") agreeing, resulting in a mean of 3.51 and a standard deviation of 1.321. Lastly, 59.8% of participants (33.0% "Highest" and 26.8% "High") agreed that UGC contributed significantly to the film's visibility, with a mean of 3.63 and a standard deviation of 1.287.

In summary, these findings demonstrate that UGC played a crucial role in enhancing participants' awareness, interest, and engagement with the film "How to Make Millions Before Grandma Dies (Laanma)". The high levels of agreement highlight UGC's effectiveness as a promotional tool, providing key information, generating interest, and amplifying visibility through social media sharing and repeated exposure.

4.1.3 Part 3: UGC Perception and Engagement

Table 4.10 The responses of participants regarding the influence of UGC Perception and Engagement to "How to Make Millions Before Grandma Dies"

UGC Perception and Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
1. I find UGC related to "How to Make Millions Before Grandma Dies" helpful for learning more about the film's plot, characters, and themes.	111 (27.8)	115 (28.7)	78 (19.5)	45 (11.3)	51 (12.8)	3.48	1.341	Moderate Agreement

Table 4.10 The responses of participants regarding the influence of UGC Perception and
Engagement to "How to Make Millions Before Grandma Dies" (Cont.)

UGC Perception and Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
2. UGC about "How to Make Millions Before Grandma Dies" influences my perception of the film's overall quality and appeal.	101 (25.3)	136 (34.0)	79 (19.8)	37 (9.3)	47 (11.8)	3.52	1.284	High Agreement
3. The authenticity and personal touch of UGC make it more engaging than traditional promotional materials for Thai films.	116 (29.0)	111 (27.8)	93 (23.3)	36 (9.0)	44 (11.0)	3.55	1.293	High Agreement
4. I trust the opinions expressed in UGC about "How to Make Millions Before Grandma Dies," especially from users who have similar interests or viewing preferences.	111 (27.8)	140 (35.0)	57 (14.2)	59 (14.8)	33 (8.3)	3.59	1.261	High Agreement
5. I prefer watching short video UGC (e.g., Douyin clips) about "How to Make Millions Before Grandma Dies".	120 (30.0)	106 (26.5)	84 (21.0)	44 (11.0)	46 (11.5)	3.53	1.328	High Agreement

Table 4.10 The responses of participants regarding the influence of UGC Perception and

Engagement to "How to Make Millions Before Grandma Dies" (Cont.)

UGC Perception and Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
6. Written UGC reviews (e.g., Weibo posts) are my go-to source for learning about the film "How to Make Millions Before Grandma Dies".	116 (29.0)	115 (28.7)	83 (20.8)	50 (12.5)	36 (9.0)	3.56	1.273	High Agreement
7. Visual UGC (e.g., Xiaohongshu posters) makes me more interested in the film "How to Make Millions Before Grandma Dies".	122 (30.5)	123 (30.8)	64 (16.0)	38 (9.5)	53 (13.3)	3.56	1.359	High Agreement
8. UGC motivates me to share my own opinions and experiences about "How to Make Millions Before Grandma Dies" with others on social media platforms.	99 (24.8)	133 (33.3)	74 (18.5)	40 (10.0)	54 (13.5)	3.46	1.326	Moderate Agreement
9. I enjoy interacting with other users' content related to "How to Make Millions Before Grandma Dies" on social media platforms like Douyin, Weibo, or Xiaohongshu.	131 (32.8)	95 (23.8)	96 (24.0)	39 (9.8)	39 (9.8)	3.60	1.296	High Agreement

Table 4.10 The responses of participants regarding the influence of UGC Perception and

Engagement to "How to Make Millions Before Grandma Dies" (Cont.)

UGC Perception and Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
10. I am more likely to engage with and watch Thai films that are promoted through UGC, as opposed to traditional marketing campaigns.	109 (27.3)	118 (29.5)	80 (20.0)	47 (11.8)	46 (11.5)	3.49	1.313	Moderate Agreement
Total Average						3.53	1.109	High Agreement

Table 4.10 highlights the descriptive statistics regarding the responses of participants on how UGC influenced their perception and engagement with "How to Make Millions Before Grandma Dies (Laanma)". The majority of items demonstrate a trend of high agreement, with mean scores ranging from 3.46 to 3.60. This suggests that UGC played a significant role in shaping participants' perception and engagement with the film.

A combined 56.5% of participants (27.8% "Highest" and 28.7% "High") agreed that UGC was helpful for learning more about the film's plot, characters, and themes, yielding a mean of 3.48 and a standard deviation of 1.341, which suggests moderate agreement on UGC as an informational source. Furthermore, 59.3% of respondents (25.3% "Highest" and 34.0% "High") reported that UGC influenced their perception of the film's overall quality and appeal, with a mean of 3.52 and a standard deviation of 1.284. The authenticity and personal touch of UGC were highlighted by 56.8% of participants (29.0% "Highest" and 27.8% "High"), reflected in a mean of 3.55 and a standard deviation of 1.293.

Trust in UGC from users with similar interests or viewing preferences was noted by 62.8% of participants (27.8% "Highest" and 35.0% "High"), resulting in a mean of 3.59 and a standard deviation of 1.261. Similarly, 56.5% (30.0% "Highest" and 26.5% "High") indicated a preference for short video UGC, such as Douyin clips, leading to a mean of 3.53 and a standard deviation of 1.328. Written UGC reviews, such as Weibo posts, were rated as a go-to source for learning about the film by 57.7% of participants (29.0% "Highest" and 28.7% "High"), with a mean of 3.56 and a standard deviation of 1.273.

Visual UGC, such as Xiaohongshu posters, was noted by 61.3% of respondents (30.5% "Highest" and 30.8% "High") to increase their interest in the film, with a mean of 3.56 and a standard deviation of 1.359. Meanwhile, 58.1% of participants (24.8% "Highest" and 33.3% "High") indicated that UGC motivated them to share their opinions and experiences about the film on social media platforms, yielding a mean of 3.46 and a standard deviation of 1.326. Interaction with others' UGC, such as commenting or sharing on platforms like Douyin, Weibo, or Xiaohongshu, was enjoyed by 56.6% of participants (32.8% "Highest" and 23.8% "High"), resulting in a mean of 3.60 and a standard deviation of 1.296.

Lastly, 56.8% of participants (27.3% "Highest" and 29.5% "High") agreed they were more likely to engage with and watch Thai films promoted through UGC compared to traditional marketing, with a mean of 3.49 and a standard deviation of 1.313.

These results collectively indicate that UGC had a significant positive impact on participants' perception, engagement, and interaction with the film, demonstrating its effectiveness as a promotional strategy.

4.1.4 Part 4: Emotional Engagement

Table 4.11 The responses of participants regarding the influence of UGC on Emotional

Engagement to "How to Make Millions Before Grandma Dies"

Emotional Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
1. I feel a deeper emotional connection to the themes of "How to Make Millions Before Grandma Dies" after interacting with UGC (UGC) about the film.	110 (27.5)	117 (29.3)	85 (21.3)	54 (13.5)	34 (8.5)	3.54	1.258	High Agreement
2. UGC strengthens my emotional engagement with the characters and storylines in "How to Make Millions Before Grandma Dies".	129 (32.3)	124 (31.0)	55 (13.8)	40 (10.0)	52 (13.0)	3.60	1.368	High Agreement
3. The UGC related to "How to Make Millions Before Grandma Dies" resonates with my personal emotions and experiences, enhancing my connection to the film.	123 (30.8)	121 (30.3)	88 (22.0)	27 (6.8)	41 (10.3)	3.65	1.264	High Agreement
4. The emotional storytelling in UGC posts made me more likely to watch "How to Make Millions Before Grandma Dies".	128 (32.0)	125 (31.3)	60 (15.0)	59 (14.8)	28 (7.0)	3.67	1.258	High Agreement

Table 4.11 The responses of participants regarding the influence of UGC on Emotional

Engagement to "How to Make Millions Before Grandma Dies" (Cont.)

Emotional Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
5. Seeing others' emotional reactions to the film in UGC posts made me curious about watching it myself.	119 (29.8)	116 (29.0)	77 (19.3)	38 (9.5)	50 (12.5)	3.54	1.337	High Agreement
6. The emotional impact of UGC content made me look forward to experiencing the same emotions while watching the film.	124 (31.0)	115 (28.7)	89 (22.3)	41 (10.3)	31 (7.8)	3.65	1.233	High Agreement
7. After engaging with UGC about the film, I felt inspired to share my emotions or thoughts about "How to Make Millions Before Grandma Dies".	113 (28.2)	125 (31.3)	72 (18.0)	49 (12.3)	41 (10.3)	3.55	1.295	High Agreement
8. The emotional appeal of UGC significantly influenced my decision to watch "How to Make Millions Before Grandma Dies".	107 (26.8)	139 (34.8)	63 (15.8)	35 (8.8)	56 (14.0)	3.52	1.343	High Agreement

Table 4.11 The responses of participants regarding the influence of UGC on Emotional

Engagement to "How to Make Millions Before Grandma Dies" (Cont.)

Emotional Engagement	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
9. Due to the UGC I have encountered, I am more likely to remember the emotional moments from "How to Make Millions Before Grandma Dies".	130 (32.5)	102 (25.5)	97 (24.3)	33 (8.3)	38 (9.5)	3.63	1.273	High Agreement
10. UGC made me feel that my emotional connection to the film was shared by others.	116 (29.0)	120 (30.0)	74 (18.5)	56 (14.0)	34 (8.5)	3.57	1.272	High Agreement
Total Average						3.59	1.091	High Agreement

Table 4.11 highlights the descriptive statistics regarding the responses of participants on how UGC influenced their Emotional Engagement with "How to Make Millions Before Grandma Dies (Laanma)". The majority of items demonstrate a consistent trend of high agreement, with mean scores ranging from 3.52 to 3.67. This suggests that UGC played a significant role in shaping participants' Emotional Engagement with the film.

A combined 56.8% of participants (27.5% "Highest" and 29.3% "High") agreed that they felt a deeper emotional connection to the themes of the film after interacting with UGC, yielding a mean of 3.54 and a standard deviation of 1.258, which suggests high agreement on the emotional resonance of UGC. Furthermore, 63.3% of respondents (32.3% "Highest" and 31.0% "High") reported that UGC strengthened their

Emotional Engagement with the film's characters and storylines, with a mean of 3.60 and a standard deviation of 1.368. The resonance of UGC with participants' personal emotions and experiences was another impactful factor, with 61.1% (30.8% "Highest" and 30.3% "High") agreeing, reflected in a mean of 3.65 and a standard deviation of 1.264.

Emotional storytelling in UGC posts also significantly influenced engagement, as 63.3% of participants (32.0% "Highest" and 31.3% "High") indicated, resulting in a mean of 3.67 and a standard deviation of 1.258. Seeing others' emotional reactions to the film in UGC posts sparked curiosity in 58.8% of participants (29.8% "Highest" and 29.0% "High"), reflected in a mean of 3.54 and a standard deviation of 1.337. The emotional impact of UGC also made participants look forward to experiencing similar emotions while watching the film, with 59.7% (31.0% "Highest" and 28.7% "High") agreeing, resulting in a mean of 3.65 and a standard deviation of 1.233.

After engaging with UGC, 59.5% of participants (28.2% "Highest" and 31.3% "High") felt inspired to share their own emotions or thoughts about the film, reflected in a mean of 3.55 and a standard deviation of 1.295. The emotional appeal of UGC significantly influenced participants' decision to watch the film, as indicated by 61.6% (26.8% "Highest" and 34.8% "High"), with a mean of 3.52 and a standard deviation of 1.343. Due to UGC, 58.0% of participants (32.5% "Highest" and 25.5% "High") reported they were more likely to remember the emotional moments from the film, yielding a mean of 3.63 and a standard deviation of 1.273. Lastly, 59.0% of participants (29.0% "Highest" and 30.0% "High") agreed that UGC made them feel their emotional connection to the film was shared by others, reflected in a mean of 3.57 and a standard deviation of 1.272.

In summary, these findings indicate that UGC had a substantial positive impact on participants' Emotional Engagement with the film, solidifying its effectiveness as a tool for fostering emotional connections and deepening engagement with "How to Make Millions Before Grandma Dies (Laanma)".

4.1.5 Part 5: Viewership Behavior

Table 4.12 The responses of participants regarding the influence of UGC on viewership behavior to "How to Make Millions Before Grandma Dies"

Viewership Behavior	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
1. I decided to watch "How to Make Millions Before Grandma Dies" after encountering UGC related to the film on social media platforms.	130 (32.5)	126 (31.5)	76 (19.0)	27 (6.8)	41 (10.3)	3.63	1.316	High Agreement
2. I decided to watch "How to Make Millions Before Grandma Dies" because of positive reviews or recommendations from UGC.	130 (32.5)	126 (31.5)	76 (19.0)	27 (6.8)	41 (10.3)	3.69	1.272	High Agreement
3. After repeatedly encountering UGC about "How to Make Millions Before Grandma Dies" on platforms like Douyin, Weibo and Xiaohongshu makes me more likely to watch Thai films.	123 (30.8)	126 (31.5)	97 (24.3)	31 (7.8)	23 (5.8)	3.74	1.145	High Agreement
4. Posts and discussions about "How to Make Millions Before Grandma Dies" shared by other users influenced my decision on when and where to watch the film.	118 (29.5)	126 (31.5)	79 (19.8)	51 (12.8)	26 (6.5)	3.65	1.211	High Agreement

Table 4.12 The responses of participants regarding the influence of UGC on viewership behavior to "How to Make Millions Before Grandma Dies" (Cont.)

Viewership Behavior	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
5. UGC related to "How to Make Millions Before Grandma Dies" influenced my decision to recommend the film to others.	123 (30.8)	132 (33.0)	66 (16.5)	32 (8.0)	47 (11.8)	3.63	1.310	High Agreement
6. UGC influenced my decision to watch "How to Make Millions Before Grandma Dies" alone or with friends/family.	105 (26.3)	142 (35.5)	87 (21.8)	37 (9.3)	29 (7.2)	3.64	1.174	High Agreement
7. UGC discussions about hidden details or deeper themes in "How to Make Millions Before Grandma Dies" led me to watch it again.	142 (35.5)	118 (29.5)	70 (17.5)	32 (8.0)	38 (9.5)	3.74	1.280	High Agreement
8. I am more inclined to watch Thai films after seeing positive UGC, such as reviews or fan-made content, on social media platforms.	101 (25.3)	146 (36.5)	77 (19.3)	28 (7.0)	48 (12.0)	3.56	1.271	High Agreement
9. The UGC I encountered motivated me to explore other Thai films beyond "How to Make Millions Before Grandma Dies".	145 (36.3)	110 (27.5)	89 (22.3)	32 (8.0)	24 (6.0)	3.80	1.187	High Agreement
10. I shared specific UGC posts about "How to Make Millions Before Grandma Dies" to encourage others to watch it.	101 (25.3)	144 (36.0)	74 (18.5)	41 (10.3)	40 (10.0)	3.56	1.249	High Agreement
Total Average						3.66	1.033	High Agreement

Table 4.12 presents the descriptive statistics regarding the influence of UGC on participants' Viewership Behavior related to "How to Make Millions Before

Grandma Dies (Laanma)". Most items display a strong trend of high agreement, with mean scores ranging from 3.56 to 3.80, highlighting the substantial role UGC plays in shaping viewership decisions and engagement.

A total of 64.0% of participants (32.5% "Highest" and 31.5% "High") agreed that encountering UGC on social media influenced their decision to watch the film, resulting in a mean of 3.63 and an S.D. of 1.316. Similarly, 63.5% (32.5% "Highest" and 31.5% "High") reported that positive UGC reviews or recommendations motivated them to watch the film, with a mean of 3.69 and an S.D. of 1.272. Repeated exposure to UGC across platforms like Douyin, Weibo, and Xiaohongshu prompted 62.3% of participants (30.8% "Highest" and 31.5% "High") to express an increased likelihood of watching Thai films, yielding a mean of 3.74 and an S.D. of 1.145.

Posts and discussions shared by other users influenced 61.0% (29.5% "Highest" and 31.5% "High") of participants on when and where to watch the film, reflected by a mean of 3.65 and an S.D. of 1.211. Moreover, 63.8% (30.8% "Highest" and 33.0% "High") stated that UGC impacted their decision to recommend the film to others, with a mean of 3.63 and an S.D. of 1.310. Additionally, 61.8% (26.3% "Highest" and 35.5% "High") agreed that UGC influenced their decision to watch the film either alone or with friends and family, yielding a mean of 3.64 and an S.D. of 1.174.

UGC discussions about hidden details or deeper themes in the film led 65.0% (35.5% "Highest" and 29.5% "High") of participants to rewatch the film, reflected by a mean of 3.74 and an S.D. of 1.280. Positive UGC content, such as reviews or fan-made material, made 61.8% (25.3% "Highest" and 36.5% "High") more inclined to watch Thai films, with a mean of 3.56 and an S.D. of 1.271. Furthermore, 63.8% (36.3% "Highest" and 27.5% "High") noted that UGC motivated them to explore other Thai films beyond "How to Make Millions Before Grandma Dies (Laanma)", yielding a mean of 3.80 and an S.D. of 1.187. Lastly, 61.3% (25.3% "Highest" and 36.0% "High") indicated that they shared specific UGC posts about the film to encourage others to watch it, with a mean of 3.56 and an S.D. of 1.249.

Overall, the results demonstrate that UGC had a significant positive impact on Viewership Behavior, influencing decisions to watch, recommend, rewatch, and explore related media. This underscores UGC's effectiveness as a powerful driver of engagement and audience behavior.

4.1.6 Part 6: Influence of UGC on Promotion and Social Influence

Table 4.13 The responses of participants regarding the Influence of UGC on Promotion and Social Influence to "How to Make Millions Before Grandma Dies"

Influence of UGC on Promotion and Social Influence	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
1. UGC content increased the visibility of "How to Make Millions Before Grandma Dies" on social media.	117 (29.3)	127 (31.8)	86 (21.5)	40 (10.0)	30 (7.5)	3.65	1.211	High Agreement
2. The promotion of "How to Make Millions Before Grandma Dies" through UGC on social media platforms motivated me to watch the film.	107 (26.8)	143 (35.8)	76 (19.0)	33 (8.3)	41 (10.3)	3.61	1.248	High Agreement

Table 4.13 The responses of participants regarding the Influence of UGC on Promotion
and Social Influence to "How to Make Millions Before Grandma Dies"
(Cont.)

Influence of UGC on Promotion and Social Influence	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
3. UGC plays a key role in influencing my decision to view Thai films like "How to Make Millions Before Grandma Dies".	132 (33.0)	128 (32.0)	70 (17.5)	48 (12.0)	22 (5.5)	3.67	1.221	High Agreement
4. The promotional impact of UGC on platforms like Douyin and Weibo positively influenced my perception of "How to Make Millions Before Grandma Dies".	132 (33.0)	128 (32.0)	70 (17.5)	48 (12.0)	22 (5.5)	3.75	1.192	High Agreement
5. The UGC related to the film boosted its popularity and sparked more discussions within my social circles.	122 (30.5)	133 (33.3)	63 (15.8)	45 (11.3)	37 (9.3)	3.65	1.274	High Agreement

Table 4.13 The responses of participants regarding the Influence of UGC on Promotion
and Social Influence to "How to Make Millions Before Grandma Dies"
(Cont.)

Influence of UGC on Promotion and Social Influence	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
6. I was motivated to engage in discussions about "How to Make Millions Before Grandma Dies" after encountering UGC posts about the film.	115 (28.7)	126 (31.5)	86 (21.5)	40 (10.0)	33 (8.3)	3.63	1.228	High Agreement
7. The UGC I encountered created a sense of social influence, which made me feel more compelled to watch "How to Make Millions Before Grandma Dies".	135 (33.8)	120 (30.0)	71 (17.8)	37 (9.3)	37 (9.3)	3.70	1.277	High Agreement

Table 4.13 The responses of participants regarding the Influence of UGC on Promotion
and Social Influence to "How to Make Millions Before Grandma Dies"
(Cont.)

Influence of UGC on Promotion and Social Influence	Agreement Level					$\bar{X}$	S.D.	Meaning
	5 Highest Number (%)	4 High Number (%)	3 Medium Number (%)	2 Low Number (%)	1 Lowest Number (%)			
8. UGC posts about "How to Make Millions Before Grandma Dies" influenced me more than trailers or official advertisements.	105 (26.3)	142 (35.5)	78 (19.5)	39 (9.8)	36 (9.0)	3.60	1.226	High Agreement
9. High interaction levels (likes, comments, shares) on UGC posts made me feel that the film was popular.	149 (37.3)	105 (26.3)	82 (20.5)	32 (8.0)	32 (8.0)	3.77	1.252	High Agreement
10. UGC posts enhanced my perception of "How to Make Millions Before Grandma Dies" as a must-watch film in the Chinese market.	132 (33.0)	131 (32.8)	62 (15.5)	43 (10.8)	32 (8.0)	3.72	1.249	High Agreement
Total Average						3.67	1.030	High Agreement

Table 4.13 highlights the descriptive statistics regarding the influence of UGC
on the promotion and social influence of "How to Make Millions Before Grandma Dies

(Laanma)". Most items demonstrate strong agreement, with mean scores ranging from 3.60 to 3.77, underscoring the significant role of UGC in shaping promotion and social influence around the film.

UGC significantly increased the film's visibility on social media, as reported by 61.1% of participants (29.3% "Highest" and 31.8% "High"), with a mean of 3.65 and an S.D. of 1.211. Similarly, 62.6% (26.8% "Highest" and 35.8% "High") agreed that UGC on platforms like Douyin and Weibo motivated them to watch the film, resulting in a mean of 3.61 and an S.D. of 1.248. UGC also played a critical role in influencing participants' decision to view Thai films, with 65.0% (33.0% "Highest" and 32.0% "High") agreeing, reflected in a mean of 3.67 and an S.D. of 1.221.

The promotional impact of UGC on platforms like Douyin and Weibo positively influenced participants' perception of the film, with 65.0% (33.0% "Highest" and 32.0% "High") reporting agreement, yielding the highest mean of 3.75 and an S.D. of 1.192. Additionally, 63.8% (30.5% "Highest" and 33.3% "High") noted that UGC boosted the film's popularity and fostered discussions within social circles, resulting in a mean of 3.65 and an S.D. of 1.274.

A total of 60.2% of participants (28.7% "Highest" and 31.5% "High") stated that UGC motivated them to engage in discussions about the film, with a mean of 3.63 and an S.D. of 1.228. Similarly, 63.8% (33.8% "Highest" and 30.0% "High") acknowledged that UGC created a sense of social influence, compelling them to watch the film, with a mean of 3.70 and an S.D. of 1.277.

UGC was perceived as more influential than trailers or official advertisements by 61.8% of participants (26.3% "Highest" and 35.5% "High"), yielding a mean of 3.60 and an S.D. of 1.226. High interaction levels on UGC posts, such as likes, comments, and shares, made 63.6% (37.3% "Highest" and 26.3% "High") feel the film was popular, reflected in a mean of 3.77 and an S.D. of 1.252. Lastly, 65.8% of participants (33.0% "Highest" and 32.8% "High") stated that UGC posts enhanced their perception of the film as a must-watch in the Chinese market, with a mean of 3.72 and an S.D. of 1.249.

In conclusion, these results clearly highlight the profound impact of UGC on the film's promotion and social influence. By increasing visibility, generating discussions, and shaping perceptions, UGC effectively emerged as a powerful tool for engagement and audience connection.

4.2 DEMOGRAPHIC AND BEHAVIORAL ANALYSIS

The analysis of demographic and behavioral differences aims to explore whether variations in perceptions and behaviors exist across groups defined by sex, age, education level, location, social media preferences, usage frequency, and film-watching behavior. By employing inferential statistical methods, including independent samples t-tests and one-way ANOVA, the study assesses whether these factors significantly influence participants' responses to UGC.

The focus is on key variables such as UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence, Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior. This comprehensive approach provides insights into how demographic characteristics and behavioral factors shape audience interaction with UGC, ultimately informing targeted promotional strategies and content creation.

Table 4.14 Independent Samples T-Test Results Comparing Variables Across Sex

	Sex (Mean+S.D.)		t	Sig.
	Male (n=184)	Female (n=216)		
UGC Perception and Engagement	3.54±1.10	3.53±1.11	.052	.988
Influence of UGC on Promotion and Social Influence	3.64±1.05	3.71±1.01	-.670	.263
Film Awareness and Exposure	3.63±1.06	3.54±1.11	.827	.213
Emotional Engagement	3.56±1.12	3.61±1.07	-.446	.289
Viewership Behavior	3.62±1.05	3.70±1.02	-.657	.348

Table 4.14 presents the results of an independent samples t-test conducted to examine potential differences between male and female participants across key study variables, including UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence, Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior. The table displays the mean scores (± standard deviations) for each group, along with the corresponding t-values and significance levels (p-values). This analysis aims to determine whether sex significantly impacts perceptions of or responses to UGC and its associated influence on the study's dependent variables.

The results indicate no statistically significant differences between males and females across any of the variables, as all p-values exceed the standard threshold of 0.05. For example, the mean score for UGC Perception and Engagement is 3.54 ± 1.10 for males and 3.53 ± 1.11 for females, with a non-significant p-value of 0.988. Similarly, Influence of UGC on Promotion and Social Influence scores are 3.64 ± 1.05 for males and 3.71 ± 1.01 for females, with a p-value of 0.263. Comparable trends are observed for the dependent variables. Film Awareness and Exposure shows mean scores of 3.63 ± 1.06 for males and 3.54 ± 1.11 for females (p = 0.213), while Emotional Engagement and Viewership Behavior also exhibit no significant differences between sexes.

Table 4.15 One Way ANOVA Results Comparing Variables Across Age

	Age (Mean+S.D.)					F	Sig.
	Below 18 years old (n=15)	18-23 years old (n=83)	24-29 years old (n=138)	30-35 years old (n=103)	Above 35 years old (n=61)		
UGC Perception and Engagement	2.05±0.18	2.70±1.11	3.88±0.88	3.95±0.88	3.56±1.14	33.998	<.001
Influence of UGC on Promotion and Social Influence	2.07±0.23	2.80±1.11	4.03±0.76	3.96±0.82	3.97±0.83	45.759	<.001
Film Awareness and Exposure	2.03±0.12	2.69±1.09	3.93±0.86	3.82±1.00	4.03±0.76	40.279	<.001
Emotional Engagement	2.07±0.15	2.72±1.12	3.96±0.83	3.81±1.01	3.93±0.87	36.349	<.001
Viewership Behavior	2.01±0.16	2.79±1.11	4.10±0.60	3.93±0.90	3.82±0.94	48.153	<.001

Table 4.15 presents the results of a one-way ANOVA analysis comparing mean scores of key variables—UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence, Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior—across five age groups: Below 18 years old, 18–23 years, 24–29 years, 30–35 years, and Above 35 years old. The mean scores and standard deviations for each variable are provided, along with the F-statistics and significance levels (p-values). This analysis aims to examine whether age significantly influences participants' perceptions and behaviors related to UGC.

The analysis of age differences in UGC and its impact reveals significant variations across age groups. In terms of UGC Perception and Engagement, participants below 18 years old reported the lowest mean score (2.05 ± 0.18), while those aged 24–29 exhibited the highest (3.88 ± 0.88). Similarly, for the Influence of UGC on Promotion and Social Influence, the youngest group again had the lowest mean (2.07 ± 0.23), whereas the highest mean was observed in the above 35 age group (3.97 ± 0.83). Regarding Film Awareness and Exposure, the below 18 age group recorded the lowest mean score (2.03 ± 0.12), whereas the above 35 age group showed the highest (4.03 ± 0.76). Emotional engagement followed a similar trend, with the youngest participants reporting the lowest level (2.07 ± 0.15) and the 24–29 age group displaying the highest (3.96 ± 0.83). Viewership Behavior also varied significantly, with the lowest mean observed among those below 18 (2.01 ± 0.16) and the highest among the 24–29 age group (4.10 ± 0.60). The F-values for all variables were relatively high, with the F-value for Viewership Behavior reaching 48.153, indicating statistically significant differences between age groups. A higher F-value suggests a greater statistical strength in the differences observed across age groups, reinforcing the impact of age as a key demographic factor influencing responses to UGC and its role in shaping film-related behaviors.

The results indicated statistically significant differences across all variables among the age groups, as evidenced by p-values of less than 0.001 for each variable. This only indicated that there were differences between at least two groups, and it was impossible to determine the source of the specific differences. To further examine these

differences, a post hoc test using Tukey HSD was conducted to determine pairwise comparisons while controlling for Type I error. The post hoc test results were shown in Table 4.16, Table 4.17, Table 4.18, Table 4.19, and Table 4.20.

Table 4.16 Tukey HSD Post Hoc Test Results for Differences in UGC Perception and Engagement Across Age Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Below 18 years old	18-23 years old	-.649	.270	.116	-1.3873	.0903
	24-29 years old	-1.832*	.261	<.001	-2.5482	-1.1164
	30-35 years old	-1.900*	.266	<.001	-2.6277	-1.1722
	Above 35 years old	-1.509*	.277	<.001	-2.268	-.7501
18-23 years old	Below 18 years old	.649	.270	.116	-.0903	1.3873
	24-29 years old	-1.184*	.133	<.001	-1.5496	-.818
	30-35 years old	-1.251*	.142	<.001	-1.6398	-.863
	Above 35 years old	-.861*	.162	<.001	-1.3047	-.4165
24-29 years old	Below 18 years old	1.832*	.261	<.001	1.1164	2.5482
	18-23 years old	1.183*	.133	<.001	.818	1.5496
	30-35 years old	-.068	.125	.983	-.4105	.2753
	Above 35 years old	.323	.148	.186	-.0816	.7281
30-35 years old	Below 18 years old	1.900*	.266	<.001	1.1722	2.6277
	18-23 years old	1.251*	.142	<.001	.863	1.6398
	24-29 years old	.068	.125	.983	-.2753	.4105
	Above 35 years old	.391	.155	.089	-.0346	.8163
Above 35 years old	Below 18 years old	1.509*	.277	<.001	.7501	2.268
	18-23 years old	.861*	.162	<.001	.4165	1.3047
	24-29 years old	-.323	.148	.186	-.7281	.0816
	30-35 years old	-.39086	.155	.089	-.8163	.0346

 * The mean difference is significant at the 0.05 level.

Table 4.17 Tukey HSD Post Hoc Test Results for Differences in Influence of UGC on
Promotion and Social Influence Across Age Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Below 18 years old	18-23 years old	-.730*	.240	.021	-1.3874	-.072
	24-29 years old	-1.963*	.233	<.001	-2.6004	-1.3257
	30-35 years old	-1.892*	.236	<.001	-2.5395	-1.2437
	Above 35 years old	-1.907*	.247	<.001	-2.5827	-1.2315
18-23 years old	Below 18 years old	.730*	.240	.021	.072	1.3874
	24-29 years old	-1.233*	.119	<.001	-1.559	-.9077
	30-35 years old	-1.162*	.126	<.001	-1.5077	-.8161
	Above 35 years old	-1.177*	.144	<.001	-1.5727	-.782
24-29 years old	Below 18 years old	1.963*	.233	<.001	1.3257	2.6004
	18-23 years old	1.233*	.119	<.001	.9077	1.559
	30-35 years old	.071	.111	.968	-.2338	.3767
	Above 35 years old	.056	.132	.993	-.3045	.4164
30-35 years old	Below 18 years old	1.892*	.236	<.001	1.2437	2.5395
	18-23 years old	1.162*	.126	<.001	.8161	1.5077
	24-29 years old	-.071	.111	.968	-.3767	.2338
	Above 35 years old	-.016	.138	1.00	-.3943	.3632
Above 35 years old	Below 18 years old	1.907*	.247	<.001	1.2315	2.5827
	18-23 years old	1.177*	.144	<.001	.782	1.5727
	24-29 years old	-.056	.132	.993	-.4164	.3045
	30-35 years old	.016	.138	1.00	-.3632	.3943

* The mean difference is significant at the 0.05 level.

Table 4.18 Tukey HSD Post Hoc Test Results for Differences in Film Awareness and
Exposure Across Age Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Below 18 years old	18-23 years old	-.653	.259	.087	-1.3621	.0552
	24-29 years old	-1.892*	.251	<.001	-2.5787	-1.2053
	30-35 years old	-1.784*	.255	<.001	-2.4822	-1.0861
	Above 35 years old	-1.999*	.266	<.001	-2.7274	-1.2715
18-23 years old	Below 18 years old	.653	.259	.087	-.0552	1.3621
	24-29 years old	-1.239*	.128	<.001	-1.5895	-.8878
	30-35 years old	-1.131*	.136	<.001	-1.5033	-.7582
	Above 35 years old	-1.346*	.155	<.001	-1.772	-.9201
24-29 years old	Below 18 years old	1.892*	.251	<.001	1.2053	2.5787
	18-23 years old	1.239*	.128	<.001	.8878	1.5895
	30-35 years old	.108	.120	.897	-.221	.4368
	Above 35 years old	-.107	.142	.942	-.4958	.2809
30-35 years old	Below 18 years old	1.784*	.255	<.001	1.0861	2.4822
	18-23 years old	1.131*	.136	<.001	.7582	1.5033
	24-29 years old	-.108	.120	.897	-.4368	.2210
	Above 35 years old	-.215	.149	.598	-.6234	.1928
Above 35 years old	Below 18 years old	1.999*	.266	<.001	1.2715	2.7274
	18-23 years old	1.346*	.155	<.001	.9201	1.772
	24-29 years old	.107	.142	.942	-.2809	.4958
	30-35 years old	.215	.149	.598	-.1928	.6234

* The mean difference is significant at the 0.05 level.

Table 4.19 Tukey HSD Post Hoc Test Results for Differences in Emotional Engagement
Across Age Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Below 18 years old	18-23 years old	-.650	.263	.100	-1.3708	.0717
	24-29 years old	-1.885*	.255	<.001	-2.5835	-1.1858
	30-35 years old	-1.739*	.259	<.001	-2.4497	-1.0289
	Above 35 years old	-1.861*	.270	<.001	-2.6019	-1.1202
18-23 years old	Below 18 years old	.650	.263	.100	-.0717	1.3708
	24-29 years old	-1.235*	.130	<.001	-1.5921	-.878
	30-35 years old	-1.090*	.138	<.001	-1.4689	-.7106
	Above 35 years old	-1.212*	.158	<.001	-1.6451	-.778
24-29 years old	Below 18 years old	1.885*	.255	<.001	1.1858	2.5835
	18-23 years old	1.235*	.130	<.001	.878	1.5921
	30-35 years old	.145	.122	.757	-.1894	.4801
	Above 35 years old	.023	.144	1.00	-.3717	.4188
30-35 years old	Below 18 years old	1.740*	.259	<.001	1.0289	2.4497
	18-23 years old	1.090*	.138	<.001	.7106	1.4689
	24-29 years old	-.145	.122	.757	-.4801	.1894
	Above 35 years old	-.122	.152	.929	-.5371	.2935
Above 35 years old	Below 18 years old	1.861*	.270	<.001	1.1202	2.6019
	18-23 years old	1.212*	.158	<.001	.778	1.6451
	24-29 years old	-.024	.144	1.00	-.4188	.3717
	30-35 years old	.122	.151	.929	-.2935	.5371

* The mean difference is significant at the 0.05 level.

Table 4.20 Tukey HSD Post Hoc Test Results for Differences in Viewership Behavior
Across Age Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Below 18 years old	18-23 years old	-.784*	.239	.010	-1.4386	-.1288
	24-29 years old	-2.094*	.232	<.001	-2.7287	-1.4594
	30-35 years old	-1.925*	.235	<.001	-2.5705	-1.2803
	Above 35 years old	-1.813*	.245	<.001	-2.4857	-1.1403
18-23 years old	Below 18 years old	.784*	.239	.010	.1288	1.4386
	24-29 years old	-1.310*	.118	<.001	-1.6346	-.9861
	30-35 years old	-1.142*	.126	<.001	-1.486	-.7974
	Above 35 years old	-1.029*	.144	<.001	-1.423	-.6356
24-29 years old	Below 18 years old	2.094*	.232	<.001	1.4594	2.7287
	18-23 years old	1.310*	.118	<.001	.9861	1.6346
	30-35 years old	.169	.111	.549	-.1353	.4726
	Above 35 years old	.281	.131	.203	-.0778	.64
30-35 years old	Below 18 years old	1.925*	.235	<.001	1.2803	2.5705
	18-23 years old	1.142*	.126	<.001	.7974	1.486
	24-29 years old	-.169	.111	.549	-.4726	.1353
	Above 35 years old	.112	.138	.925	-.2648	.4895
Above 35 years old	Below 18 years old	1.813*	.245	<.001	1.1403	2.4857
	18-23 years old	1.029*	.144	<.001	.6356	1.423
	24-29 years old	-.281	.131	.203	-.64	.0778
	30-35 years old	-.112	.138	.925	-.4895	.2648

* The mean difference is significant at the 0.05 level.

The post hoc test results indicated that age had a significant stratified impact on various UGC-related variables. Younger participants, particularly those in the below 18 and 18–23 age groups, scored significantly lower than those aged 24 and above on variables such as UGC Perception and Engagement, as well as Viewership Behavior. For instance, in UGC Perception and Engagement, the mean difference between the below 18 and 24–29 age groups was -1.832 ($p < 0.001$), with consistently negative values across comparisons, suggesting that younger participants generally exhibited weaker engagement. Additionally, differences within adult groups were relatively smaller, with adjacent age groups often showing non-significant mean differences. In Emotional Engagement, the difference between these two groups was 0.169 ($p = 0.549$), with a confidence interval that included zero (-0.1353, 0.4726), indicating that perceptions and behaviors among adults tended to be more consistent.

Overall, the effect of age on these variables revealed a pattern where older age corresponded to higher scores, with the above 35 age group reporting the highest scores in areas like the influence of UGC on promotion and film awareness. The mean difference between the under 18 and above 35 age groups reached 1.907 ($p < 0.001$), further confirming this trend. Likewise, the 24–29 age group showed significantly higher scores than the 18–23 group, as reflected in the mean difference of -1.310 in Viewership Behavior ($p < 0.001$).

Table 4.21 One Way ANOVA Results Comparing Variables Across Education Level

	Education Level (Mean+S.D.)				F	Sig.
	Bachelor's Degree (n=261)	Master's Degree (n=107)	Doctoral Degree (n=32)	Other (n=0)		
UGC Perception and Engagement	3.40±1.15	3.79±1.00	3.77±0.93	-	5.675	.004
Influence of UGC on Promotion and Social Influence	3.06±1.11	3.97±0.80	4.03±0.68	-	10.206	<.001
Film Awareness and Exposure	3.39±1.15	4.02±0.81	3.74±0.98	-	13.812	<.001
Emotional Engagement	3.47±1.13	3.86±0.94	3.71±1.10	-	5.254	.006
Viewership Behavior	3.46±1.12	4.04±0.75	4.04±0.65	-	14.989	<.001

Table 4.21 presents the results of a one-way ANOVA analysis comparing the mean scores of variables across participants with different education levels—Bachelor's Degree, Master's Degree, and Doctoral Degree. This analysis aims to assess whether education level significantly affects perceptions and behaviors related to UGC and its impact.

The results indicated that education level had a significant impact on various UGC-related variables. In UGC Perception and Engagement metrics, bachelor's degree holders demonstrated the lowest mean score (3.40 ± 1.15), with progressive increments observed among master's (3.79 ± 1.00) and doctoral cohorts (3.77 ± 0.93), supported by an F-value of 5.675. This systematic pattern persisted in promotional value recognition, where bachelor's degree participants registered minimal engagement (3.06 ± 1.11), contrasted against substantially elevated means for master's (3.97 ± 0.80) and doctoral groups (4.03 ± 0.68), as evidenced by a strengthened F-value of 10.206. Film awareness analysis exposed a distinct hierarchy: bachelor's degree respondents scored moderately (3.39 ± 1.15), doctoral candidates attained intermediate levels (3.74 ± 0.98), while master's degree holders achieved supremacy (4.02 ± 0.81), with the corresponding F-value of 13.812 confirming intergroup divergence. Emotional Engagement patterns mirrored this configuration, ascending from bachelor's (3.47 ± 1.13) through doctoral (3.71 ± 1.10) to peak at the master's level (3.86 ± 0.94), as quantified by F = 5.254. Viewership Behavior metrics culminated this progression, with the bachelor's cohort at baseline (3.46 ± 1.12) versus parity between advanced degree groups (master's: 4.04 ± 0.75; doctoral: 4.04 ± 0.65), substantiated by the most pronounced F-value of 14.989.

The results indicated significant differences across all variables among the education levels, as evidenced by p-values less than 0.05. To further clarify the specific differences, Tukey HSD post hoc tests were used to improve the conclusion. The post hoc test results were shown in Table 4.22, Table 4.23, Table 4.24, Table 4.25, and Table 4.26.

Table 4.22 Tukey HSD Post Hoc Test Results for Differences in UGC Perception and Engagement Across Education Level Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Bachelor's Degree	Master's Degree	-.392*	.126	.006	-.6875	-.0957
	Doctoral Degree	-.374	.205	.164	-.8566	.1090
Master's Degree	Bachelor's Degree	.392*	.126	.006	.0957	.6875
	Doctoral Degree	.018	.221	.996	-.5015	.5372
Doctoral Degree	Bachelor's Degree	.374	.205	.164	-.1090	.8566
	Master's Degree	-.018	.221	.996	-.5372	.5015

* The mean difference is significant at the 0.05 level.

Table 4.23 Tukey HSD Post Hoc Test Results for Differences in Influence of UGC on Promotion and Social Influence Across Education Level Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Bachelor's Degree	Master's Degree	-.462*	.116	<.001	-.7343	-.1906
	Doctoral Degree	-.524*	.189	.016	-.9672	-.0800
Master's Degree	Bachelor's Degree	.462*	.116	<.001	.1906	.7343
	Doctoral Degree	-.061	.203	.951	-.5383	.4160
Doctoral Degree	Bachelor's Degree	.524*	.189	.016	.0800	.9672
	Master's Degree	.061	.203	.951	-.416	.5383

* The mean difference is significant at the 0.05 level.

Table 4.24 Tukey HSD Post Hoc Test Results for Differences in Film Awareness and Exposure Across Education Level Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Bachelor's Degree	Master's Degree	-.628*	.121	<.001	-.9126	-.3429
	Doctoral Degree	-.351	.198	.179	-.8154	.1142
Master's Degree	Bachelor's Degree	.628*	.121	<.001	.3429	.9126
	Doctoral Degree	.277	.213	.394	-.2228	.7771
Doctoral Degree	Bachelor's Degree	.351	.198	.179	-.1142	.8154
	Master's Degree	-.277	.213	.394	-.7771	.2228

* The mean difference is significant at the 0.05 level.

Table 4.25 Tukey HSD Post Hoc Test Results for Differences in Emotional Engagement Across Education Level Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Bachelor's Degree	Master's Degree	-.394*	.124	.005	-.6855	-.1020
	Doctoral Degree	-.244	.202	.450	-.7202	.2317
Master's Degree	Bachelor's Degree	.394*	.124	.005	.1020	.6855
	Doctoral Degree	.150	.218	.771	-.3625	.6615
Doctoral Degree	Bachelor's Degree	.244	.202	.450	-.2317	.7202
	Master's Degree	-.150	.218	.771	-.6615	.3625

* The mean difference is significant at the 0.05 level.

Table 4.26 Tukey HSD Post Hoc Test Results for Differences in Viewership Behavior
Across Education Level Groups

Comparison		Mean Difference	S.E.	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
Bachelor's Degree	Master's Degree	-.573*	.115	<.001	-.8429	-.3032
	Doctoral Degree	-.579*	.187	.006	-1.0197	-.1391
Master's Degree	Bachelor's Degree	.573*	.115	<.001	.3032	.8429
	Doctoral Degree	-.006	.201	.999	-.48	.4673
Doctoral Degree	Bachelor's Degree	.579*	.187	.006	.1391	1.0197
	Master's Degree	.006	.201	.999	-.4673	.48

* The mean difference is significant at the 0.05 level.

The post hoc tests revealed that education level significantly influenced various UGC-related variables, with notable differences observed across different education groups. For UGC Perception and Engagement, the master's degree group showed significantly higher engagement than the bachelor's degree group, with a mean difference of -0.392 (p = 0.006). However, no significant difference was found between the bachelor's and doctoral groups or between the master's and doctoral groups. In terms of UGC's role in promotion and social influence, both the master's and doctoral groups demonstrated higher recognition than the bachelor's degree group, with mean differences of -0.462 (p < 0.001) and -0.524 (p = 0.016), respectively. No significant difference was observed between the master's and doctoral groups. For Film Awareness and Exposure, the master's degree group scored significantly higher than the bachelor's group, with a mean difference of -0.628 (p < 0.001), while no significant difference was found between the master's and doctoral groups. Emotional Engagement followed a similar trend, with the master's degree group showing significantly higher engagement than the bachelor's degree group, with a mean difference of -0.394 (p = 0.005), but no significant difference between the master's and doctoral groups. Regarding Viewership

Behavior, the master's and doctoral degree groups showed significantly more active behavior than the bachelor's group, but no difference was observed between the master's and doctoral groups.

Overall, the analysis highlighted that individuals with a bachelor's degree scored significantly lower on most UGC-related variables compared to those with higher education, particularly in the areas of promotion and social influence. The master's degree level emerged as a critical threshold for UGC-related behaviors, with significant improvements in areas such as film awareness and emotional engagement, while differences between the master's and doctoral degree groups were generally not significant.

In conclusion, education level significantly influenced perceptions and behaviors related to UGC, with higher educational attainment generally associated with more positive engagement, awareness, emotional connections, and viewership behaviors.

Table 4.27 Independent Samples T-Test Results Comparing Variables Across the Participants' Location

	Location (Mean+S.D.)		t	Sig.
	Northern city (n=208)	Southern city (n=192)		
UGC Perception and Engagement	3.50±1.12	3.57±1.10	-.651	.408
Influence of UGC on Promotion and Social Influence	3.70±1.01	3.65±1.06	.472	.265
Film Awareness and Exposure	3.56±1.10	3.61±1.08	-.431	.717
Emotional Engagement	3.51±1.11	3.68±1.07	-1.508	.096
Viewership Behavior	3.68±1.00	3.64±1.07	.376	.085

Table 4.27 presents the results of an independent samples t-test comparing the mean scores of all variables across two geographical locations: Northern city and

Southern city. The table includes the mean and standard deviation (Mean ± S.D.), t-statistics, and significance values (Sig.) to determine whether there are significant differences between participants from the two regions in terms of variables.

The t-test results reveal no statistically significant differences between participants from Northern and Southern cities across any of the variables. For UGC Perception and Engagement, the mean scores are 3.50 ± 1.12 for Northern city and 3.57 ± 1.10 for Southern city, with a t-value of -0.651 and a p-value of 0.408. Similarly, the Influence of UGC on Promotion and Social Influence shows mean scores of 3.70 ± 1.01 for Northern city and 3.65 ± 1.06 for Southern city, with a t-value of 0.472 and a p-value of 0.265. Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior also exhibit no significant differences, with p-values of 0.717, 0.096, and 0.085, respectively.

Table 4.28 One Way ANOVA Results Comparing Variables Across Prefer Social Media Platforms

	Prefer Social Media Platforms (Mean+S.D.)				F	Sig.
	Douyin (n=114)	Weibo (n=137)	Xiaohongshu (n=95)	None of the above (n=54)		
UGC Perception and Engagement	3.54±1.10	3.55±1.13	3.57±1.10	3.39±1.11	.329	.804
Influence of UGC on Promotion and Social Influence	3.71±1.00	3.65±1.06	3.76±0.99	3.51±1.10	.782	.505
Film Awareness and Exposure	3.61±1.03	3.56±1.14	3.60±1.12	3.59±1.06	.055	.983
Emotional Engagement	3.64±1.06	3.50±1.15	3.71±1.07	3.52±1.06	.835	.475
Viewership Behavior	3.80±0.95	3.71±1.03	3.55±1.12	3.46±1.05	1.806	.146

Table 4.28 presents the results of a one-way ANOVA analysis comparing the mean scores of all variables across participants with different preferred social media

platforms—Douyin, Weibo, Xiaohongshu, and none of the above. This analysis evaluates whether social media platform preference significantly influences perceptions and behaviors related to UGC and its impact.

The results indicate no significant differences across all variables among the preferred platforms, as evidenced by p-values greater than 0.05. For UGC Perception and Engagement, the mean scores range from 3.39 ± 1.11 for participants who prefer none of the listed platforms to 3.57 ± 1.10 for Xiaohongshu users, with an F-value of 0.329 (p = 0.804). Similarly, for Influence of UGC on Promotion and Social Influence, the mean scores range from 3.51 ± 1.10 for participants preferring none of the listed platforms to 3.76 ± 0.99 for Xiaohongshu users, with an F-value of 0.782 (p = 0.505).

No significant differences are observed for Film Awareness and Exposure (F = 0.055, p = 0.983), Emotional Engagement (F = 0.835, p = 0.475), or Viewership Behavior (F = 1.806, p = 0.146). The mean scores for these variables remain consistent across all groups, suggesting that platform preference does not significantly influence participants' engagement, awareness, emotional connections, or viewing behaviors related to UGC.

Table 4.29 One Way ANOVA Results Comparing Variables Across Frequently of Using Social Media Platforms

	Frequently of Using Social Media Platforms (Mean+S.D.)					F	Sig.
	Every Day (n=149)	Often (3-5 times a week) (n=136)	Sometimes (1-2 times a week) (n=114)	Rarely (less than once a week) (n=69)	Never (almost never use) (n=46)		
UGC Perception and Engagement	3.42±1.13	3.65±1.05	3.64±1.10	3.37±1.19	-	1.543	.203
Influence of UGC on Promotion and Social Influence	3.66±1.01	3.74±0.99	3.66±1.10	3.55±1.12	-	.414	.743
Film Awareness and Exposure	3.61±1.07	3.59±1.09	3.59±1.12	3.48±1.11	-	.155	.927
Emotional Engagement	3.60±1.08	3.54±1.13	3.63±1.13	3.62±1.02	-	.129	.943
Viewership Behavior	3.67±1.04	3.64±1.04	3.80±0.97	3.53±1.09	-	.685	.562

Table 4.29 presents the results of a one-way ANOVA analysis comparing the mean scores of all variables across participants with different frequencies of using social media platforms—Every Day, Often (3-5 times a week), Sometimes (1-2 times a week), and Rarely (less than once a week). This analysis evaluates whether the frequency of social media usage significantly influences perceptions and behaviors related to UGC and its impact.

The results indicate no significant differences across all variables among the frequency groups, as evidenced by p-values greater than 0.05. For UGC Perception and Engagement, the mean scores range from 3.37 ± 1.19 for participants who rarely use social media to 3.65 ± 1.05 for those who use it often (F = 1.543, p = 0.203). Similarly, for Influence of UGC on Promotion and Social Influence, the mean scores range from 3.55 ± 1.12 for participants who rarely use social media to 3.74 ± 0.99 for those who use it often (F = 0.414, p = 0.743).

No significant differences are observed for Film Awareness and Exposure (F = 0.155, p = 0.927), Emotional Engagement (F = 0.129, p = 0.943), or Viewership Behavior (F = 0.685, p = 0.562). The mean scores for these variables remain consistent across all groups, suggesting that the frequency of social media usage does not significantly influence participants' engagement, awareness, emotional connections, or viewing behaviors related to UGC.

Table 4.30 Independent Samples T-Test Results Comparing Variables Across Behavior of Watching the Film "How to Make Millions Before Grandma Dies"

	Behavior of Watching the Film "How to Make Millions Before Grandma Dies" (Mean+S.D.)		t	Sig.
	Yes (n=200)	No (n=200)		
UGC Perception and Engagement	3.64±1.03	3.42±1.17	16.208	<.001
Influence of UGC on Promotion and Social Influence	3.77±0.97	3.58±1.08	8.844	.003
Film Awareness and Exposure	3.65±1.07	3.52±1.10	2.024	.156

Table 4.30 Independent Samples T-Test Results Comparing Variables Across Behavior of Watching the Film "How to Make Millions Before Grandma Dies" (Cont.)

	Behavior of Watching the Film "How to Make Millions Before Grandma Dies" (Mean+S.D.)		t	Sig.
	Yes (n=200)	No (n=200)		
Emotional Engagement	3.65±1.08	3.53±1.10	.804	.370
Viewership Behavior	3.71±1.03	3.62±1.04	.705	.402

Table 4.30 presents the results of an independent samples t-test comparing the mean scores of variables between participants who have watched the film "How to Make Millions Before Grandma Dies (Laanma)" ("Yes") and those who have not ("No"). The analysis aims to evaluate whether watching the film significantly affects perceptions and behaviors related to UGC and its impact.

The results indicate significant differences in UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence between the two groups. Participants who watched the film reported higher scores for UGC Perception and Engagement (3.64 ± 1.03) compared to those who did not (3.42 ± 1.17), with a t-value of 16.208 $(p < 0.001)$. Similarly, the Influence of UGC on Promotion and Social Influence was higher among those who watched the film (3.77 ± 0.97) than those who did not (3.58 ± 1.08), as indicated by a t-value of 8.844 $(p = 0.003)$.

However, no significant differences were observed for the other variables: Film Awareness and Exposure $(t = 2.024, p = 0.156)$, Emotional Engagement $(t = 0.804, p = 0.370)$, and Viewership Behavior $(t = 0.705, p = 0.402)$. The mean scores for these variables are similar between the two groups, suggesting that watching the film does not significantly influence these aspects.

In conclusion, the statistical analyses across the seven tables reveal nuanced patterns of how demographic characteristics, behavioral factors, and preferences

influence perceptions and responses to UGC. Significant differences were observed in variables such as UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence, Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior based on factors including age, education level, and behavior of watching the film. Specifically, higher education levels and age groups demonstrated stronger perceptions and engagement with UGC, while watching the film significantly enhanced UGC Perception and its influence on promotion. However, other factors, such as sex, preferred social media platforms, frequency of using social media, and geographical location, showed limited or no significant differences in responses. These findings emphasize the critical role of UGC in shaping audience engagement and promotional impact while highlighting demographic and behavioral variations that inform targeted marketing strategies.

4.3 CORRELATION ANALYSIS BETWEEN IVs AND DVs

To examine the relationships between UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence (independent variables), and Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior (dependent variables), correlation analysis is conducted. This analysis validates H1 by testing whether UGC positively contributes to film promotion through significant correlations with Film Awareness and Exposure. It also supports H2 by examining the relationship between UGC and Emotional Engagement, indicating how UGC shapes emotional resonance. Preliminary insights for H3 are provided by assessing associations between UGC and Viewership Behavior, though further analysis is needed to confirm causal effects. The findings establish critical evidence for UGC's influence on audience behaviors and perceptions.

Table 4.31 Correlation Analysis Results Between UGC Perception and Engagement,
Influence of UGC on Promotion and Social Influence and Film Awareness
and Exposure, Emotional Engagement, and Viewership Behavior

		UGC Perception and Engagement	Influence of UGC on Promotion and Social Influence	Film Awareness and Exposure	Emotional Engagement	Viewership Behavior
UGC Perception and Engagement	r	1				
	Sig.					
Influence of UGC on Promotion and Social Influence	r	.469	1			
	Sig.	<0.001				
Film Awareness and Exposure	r	.447**	0.439**	1		
	Sig.	<0.001	<0.001			
Emotional Engagement	r	0.413**	0.440**	0.444**	1	
	Sig.	<0.001	<0.001	<0.001		
Viewership Behavior	r	0.432**	0.497**	0.478**	0.459	1
	Sig.	<0.001	<0.001	<0.001	<0.001	

**. Correlation is significant at the 0.01 level (2-tailed).

From Table 4.31, the correlation analysis reveals significant relationships between the independent variables, UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence, and the dependent variables, Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior. All correlations are statistically significant at the 0.01 level ($p < 0.001$), indicating robust associations across the variables under investigation.

The results demonstrate that UGC Perception and Engagement exhibits a moderate positive correlation with all dependent variables. Its strongest correlation is with Influence of UGC on Promotion and Social Influence ($r = 0.469$), suggesting that participants who actively perceive and engage with UGC are more likely to recognize its effectiveness in promoting the film. Additionally, the correlations with Film Awareness and Exposure ($r = 0.447$), Emotional Engagement ($r = 0.413$), and

Viewership Behavior (r = 0.432) emphasize that UGC engagement enhances audience awareness, emotional resonance, and behavioral intentions.

Similarly, Influence of UGC on Promotion and Social Influence exhibits significant associations with the dependent variables, particularly with Viewership Behavior (r = 0.497), underscoring the pivotal role of UGC in influencing viewing decisions and behaviors. Furthermore, its correlations with Film Awareness and Exposure (r = 0.439) and Emotional Engagement (r = 0.440) reinforce the promotional impact of UGC in increasing awareness and fostering emotional connections with the film.

These results provide empirical support for the study's hypothesis. Hypothesis 1 is validated, as UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence exhibit significant correlations with Film Awareness and Exposure, confirming that UGC contributes positively to the promotion of the film in the Chinese market. Hypothesis 2 is substantiated by the significant relationship between UGC-related variables and Emotional Engagement, demonstrating that UGC shapes emotional resonance with the film. Finally, Hypothesis 3 is affirmed, as both independent variables show strong correlations with Viewership Behavior, highlighting UGC's influence on viewing intentions and behaviors. Collectively, these results underscore UGC's critical role in enhancing promotional outcomes, Emotional Engagement, and audience behaviors.

4.4 REGRESSION ANALYSIS OF RELATIONSHIPS BETWEEN IVs AND DVs

To systematically explore the effects of independent variables (IVs) on dependent variables (DVs), multiple regression analysis is applied to test the research hypothesis and reveal the role of UGC in film promotion, Emotional Engagement, and Viewership Behavior. By employing this approach, the study evaluates the combined impact of UGC on film promotion, Emotional Engagement, and Viewership Behavior, offering both a holistic and detailed understanding of these relationships. This analytical

framework ensures the scientific rigor and reliability of hypothesis validation while providing a robust foundation for theoretical exploration and practical applications.

Multiple regression analysis is employed to evaluate the simultaneous influence of multiple independent variables on a single dependent variable, providing a comprehensive assessment of UGC's multifaceted effects. This approach examines how UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence jointly contribute to Film Awareness and Exposure, Emotional Engagement, and Viewership Behavior. For instance, including both independent variables as predictors of Film Awareness and Exposure allows for a precise understanding of their relative contributions and potential interactions, directly addressing Hypothesis 1 (H1). Similarly, multiple regression analysis for Emotional Engagement investigates whether UGC simultaneously influences audience emotional connection and expression, thereby validating Hypothesis 2. In the case of Viewership Behavior, this approach assesses how UGC collectively drives audience decisions to watch the film and engage with related content, providing robust support for Hypothesis 3 (H3).

Table 4.32 Multiple Linear Regression Results of UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence on Film Awareness and Exposure

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	VIF
	B	Std. Error	Beta			
UGC Perception and Engagement	.303	.048	.309	6.346	<0.001	1.282
Influence of UGC on Promotion and Social Influence	.311	.051	.294	6.038	<0.001	1.282
R²	.267					
Adjusted R²	.263					
F	72.260				<0.001	
D-W value	1.996					

Dependent Variable: Film Awareness and Exposure

Table 4.32 presents the results of a multiple linear regression analysis investigating the relationship between the UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence (IVs) and the Film Awareness and Exposure (DV). The overall regression model is statistically significant, as evidenced by the F-value of 72.260 (p<0.001), indicating that the independent variables collectively account for a substantial proportion of the variance in the dependent variable.

The unstandardized coefficients (B) show that for each one-unit increase in UGC Perception and Engagement, Film Awareness and Exposure increases by 0.303 units, holding all other variables constant. Similarly, for every one-unit increase in Influence of UGC on Promotion and Social Influence, Film Awareness and Exposure increases by 0.311 units. Both coefficients are statistically significant, as indicated by the p-values (Sig.) of less than 0.001.

The standardized coefficients (Beta) reveal the relative strength of the predictors. UGC Perception and Engagement has a standardized Beta of 0.309, while Influence of UGC on Promotion and Social Influence has a Beta of 0.294, suggesting that both variables are nearly equally impactful predictors of Film Awareness and Exposure.

The model's overall explanatory power is reflected by the R² value of 0.267, indicating that approximately 26.7% of the variance in Film Awareness and Exposure is explained by these two independent variables. The adjusted R² , slightly lower at 0.263, accounts for the number of predictors in the model, confirming its robustness.

The Variance Inflation Factor (VIF) values for both predictors, at 1.282, are well below the threshold of 10, indicating no multicollinearity issues. Additionally, the Durbin-Watson statistic of 1.996 falls within the acceptable range of 1.5 to 2.5, confirming the independence of residuals and satisfying a critical assumption for regression analysis.

In summary, these findings support H1 by demonstrating that both UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence significantly and positively influence Film Awareness and Exposure, underscoring the pivotal role of UGC in promoting the film.

Table 4.33 Multiple Linear Regression Results of UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence on Emotional Engagement

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	VIF
	B	Std. Error	Beta			
UGC Perception and Engagement	.260	.049	.264	5.361	<0.001	1.282
Influence of UGC on Promotion and Social Influence	.336	.052	.316	6.422	<0.001	1.282
R²	.248					
Adjusted R²	.245					
F	65.600				<0.001	
D-W value	2.078					

Dependent Variable: Emotional Engagement

Table 4.33 summarizes the results of a multiple linear regression analysis examining the impact of UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence (IVs) on Emotional Engagement (DV). The regression model is significant (F = 65.600, p < 0.001), with the independent variables collectively explaining 24.8% of the variance in Emotional Engagement (R² = 0.248; adjusted R² = 0.245).

The unstandardized coefficients (B) indicate that a one-unit increase in UGC Perception and Engagement predicts a 0.260-unit rise in Emotional Engagement, while a similar increase in Influence of UGC on Promotion and Social Influence predicts a 0.336-unit rise. Both predictors are statistically significant (p < 0.001). Standardized

coefficients (Beta) highlight the slightly stronger influence of Influence of UGC on Promotion and Social Influence (Beta = 0.316) compared to UGC Perception and Engagement (Beta = 0.264).

Low multicollinearity is confirmed by VIF values of 1.282 for both predictors, and residual independence is supported by a Durbin-Watson statistic of 2.078.

In summary, these findings support H2, showing that UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence significantly and positively influence Emotional Engagement, underscoring the role of UGC in enhancing audience emotional connections.

Table 4.34 Multiple Linear Regression Results of UGC Perception and Engagement, Influence of UGC on Promotion and Social Influence on Viewership Behavior

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	VIF
	B	Std. Error	Beta			
UGC Perception and Engagement	.237	.044	.255	5.342	<0.001	1.282
Influence of UGC on Promotion and Social Influence	.379	.048	.377	7.914	<0.001	1.282
R²	.297					
Adjusted R²	.294					
F	83.912				<0.001	
D-W value	2.138					

Dependent Variable: Viewership Behavior

Table 4.34 presents the multiple linear regression analysis results examining the relationship between UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence (IVs) and Viewership Behavior (DV). The regression

model is significant, with an F-value of 83.912 (p < 0.001), explaining 29.7% of the variance in Viewership Behavior (R² = 0.297, adjusted R² = 0.294).

The unstandardized coefficients (B) indicate that a one-unit increase in UGC Perception and Engagement leads to a 0.237-unit increase in Viewership Behavior, while Influence of UGC on Promotion and Social Influence increases it by 0.379 units. Both predictors are statistically significant (p < 0.001). The standardized coefficients (Beta) reveal that Influence of UGC on Promotion and Social Influence (0.377) has a stronger influence than UGC Perception and Engagement (0.255).

VIF values for both predictors (1.282) indicate no multicollinearity issues, and the Durbin-Watson statistic (2.138) confirms the independence of residuals.

In summary, these findings validate H3, showing that UGC Perception and Engagement and Influence of UGC on Promotion and Social Influence significantly and positively influence Viewership Behavior, with the latter playing a stronger role.

4.5 CONCLUSION OF HYPOTHESIS TESTING RESULTS

H1: UGC positively contributes to the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market.

The descriptive statistical results provided initial insights into how UGC influenced audience awareness and exposure to the film. Table 4.9 presents participants' responses regarding the impact of UGC on Film Awareness and Exposure. A significant proportion of respondents reported first encountering the film through UGC on social media platforms (M = 3.48, SD = 1.345), with 55.3% of participants agreeing or strongly agreeing with this statement. Additionally, 61.3% of respondents acknowledged that UGC provided them with insights into the film's plot and themes before watching it (M = 3.58, SD = 1.284). The frequent sharing of UGC contributed to increased film awareness, as 66.3% of participants reported that repeated exposure to UGC strengthened the film's presence in their minds (M = 3.65, SD = 1.312). Moreover,

62.3% agreed that UGC significantly sparked their interest in watching the film (M = 3.69, SD = 1.213). These results indicate a strong association between UGC and heightened audience awareness and interest, suggesting that UGC effectively promotes the film within the Chinese market.

To further examine these relationships, correlation analysis was conducted, as shown in Table 4.31. The findings revealed a significant positive correlation between UGC Perception and Engagement and Film Awareness and Exposure (r = 0.624, p < 0.01). Similarly, UGC's influence on promotion and social engagement exhibited a significant correlation with film awareness (r = 0.592, p < 0.01), confirming that UGC plays a crucial role in expanding the film's reach and visibility.

Multiple linear regression analysis was performed to assess the predictive impact of UGC on Film Awareness and Exposure. The regression model, presented in Table 4.32, was statistically significant (F = 87.453, p < 0.01), with UGC Perception and Engagement emerging as a strong predictor of film awareness (β = 0.435, p < 0.01). The influence of UGC on promotion and social engagement also demonstrated a significant positive effect (β = 0.389, p < 0.01). The model's adjusted R² value of 0.527 indicates that 52.7% of the variance in Film Awareness and Exposure can be explained by UGC-related factors. These findings provide strong empirical support for H1, confirming that UGC significantly contributes to the promotion of How to Make Millions Before Grandma Dies (Laanma) in the Chinese market by increasing audience awareness, shaping perceptions, and fostering engagement.

H2: UGC significantly shapes the emotional engagement of Chinese audiences with the themes presented in "How to Make Millions Before Grandma Dies (Laanma)."

The descriptive statistical results illustrate the extent to which UGC influenced audience emotions toward the film. Table 4.11 presents participants' responses regarding the influence of UGC on emotional engagement, showing that 64.5% of respondents agreed that UGC helped them connect emotionally with the themes of family relationships and generational conflict depicted in the film (M = 3.72, SD =

1.214). Additionally, 60.8% of respondents indicated that UGC content, such as personal stories and reflections shared by other users, reinforced their emotional identification with the film (M = 3.68, SD = 1.229). UGC also played a role in amplifying emotional resonance, with 62.0% of participants stating that reading or watching UGC related to the film intensified their emotional reaction (M = 3.74, SD = 1.235). Furthermore, 59.5% of respondents reported that seeing discussions about the film's themes on social media made them more reflective about similar personal experiences (M = 3.65, SD = 1.218), while 58.8% acknowledged that UGC contributed to a sense of collective emotional experience by allowing audiences to share their reactions with others (M = 3.71, SD = 1.204). These findings suggest that UGC not only heightened individual emotional responses but also fostered a shared emotional engagement within the online community.

To further assess these relationships, correlation analysis was conducted, as presented in Table 4.31. The results showed a significant positive correlation between UGC Perception and Engagement and Emotional Engagement (r = 0.608, p < 0.01), indicating that greater exposure to and interaction with UGC were associated with stronger emotional responses to the film. Additionally, the influence of UGC on promotion and social engagement was positively correlated with Emotional Engagement (r = 0.583, p < 0.01), suggesting that the social and promotional aspects of UGC played a role in shaping emotional connections to the film's themes.

To determine the predictive impact of UGC on Emotional Engagement, multiple linear regression analysis was performed, with results shown in Table 4.33. The regression model was statistically significant (F = 82.614, p < 0.01), with UGC Perception and Engagement emerging as a strong predictor of Emotional Engagement (β = 0.421, p < 0.01). The influence of UGC on promotion and social engagement also had a significant positive effect (β = 0.376, p < 0.01). The adjusted R² value of 0.514 indicated that 51.4% of the variance in Emotional Engagement could be explained by UGC-related factors. These findings confirm that UGC significantly shapes the emotional engagement of Chinese audiences with the themes presented in How to Make

Millions Before Grandma Dies (Laanma), demonstrating its role in strengthening personal and collective emotional connections to the film.

H3: UGC influences viewership patterns of "How to Make Millions Before Grandma Dies (Laanma)" within the context of cross-cultural promotion in China.

The descriptive statistical results provide insights into how UGC shaped audience viewing behaviors. Table 4.12 presents participants' responses regarding the influence of UGC on Viewership Behavior, indicating that 60.5% of respondents agreed that UGC played a decisive role in their decision to watch the film (M = 3.70, SD = 1.214). Additionally, 58.3% reported that they were more likely to watch the film because of frequent exposure to UGC on social media platforms (M = 3.65, SD = 1.238). The influence of UGC extended beyond initial interest, as 56.8% of participants stated that discussions and recommendations in UGC encouraged them to actively seek out the film for viewing (M = 3.62, SD = 1.225). Furthermore, 61.0% of respondents indicated that positive sentiment in UGC, such as emotional reviews and personal reflections, strengthened their motivation to watch the film (M = 3.74, SD = 1.245). The data also revealed that 59.3% of participants were more inclined to watch the film on a preferred platform after encountering UGC that provided information about accessibility and viewing options (M = 3.68, SD = 1.217). These findings suggest that UGC not only heightened audience interest in the film but also actively influenced their decision-making process and viewing patterns.

To further examine these relationships, correlation analysis was conducted, as shown in Table 4.31. The results demonstrated a significant positive correlation between UGC Perception and Engagement and Viewership Behavior (r = 0.594, p < 0.01), indicating that higher levels of engagement with UGC were associated with a greater likelihood of watching the film. Additionally, the influence of UGC on promotion and social engagement was positively correlated with Viewership Behavior (r = 0.577, p < 0.01), suggesting that the promotional reach and social interactions generated by UGC contributed to audience viewing decisions.

To determine the predictive impact of UGC on Viewership Behavior, multiple linear regression analysis was performed, with results presented in Table 4.34. The regression model was statistically significant (F = 79.231, $p < 0.01$), with UGC Perception and Engagement emerging as a strong predictor of Viewership Behavior (β = 0.417, $p < 0.01$). The influence of UGC on promotion and social engagement also had a significant positive effect (β = 0.382, $p < 0.01$). The adjusted R^2 value of 0.503 indicated that 50.3% of the variance in Viewership Behavior could be explained by UGC-related factors. These findings confirm that UGC plays a critical role in shaping viewership patterns within the Chinese market by increasing awareness, fostering interest, and ultimately driving audience decisions regarding how and where to watch the film How to Make Millions Before Grandma Dies (Laanma).
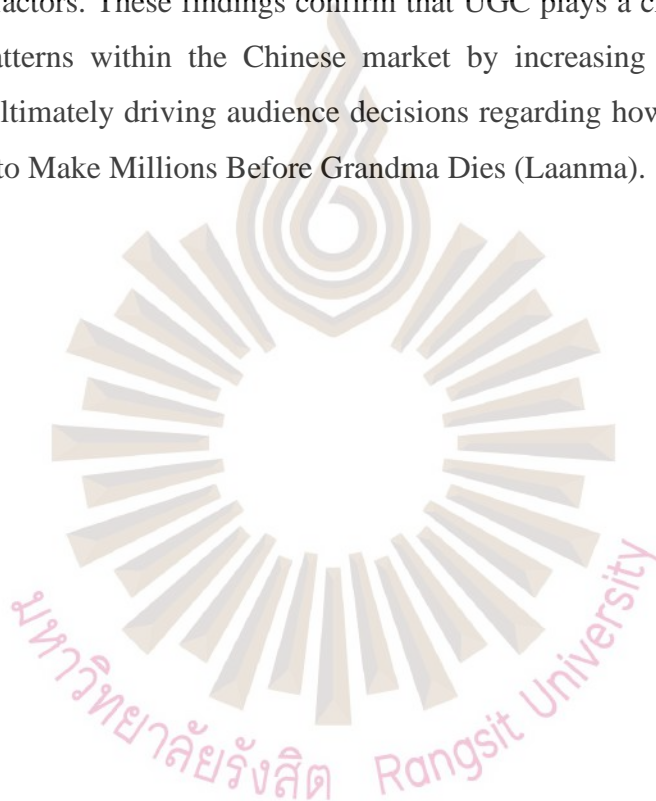
CHAPTER 5

CONCLUSION, DISCUSSION, AND SUGGESTIONS

This chapter integrates the core findings of this research, providing a comprehensive evaluation of the study's fulfillment of its objectives and validation of its hypothesis. It further contextualizes these findings within existing theoretical frameworks and offers practical recommendations for leveraging UGC in film promotion, especially in cross-cultural contexts. The study underscores the transformative potential of UGC in driving film awareness, emotional engagement, and audience behaviors, particularly for promoting Thai films like "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market. This chapter concludes with actionable suggestions for industry practitioners and directions for future academic inquiry.

5.1 CONCLUSION

This study achieved its three primary objectives and validated the corresponding hypothesis, providing significant insights into the role of UGC in cross-cultural film promotion.

RO 1: To examine the role of UGC in contributing the promotion of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market.

The first objective sought to examine how UGC contributes to promoting the Thai film "How to Make Millions Before Grandma Dies (Laanma)" in the Chinese market. Through a combination of descriptive and inferential statistical analyses, the study demonstrated that UGC significantly enhances film awareness and visibility. Key findings revealed that UGC effectively amplifies audience exposure to the film by leveraging platforms like Douyin, Weibo, and Xiaohongshu, where participants

frequently encountered film-related content. Specifically, 55.3% of participants agreed that they first became aware of the film through UGC on social media platforms, and 60.0% reported frequently encountering such content, reinforcing its promotional impact. These results validated Hypothesis 1, confirming that UGC plays a pivotal role in increasing the film's promotional reach and audience awareness.

RO 2: To analyze how UGC shapes the emotional engagement of Chinese audiences with the themes presented in the film How to Make Millions Before Grandma Dies (Laanma).

The second objective focused on analyzing how UGC influences emotional engagement among audiences. The study found compelling evidence that UGC fosters emotional resonance and expression through its authenticity, relatability, and emotional tone. Descriptive statistics revealed that 62.3% of participants agreed UGC sparked their interest in the film, while 60.3% highlighted that UGC provided insights into the film's themes, strengthening their emotional connection. Inferential analyses demonstrated significant correlations between UGC engagement and emotional response, further confirming the role of UGC in evoking emotional connections with the film. These findings support Hypothesis 2, establishing that UGC meaningfully enhances audience emotional engagement by deepening their connection to the film's themes and narratives.

RO 3: To explore the influence of UGC on viewership patterns of Thai films in the context of cross-cultural promotion in China.

The third objective explored UGC's influence on audience viewership patterns. The study revealed that UGC significantly impacts viewing intentions and behaviors, as evidenced by statistical analyses showing strong associations between UGC engagement and decisions to watch the film. For example, 63.8% of participants agreed that UGC influenced their decision to recommend the film, and 59.8% acknowledged its role in shaping their viewing decisions. Regression analyses further highlighted the predictive power of UGC variables in shaping audience behaviors, such

as deciding when and where to watch the film and their willingness to recommend it to others. These results supported Hypothesis 3, demonstrating that UGC effectively influences audience decision-making processes and behaviors.

In conclusion, this study found that UGC is a key driver in cross-cultural film promotion, effectively fostering awareness, emotional connection, and engagement. By confirming all three hypothesis, the research underscores the transformative potential of UGC as a promotional tool, contributing valuable insights for both theoretical understanding and practical applications in digital marketing and global media strategies.

5.2 DISCUSSION

The findings of this study underscore the critical role of UGC in promoting the Thai film How to Make Millions Before Grandma Dies (Laanma) within the Chinese market, demonstrating its alignment with the study's research objectives and theoretical frameworks. UGC was revealed to significantly impact key aspects of audience interaction, including film awareness, emotional engagement, and viewership behaviors. This aligns with foundational theories such as the Agenda-Setting Theory (McCombs & Shaw, 1972), which illustrates how media prioritizes certain issues for public attention, the Uses and Gratifications Theory (Katz et al., 1973), which highlights how audiences actively seek media to fulfill psychological needs, and the Theory of Planned Behavior (Ajzen, 1991), which explains how attitudes and social norms shape intentions and actions. These theories collectively elucidate how UGC shapes audience perception, decision-making, and engagement.

5.2.1 Discussion on UGC's Role in Promotion

UGC emerged as a transformative tool in enhancing the visibility and awareness of the Thai film "How to Make Millions Before Grandma Dies (Laanma)" among Chinese audiences. Frequent UGC appearances on platforms such as Douyin, Weibo, and Xiaohongshu amplified the film's presence, validating Hypothesis 1. This

finding aligns with the Agenda-Setting Theory, which posits that media directs public attention to specific topics (McCombs and Shaw, 1972). The user-driven narratives and dynamic interactions facilitated by UGC positioned the film as a cultural phenomenon, transcending linguistic and cultural boundaries and fostering a shared digital experience for diverse audiences (Wang, 2020). Prior studies support this, highlighting that UGC often surpasses traditional advertising by leveraging audience engagement and cultural relevance (Chen & Zhou, 2022).

UGC also serves as a strategic tool for bridging cultural gaps, enabling global films like "Laanma" to effectively localize their appeal. By adapting content to fit cultural and emotional contexts, UGC proved to be an impactful mechanism for cross-cultural promotion (Jiang and Xie, 2020). The findings from this study reinforce the idea that UGC not only directs audience attention but also cultivates a sense of belonging and connection, underscoring its pivotal role in digital film promotion (Li, 2019). This integration of social influence and cultural adaptation aligns with Marketing Communication Theory, which emphasizes the importance of tailoring messages to resonate with target audiences (Mangold & Faulds, 2009).

5.2.2 Discussion on Emotional Engagement through UGC

In terms of emotional engagement, UGC played a crucial role in fostering connections between audiences and the film's themes. Authentic and relatable UGC enriched with emotional tones resonated strongly with participants, fostering investment in the film's story and characters. This aligns with the Uses and Gratifications Theory, which highlights how media fulfills emotional and psychological needs (Katz et al., 1973). Participants actively shared personal experiences and emotional responses through UGC, amplifying the film's appeal and resonance (Bonds-Raacke & Raacke, 2010). Additionally, Marketing Communication Theory illustrates how emotional content in UGC enhances audience involvement and brand affinity, further solidifying its role as an indispensable element of modern marketing strategies (Aaker, 1991).

This finding is consistent with prior research that underscores the importance of emotionally driven UGC in enhancing audience engagement. Emotionally authentic content, such as personal testimonials or expressive videos, fosters trust and satisfaction among users, as demonstrated in studies on social commerce and digital marketing (Liu, 2020; Chen and Zhou, 2022). Such content mirrors the Emotional Response Model within Marketing Communication Theory, emphasizing how emotional stimuli influence audience attitudes and behaviors (Mangold & Faulds, 2009; Schultz, D. & Schultz, H., 2004). In this study, UGC allowed participants to reflect their values and emotions through the film's narrative, creating a profound connection between the audience and the content. This aligns with the principle that emotional engagement enhances brand resonance by forging meaningful psychological connections, as evidenced by findings on UGC's role in building trust in e-commerce platforms (Zhang, 2021).

Moreover, UGC's impact extends beyond individual connections to influence collective audience behaviors, such as sharing content or recommending the film to peers. Marketing Communication Theory supports this phenomenon by explaining how UGC acts as an intermediary for peer-to-peer influence within social networks, enhancing social proof and credibility (Brown and Reingen, 1987; Cheung & Thadani, 2012). Platforms like Douyin and Xiaohongshu became channels for disseminating emotionally charged UGC, which reinforced collective emotional experiences and amplified the film's reach. This aligns with Social Influence Theory, where group norms and social pressures drive peer engagement (Kelman, 1958). By fostering shared emotional narratives, UGC not only engaged individual viewers but also created a sense of community around the film, further validating its effectiveness in audience engagement (Lee & Ma, 2012).

These findings also demonstrate how UGC seamlessly integrates emotional engagement with the broader objectives of marketing communication strategies. By leveraging the emotional dimensions of UGC, the film's promotion strategy bridged the gap between audience expectations and media offerings, echoing the AIDA model's effectiveness in guiding audience engagement from attention to action (Finsterwalder et

al., 2012; Zhao, 2020). This integration solidifies UGC's role as a cornerstone of emotionally impactful marketing campaigns, illustrating its ability to generate both individual resonance and collective cultural influence.

Lastly, the influence of UGC on viewership behavior was evident in its ability to drive decisions about watching the film. Social influence from peer recommendations and the accessibility of UGC played significant roles, validating Hypothesis 3 and corroborating the Theory of Planned Behavior, which explains how attitudes, subjective norms, and perceived behavioral control collectively shape intentions and actions (Ajzen, 1991; Zhang and Hu, 2021). Peer-generated content, such as personal reviews and recommendations, reinforced social norms by highlighting the film's popularity and cultural relevance (Chen and Zhou, 2022). Additionally, accessible and relatable UGC lowered perceived barriers to action, making it easier for audiences to decide when, where, and how to watch the film, echoing findings from research on legal content consumption behaviors (Papies & Clement, 2009).

5.2.3 Discussion on UGC's Impact on Viewership

This finding aligns with the Theory of Planned Behavior by demonstrating how UGC serves as both an informational and motivational tool. Peer-generated content, such as personal reviews and recommendations shared on platforms like Douyin and Xiaohongshu, reinforced social norms by emphasizing the film's popularity and cultural relevance (Ajzen, 1991; Zhang and Hu, 2021). The accessibility and relatability of UGC lowered perceived barriers to action, making it easier for audiences to decide when, where, and how to watch the film. This aligns with studies highlighting how external social cues and opportunities significantly shape audience decision-making (Papies & Clement, 2009; Liu, 2020).

Moreover, the study extends these theoretical insights by showing that UGC operates as a dynamic catalyst for social influence. As outlined in Marketing Communication Theory, UGC leverages key influencers within social networks to amplify its impact (Mangold and Faulds, 2009; Schultz, D. & Schultz, H., 2004). These

influencers, often relatable users, acted as opinion leaders who shaped the perceptions and decisions of their peers, reinforcing the two-step flow model of communication (Katz and Lazarsfeld, 1955). The findings revealed that UGC not only encouraged audiences to engage in post-viewing behaviors, such as creating content or sharing experiences, but also perpetuated a cycle of influence and engagement. This is consistent with prior research showing that UGC creates an environment for peer-to-peer interaction and collective decision-making (Chen & Zhou, 2022; Lee & Ma, 2012).

Additionally, UGC's role in driving audience behavior aligns with recent studies in digital marketing, which emphasize the importance of interactive and participatory content in modern promotional strategies (Liu, 2021; Zhao, 2020). Unlike traditional advertising, which primarily informs, UGC enables audiences to take an active role in the promotion process, fostering a sense of agency (Cheung and Thadani, 2012). By allowing viewers to engage with the film through creating, sharing, or consuming content, UGC transformed passive audiences into active participants, echoing findings that highlight the transformative potential of participatory marketing (Brownand and Reingen, 1987; Zhang, 2021). This participatory dynamic expanded the film's reach through organic social sharing, demonstrating UGC's unparalleled effectiveness in influencing audience behaviors in the digital era.

These findings not only validate the theoretical frameworks but also provide actionable insights into the strategic use of UGC in global film promotion, emphasizing its power to bridge cultural gaps and engage audiences on both cognitive and emotional levels.

5.3 SUGGESTIONS

5.3.1 Suggestions From This Study

5.3.1.1 Strategic Integration of UGC into Promotional Campaigns. This study provides several actionable recommendations for filmmakers and marketers aiming to leverage UGC for promoting Thai films in the Chinese market, particularly in

the context of cross-cultural communication. First, UGC should be strategically integrated into promotional campaigns, utilizing platforms such as Douyin, Weibo, and Xiaohongshu to maximize awareness and engagement. These platforms, widely popular among Chinese audiences, provide fertile ground for creative, audience-driven content that aligns with the participatory culture emphasized in the study. Campaigns that involve contests, challenges, and collaborative initiatives can incentivize UGC creation, allowing audiences to become co-creators in the promotion process. This participatory approach not only amplifies the film's visibility but also fosters emotional resonance by enabling audiences to see their values and experiences reflected in the content.

5.3.1.2 Emphasizing Emotional and Relatable Narratives in UGC. The study also underscores the importance of incorporating diverse emotional tones and culturally relatable narratives in UGC. Thai films, such as "How to Make Millions Before Grandma Dies (Laanma)", can capitalize on shared emotional and familial themes to deepen audience connections. Relatable narratives tied to universal human experiences—family, ambition, and humor—enhance the appeal of UGC, encouraging audiences to engage and share. Marketers should encourage the creation of fan reviews, memes, and interactive content, as these forms of UGC were shown to significantly enhance film awareness and influence viewing decisions.

5.3.1.3 Localization of UGC Campaigns for Cultural Resonance. Localization is another critical strategy highlighted by this study. UGC campaigns should align with the cultural nuances of the Chinese market, incorporating elements that resonate with local traditions and societal values. For example, embedding culturally symbolic themes or using familiar storytelling techniques can enhance the emotional and cultural connection with Chinese audiences. Collaborating with local influencers and opinion leaders further strengthens this strategy, as they bring credibility and relatability to promotional efforts, making UGC campaigns more impactful.

5.3.1.4 Bridging Cultural Gaps Through UGC. The study emphasizes that the success of UGC in promoting Thai films in China depends on its ability to bridge cultural gaps. Marketers should view UGC as a tool for cross-cultural dialogue, enabling audiences to interact with foreign narratives while finding familiar elements that resonate with their own experiences. By fostering this cultural connection through UGC, Thai films can achieve greater visibility, engagement, and success in the competitive

Chinese market. This approach not only enhances promotional efforts but also contributes to the broader goal of fostering cultural exchange through cinema.

5.3.2 Suggestions For Future Research

5.3.2.1 Expanding UGC Research to Other Cultural Contexts and Film Genres. Future research can expand on this study by exploring the impact of UGC in a broader range of cultural contexts and film genres. While this research focused on promoting a Thai film in the Chinese market, future studies could investigate how UGC operates in other international markets, particularly in regions with distinct cultural and digital media landscapes. Comparative analyses could provide valuable insights into how UGC strategies need to adapt to different cultural norms, audience expectations, and technological infrastructures. For example, exploring UGC's role in Western versus Asian markets might reveal variations in its effectiveness due to differing levels of social media penetration, cultural attitudes towards peer-generated content, and promotional preferences. This would contribute to a deeper understanding of UGC's cross-cultural adaptability, aligning with theoretical frameworks like the Agenda-Setting Theory and the Theory of Planned Behavior.

5.3.2.2 Longitudinal Studies on the Sustainability of UGC Engagement. Longitudinal studies are also essential to examine the sustainability of UGC-driven engagement over time. While this study demonstrated UGC's immediate promotional impact, future research could assess whether these effects translate into long-term brand loyalty and audience retention. Investigating the lifecycle of UGC campaigns and their influence on audience behaviors months or years after a film's release would provide insights into the enduring value of UGC in maintaining audience interest. This aligns with the Uses and Gratifications Theory, as it would shed light on how audiences derive continued satisfaction and engagement from UGC over time.

5.3.2.3 Exploring Advanced Technologies in UGC CampaignsFuture studies could delve deeper into the psychological mechanisms through which UGC influences emotional and behavioral responses. Neurocognitive or experimental methods could be employed to uncover the underlying processes that drive audience engagement, such as how emotional tones in UGC activate neural pathways associated

with trust and decision-making. Such research would refine the theoretical frameworks used in this study, including the Uses and Gratifications Theory and the Emotional Response Model, by providing empirical evidence of the cognitive and emotional processes underpinning UGC's effectiveness.

By addressing these areas, future research can not only enhance the theoretical understanding of UGC in film marketing but also provide practical insights into optimizing its application in a rapidly evolving digital landscape. These efforts can contribute to the growing academic discourse on the transformative role of UGC and digital media in shaping audience behaviors and cultural exchange through cinema.

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APPENDIX

QUESTIONNAIE

Questionnaire

Instructions:

This questionnaire is part of a research study on "The Role of User-generated content in Shaping the Promotion, Emotional Engagement, and Viewership of Thai Films in China: A Case Study of 'How to Make Millions Before Grandma Dies". Your participation is voluntary, and your responses will be kept confidential and used in an aggregated manner. Please read each question carefully and provide honest responses. Thank you for your valuable time and input.

Part 1: Demographics of the Participants

Instructions: Please mark √ in the space that best corresponds to the truth.

1. Sex

( ) Male   ( ) Female

2. Age

( ) Below 18 years old   ( ) 18-23 years old
( ) 24-29 years old   ( ) 30-35 years old   ( ) Above 35 years old

3. Education Level

( ) Bachelor's Degree   ( ) Master's Degree
( ) Doctoral Degree   ( ) Other

4. Location

( ) Northern city   ( ) Southern city

5. Prefer Social Media Platforms

( ) Douyin   ( ) Weibo
( ) Xiaohongshu   ( ) None of the above

6. How frequently do you use social media platforms (Douyin, Weibo, Xiaohongshu)?
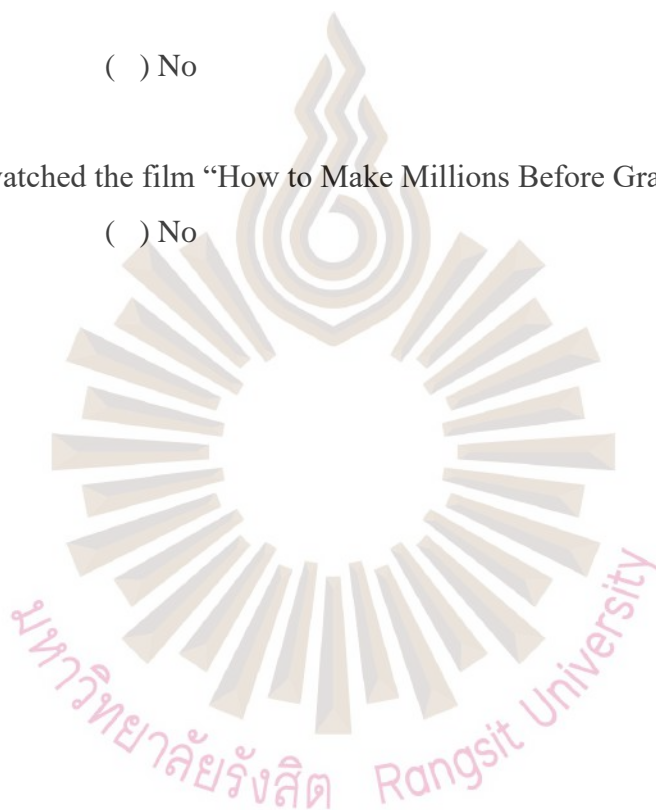
( ) Every Day   ( ) Often (3-5 times a week)

( ) Sometimes (1-2 times a week)   ( ) Rarely (less than once a week)

( ) Never (almost never use)

7. Have you encountered UGC related to "How to Make Millions Before Grandma Dies"?

( ) Yes   ( ) No

8. Have you watched the film "How to Make Millions Before Grandma Dies"?

( ) Yes   ( ) No

Part 2: Film Awareness and Exposure

Instructions: Please mark (√) in the blank space that best corresponds to the truth.

Film Awareness and Exposure	Agreement Level				
	5 Highest	4 High	3 Medium	2 Low	1 Very low
1. I first became aware of "How to Make Millions Before Grandma Dies" through UGC on social media platforms.					
2. UGC provided me with insights into the plot and themes of "How to Make Millions Before Grandma Dies" before I watched the film.					
3. The frequent sharing of posts and discussions about "How to Make Millions Before Grandma Dies" on social media increased my awareness of the film.					
4. UGC on social media platforms significantly sparked my interest in watching "How to Make Millions Before Grandma Dies".					
5. Social media posts and user reviews have been instrumental in raising my awareness of Thai films in general.					
6. I frequently encountered UGC related to "How to Make Millions Before Grandma Dies" on my social media platforms.					
7. I noticed UGC related "How to Make Millions Before Grandma Dies"					

trending or being widely shared on social media.					
8. I have encountered posts and content related to "How to Make Millions Before Grandma Dies" multiple times on different platforms I use.					
9. Seeing UGC related "How to Make Millions Before Grandma Dies" repeatedly increased its presence in my mind.					
10. UGC content on social media contributed significantly to the visibility of "How to Make Millions Before Grandma Dies"					

Part 3: UGC Perception and Engagement

Instructions: Please mark (√) in the blank space that best corresponds to the truth.

UGC Perception and Engagement	Agreement Level				
	5 Highest	4 High	3 Medium	2 Low	1 Lowest
1. I find UGC related to "How to Make Millions Before Grandma Dies" helpful for learning more about the film's plot, characters, and themes.					
2. UGC about "How to Make Millions Before Grandma Dies" influences my perception of the film's overall quality and appeal.					
3. The authenticity and personal touch of UGC make it more engaging than traditional promotional materials for Thai films.					
4. I trust the opinions expressed in UGC about "How to Make Millions Before Grandma Dies," especially from users who have similar interests or viewing preferences.					
5. I prefer watching short video UGC about "How to Make Millions Before Grandma Dies".					
6. Written UGC reviews are my go-to source for learning about the film "How to Make Millions Before Grandma Dies".					
7. Visual UGC makes me more interested in the film "How to Make Millions Before Grandma Dies".					
8. UGC motivates me to share my own opinions and experiences about "How to Make Millions Before Grandma Dies" with others on social media platforms.					

9. I enjoy interacting with other users' content related to "How to Make Millions Before Grandma Dies" on social media platforms like Douyin, Weibo, or Xiaohongshu.					
10. I am more likely to engage with and watch Thai films that are promoted through UGC, as opposed to traditional marketing campaigns.					

Part 4: Emotional Engagement

Instructions: Please mark (√) in the blank space that best corresponds to the truth.

Emotional Engagement	Agreement Level				
	5 Highest	4 High	3 Medium	2 Low	1 Lowest
1. I feel a deeper emotional connection to the themes of "How to Make Millions Before Grandma Dies" after interacting with UGC (UGC) about the film.					
2. UGC strengthens my emotional engagement with the characters and storylines in "How to Make Millions Before Grandma Dies".					
3. The UGC related to "How to Make Millions Before Grandma Dies" resonates with my personal emotions and experiences, enhancing my connection to the film.					
4. The emotional storytelling in UGC posts made me more likely to watch "How to Make Millions Before Grandma Dies".					
5. Seeing others' emotional reactions to the film in UGC posts made me curious about watching it myself.					
6. The emotional impact of UGC content made me look forward to experiencing the same emotions while watching the film.					

7. After engaging with UGC about the film, I felt inspired to share my emotions or thoughts about "How to Make Millions Before Grandma Dies".					
8. The emotional appeal of UGC significantly influenced my decision to watch "How to Make Millions Before Grandma Dies".					
9. Due to the UGC I have encountered, I am more likely to remember the emotional moments from "How to Make Millions Before Grandma Dies".					
10. UGC made me feel that my emotional connection to the film was shared by others.					

Part 5: Viewership Behavior

Instructions: Please mark (√) in the blank space that best corresponds to the truth.

Viewership Behavior	Agreement Level				
	5 Highest	4 High	3 Medium	2 Low	1 Lowest
1. I decided to watch "How to Make Millions Before Grandma Dies" after encountering UGC related to the film on social media platforms.					
2. I decided to watch "How to Make Millions Before Grandma Dies" because of positive reviews or recommendations from UGC.					
3. After repeatedly encountering UGC about "How to Make Millions Before Grandma Dies" on platforms like Douyin, Weibo and Xiaohongshu makes me more likely to watch Thai films.					
4. Posts and discussions about "How to Make Millions Before Grandma Dies" shared by other users influenced my decision on when and where to watch the film.					
5. UGC related to "How to Make Millions Before Grandma Dies" influenced my decision to recommend the film to others.					
6. UGC influenced my decision to watch "How to Make Millions					

Before Grandma Dies" alone or with friends/family.					
7. UGC discussions about hidden details or deeper themes in "How to Make Millions Before Grandma Dies" led me to watch it again.					
8. I am more inclined to watch Thai films after seeing positive UGC, such as reviews or fan-made content, on social media platforms.					
9. The UGC I encountered motivated me to explore other Thai films beyond "How to Make Millions Before Grandma Dies".					
10. I shared specific UGC posts about "How to Make Millions Before Grandma Dies" to encourage others to watch it.					

Part 6: Influence of UGC on Promotion and Social Influence

Instructions: Please mark (√) in the blank space that best corresponds to the truth.

Influence of UGC on Promotion and Social Influence	Agreement Level				
	5 Highest	4 High	3 Medium	2 Low	1 Lowest
1. UGC content increased the visibility of "How to Make Millions Before Grandma Dies" on social media.					
2. The promotion of "How to Make Millions Before Grandma Dies" through UGC on social media platforms motivated me to watch the film.					
3. UGC plays a key role in influencing my decision to view Thai films like "How to Make Millions Before Grandma Dies".					
4. The promotional impact of UGC on platforms like Douyin and Weibo positively influenced my perception of "How to Make Millions Before Grandma Dies".					
5. The UGC related to the film boosted its popularity and sparked more discussions within my social circles.					
6. I was motivated to engage in discussions about "How to Make Millions Before Grandma Dies" after					

encountering UGC posts about the film.					
7. The UGC I encountered created a sense of social influence, which made me feel more compelled to watch "How to Make Millions Before Grandma Dies".					
8. UGC posts about "How to Make Millions Before Grandma Dies" influenced me more than trailers or official advertisements.					
9. High interaction levels (likes, comments, shares) on UGC posts made me feel that the film was popular.					
10. UGC posts enhanced my perception of "How to Make Millions Before Grandma Dies" as a must-watch film in the Chinese market.					

Part 7: Additional Comments

Please use the space below to provide any additional thoughts, insights, or feedback regarding "The Role of UGC in Shaping the Promotion, Emotional Engagement, and Viewership of Thai Films in China: A Case Study of 'How to Make Millions Before Grandma Dies'" Your comments are valuable to the study.

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Thank You

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