Original Research Article

A study on the impact of consumer perception of IP films on viewing intentions

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Abstract: As a highly discussed topic nowadays, IP (Intellectual Property) has gained unprecedented popularity, and IP films are no exception, with immense consumption potential. This study explores the influence of consumer perceptions of IP films on their willingness to pay for viewing through empirical analysis. By analyzing questionnaire data, the author provides effective suggestions for the creation and marketing of IP films, aiming to enhance box office performance and promote the development of high-quality IP film and television works.

Keywords: IP movies, Consumer perception; Pay-per-view willingness; Marketing

1. Introduction

In recent years, 'IP' has gradually become a hot topic. After a long period of development, IP no longer solely represents the term 'Intellectual Property.' Instead, it has evolved into a derivative concept in the cultural and creative industries. Academically, there is no unified definition of IP, but it generally encompasses carriers with identifiable characteristics, such as literature, film and television, comics, animation, cultural relics, and artworks, collectively referred to as IP.

As a cultural product, IP film's influence goes beyond the film itself, involving emotional identity, brand effect and cultural value. Consumers' emotional identification and brand effect of IP movies directly affect their movie-watching intention, and the cultural symbols and emotional resonance represented by movies also subtly affect movie-watching choice. At present, the development of IP films in China is uneven, and some films adapted from niche IP have been widely praised for their wonderful stories and excellent production, and the box office has reversed. While some head IP adapted movies are famous, but the content is disconnected from the original, leading to disappointment of fans, poor word-of-mouth, and poor box office. Therefore, the analysis of the relationship between consumer perception and viewing intention of IP films can help better understand the choice mechanism of consumers, provide more effective marketing strategies and creative directions for the film industry, help solve the development dilemma of China's IP films, and maximize the value of developing high-quality IP films.

2. Literature review

2.1. Definition of IP films domestically and internationally

IP quickly became popular in China, from the "Three lives three ten miles of peach Blossom" and other IP film and television works of great popularity. Common IP includes "Ghost blows out the light", "Tomb Raiding Notes", "Journey to the West" and so on. The academic community has not yet given an accurate definition of the concept of IP, but it is generally believed that IP is the abbreviation of "Intellectual Property", covering patents, trademarks, Copyrights and so on. The copyright can be songs, novels, dramas or characters, and the copyright

adapted into movies is called IP movies, which are mainly divided into two categories: literary IP movies and variety IP movies.

2.2. Definition of consumer perception

The concept of customer perceived value dates back to 1954 when Drucker proposed that 'customers do not buy and consume products themselves, but rather the value that products provide.' Zeithaml defined perceived value as the overall perception of product utility, formed after comparing perceived gains with perceived losses. In 1991, Sheth and others proposed a five-dimensional model of consumption values, including functional, social, emotional, cognitive, and conditional values, suggesting that purchase decisions are influenced by these dimensions. Woodruff saw consumer perceived value as an evaluation of whether a product's features help achieve a goal or intention. He emphasized that value generation consists of three elements: product attributes, consumer goals, and outcomes.

Chinese scholars have been relatively slower in researching consumer perception. Wu Yonghong elaborated on consumer perceived value as an evaluation resulting from a comparison of benefits and costs. Zuo Wenjin considered customer perceived value as an interactive process between consumers and products, involving the perception and evaluation of changes brought by the product to the consumer.

2.3. Perceived value and willingness to consume

In traditional retail models, Sheth, Newman, and Gross (1991) identified five dimensions of customer value: functional, social, emotional, cognitive, and situational values. Sweeney and Soutar (2001) further developed these into social value, emotional value, quality value, and price value. Chinese scholar Yang Yimiao divided perceived value into perceived utilitarian value, perceived hedonic value, and perceived social value.

Willingness to consume refers to the subjective psychological motivation of consumers when faced with consumption decisions under their current income levels. Mullet (1985) suggested that consumer preference when choosing goods or services predicts their behavior. Han Rui and Tian Zhilong (2005) argued that willingness to consume reflects the likelihood of purchasing a product.

3. Empirical Analysis

3.1. Hypotheses

Based on specific dimensions, Zhong Kai's research indicated that perceived quality value and perceived emotional value have a significant positive impact on consumption intentions. Ouyang Banghong's study showed that perceived price value significantly affects the willingness to consume in online games.

Based on the above, scholars have differing views on the classification of consumer perceived value dimensions. No single classification method is entirely applicable to the study of IP films. Thus, this study draws on previous classification methods and combines the characteristics of IP consumption behavior, categorizing consumer perceived value into emotional value, quality value, and price value. It also introduces the original quality as a mediating variable, leading to the following hypotheses:

H1: Perceived emotional value has a significant positive impact on the willingness to pay for IP films.

H2: Perceived quality value has a significant positive impact on the willingness to pay for IP films.

H3: Perceived price value has a significant positive impact on the willingness to pay for IP films.

H4: The quality of the original work mediates the relationship between perceived emotional value and the

willingness to pay for IP films.

H5: The quality of the original work mediates the relationship between perceived quality value and the willingness to pay for IP films.

3.2. Data sources

This project employs questionnaire survey method and literature research method. The current young people's preference survey for IP movies was conducted through the internet, and a total of 280 questionnaires were distributed. A total of 263 effective questionnaires were collected and analyzed statistically after being sorted. In the basic information of the respondents, the male and female ratio was approximately equal, with 90% concentrated in the age groups of 18-24 and 25-34, and more than 95% of the respondents having received higher education, and the monthly income level was concentrated in three categories of 3000-5000 yuan, 5000-8000 yuan, and 8000 yuan or above.

3.3. Reliability and validity testing

3.3.1. Reliability test

According to Table 1of the test results, it can be seen that the Klonbach reliability coefficients of all variables are greater than 0.6 and have reached 0.7, which has a good effect and relatively high internal consistency, and is suitable for research.

Table 1. Reliability test results.

Variable	Klonbach Alpha
Perceived emotional value	.765
Perceived quality value	.755
Perceived price value	.865
Original quality	.922
Pay-per-view willingness	.894

3.3.2. Validity test

The validity test results are shown in Table 2. It can be seen that KMO is 0.906, and the data pass Bartlett sphericity test ($p<0.05$), so the research data of this study are suitable for factor analysis.

Table 2. Results of KMO and Bartlett sphericity tests.

KMO		.906
Bartlett sphericity test	Approximate chi-square	3181.622
	Degree of freedom	190
	Significance	.000

3.3.3. Factor analysis

As can be seen from Table 3 of factor analysis results, the factor load number of the items in each variable is greater than 0.4, and most of them are greater than 0.7. The result of factor analysis is basically ideal.

Factor 1 is mainly loaded on the four variables of "quality of the original work", indicating that this factor mainly represents consumers' perception and evaluation of the quality of the original work. The load of these variables on factor 1 is high, and the commonality is also high, indicating that factor 1 has a strong explanatory ability for these four variables.

Table 3. Component matrix after rotation.

Variable	item	1	2	3	4	5
Perceived emotional value	Q5	.166	.278	.183	.053	.784
	Q6	.124	.138	.117	.166	.810
	Q7	.248	.156	.095	.167	.794
	Q8	.184	.129	.148	.730	.174
Perceived quality value	Q9	.141	.102	.225	.769	.032
	Q10	.143	.129	.095	.776	.150
	Q11	.214	.314	.131	.515	.079
	Q12	.207	.232	.130	.567	.062
Perceived price value	Q13	.182	.195	.746	.222	.155
	Q14	.076	.151	.839	.123	.061
	Q15	.176	.198	.777	.167	.119
	Q16	.204	.224	.748	.174	.131
Original quality	Q17	.778	.211	.121	.229	.216
	Q18	.810	.197	.167	.230	.138
	Q19	.815	.134	.217	.208	.134
	Q20	.886	.153	.166	.204	.179
Pay-per-view willingness	Q21	.128	.808	.162	.236	.157
	Q22	.184	.736	.252	.177	.198

Factor 2 is mainly loaded with four variables of "pay to watch willingness", which reveals that the paying variable of this factor focuses on consumers has a significant load on factor 2, and the common degree is also high, indicating that factor 2 effectively captures the psychological dimension related to pay willingness.

Factor 3 is mainly related to the four variables of "perceived price value", which shows that this factor focuses on consumers' perception of price. The load of each variable on factor 3 is generally high and the commonality is good, which reflects the effective generalization of factor 3 to price perception variables.

Factor 4 has a higher load on the four variables of "perceived quality value", especially the last two variables, indicating that this factor focuses on specific aspects of consumers' perception of product or service quality. Although it also involves some variables of perceived emotion, it is more inclined to quality evaluation on the whole.

Factor 5 is mainly dominated by the variable of "perceived emotional value". In particular, the load of "perceived emotion 1, emotion 2" and "perceived emotion 3" on factor 5 is much higher than that of other factors, and the common degree is also close to or more than 0.7, indicating that this factor profoundly reflects the emotional experience of consumers in the process of purchase or consumption.

3.3.4. Regression analysis

Hierarchical regression is used to study the changes in the model caused by the increase of the independent variable (X), and is usually used to test the stability of the model, mediate the effect, or regulate the mediation effect. The results of regression analysis of questionnaire data are shown in Table 4**.**

This hierarchical regression analysis aims to explore the influence of multiple variables on pay-to-view intention (Y), and test the stability of the relationship between variables and the relationship between new variables by gradually adding the variables of control layer, Level 1 and Level 2.

First, the control layer (including constant terms, gender, age, education, and monthly income) has a weak explanatory power to pay viewing intention (R^2=0.014), and the overall model is not significant (F(4, 263) =1.937, P=0.105). These basic variables have limited direct influence on pay viewing intention. Specifically, gender had a significant positive effect on willingness to pay at level 1 (β=0.232, P=0.026**), while age, education, and

monthly income did not have a significant effect at the control level or subsequent levels.

Table 4. Results of hierarchical regression analysis,

	Control layer				Level 1				Level 2			
	β	Standard error	t	p	β	Standard error	t	p	β	Standard error	t	p
constant	2.444**	0.386	6.336	0.000	-0.685	0.365	-1.879	0.061	-0.654	0.363	-1.803	0.073
Sex	0.135	0.138	0.983	0.327	0.232*	0.103	2.244	0.026	0.229*	0.103	2.230	0.027
Age	0.190	0.108	10750	0.081	0.134	0.082	1.632	0.104	0.123	0.082	1.512	0.132
Educational background	-0.146	0.124	-1.180	0.239	0.086	0.094	0.914	0.361	0.081	0.094	0.868	0.386
Monthly income	0.170	0.124	1.373	0.171	-0.116	0.095	-1.220	0.224	-0.115	0.094	-1.219	0.224
Perceived emotional value					0.399**	0.071	5.652	0.000	0.351**	0.074	4.748	0.000
Perceived quality value					0.272**	0.070	3.884	0.000	0.233**	0.072	3.229	0.001
Perceived price value					0.324**	0.060	5.411	0.000	0.299**	0.061	4.908	0.000
Original quality									0.117*	0.057	2.060	0.040
R^2	0.029				0.459				0.468			
Adjust R^2	0.014				0.445				0.452			
F	F(4,263)=1.937,p=0.105				F(7,262)=30.959,p=0.000***				F(8,261)=27.964,p=0.000***			
△ R^2	0.029				0.430				0.009			
△ F	F(4,263)=1.937,p=0.105				F(3,262)=67.655,p=0.000***				F(1,261)=4.244,p=0.000***			

Then, level 1 introduces perceived emotional value, perceived quality value and perceived price value as core independent variables, and the explanatory power of the model is significantly improved (R^2 increased from 0.014 to 0.445, ΔR^2=0.431), and the overall height of the model is significant (F(7, 262) =30.959, P=0.000***). This shows that customers' emotional identification, quality perception and price cognition of products or services have a strong direct impact on the willingness to pay for viewing. Among them, perceived affective value (β=399, P=0.000***), perceived quality value (β=0.272, P=0.000***) and perceived price value (β=0.324, P=0.000***) had a significant positive impact on the willingness to pay, which verified the core role of customers' perceived paying behavior.

Finally, the quality of the original work is further included in level 2, and the explanatory power of the model is slightly improved (R^2 increased from 0.459 to 0.468, ΔR^2=0.009), and this variable significantly positively affects the willingness to pay (β=0.117, P=0.040**), indicating that the quality of the original work, as additional information, has a small contribution. However, it is still one of the important factors affecting the willingness to pay for viewing. This finding reinforces the importance of content quality in the paid services market.

3.3.5. Mediation analysis

On the basis of the known relationship between X and Y, the purpose of studying mediation is to explore the internal mechanism of this relationship. Table 5 shows the analysis results of mediation.

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Table 5. Results of mediation analysis.

	Pay-per-view willingness					Original quality					Pay-per-view willingness				
	coefficient	**Standard error**	**t**	**P**	**Standardization coefficient**	**coefficient**	**Standard error**	**t**	**P**	**Standardization coefficient**	**coefficient**	**Standard error**	**t**	**P**	**Standardization coefficient**
constant	-0.056	0.235	-0.237	0.813	-	0.059	0.255	0.231	0.818	-	-0.063	0.234	-0.27	0.787	-
Perceived emotional value	0.383	0.071	5.428	0.000***	0.305	0.408	0.077	5.327	0.000***	0.312	0.333	0.074	4.51	0.000***	0.265
Perceived quality value	0.275	0.07	3.912	0.000***	0.223	0.34	0.076	4.462	0.000***	0.265	0.233	0.072	3.219	0.001***	0.189
Perceived price value	0.322	0.06	5.407	0.000***	0.295	0.224	0.065	3.465	0.001***	0.197	0.295	0.061	4.869	0.000***	0.27
Original quality											0.123	0.057	2.16	0.032**	0.128
R^2	0.443					0.396					0.453				
Adjust R^2	0.437					0.386					0.442				
F	F(3, 259)=68.654, P=0.000***					F(3, 259)=56.534, P=0.000***					F(4, 258)=53.386, P=0.000***				

Perceived price significantly affects willingness to pay (β=0.322, p<0.001), reflecting viewers' readiness to pay more for high-quality content or unique experiences. In the intermediary model, the direct effect remains significant (β=0.295, p<0.001), with minimal coefficient change, indicating price perception directly influences payment decisions.

Importantly, as an independent variable, the direct influence of original quality on pay-viewing intention was weakened but still significant after the addition of intermediary variables (β=0.123, p=0.032), indicating that the quality of original work not only directly promoted the pay-viewing intention, but also indirectly enhanced the pay-viewing intention by improving the perceived emotion and perceived quality of the audience. This finding supports the existence of parallel mediating effects, in which multiple mediating variables simultaneously and independently mediate between the independent variable and the dependent variable.

In the empirical analysis, based on the summary results of parallel mediation effect tests, this study reveals the complex mechanism of how perceived emotion, perceived quality and perceived price indirectly affect the "willingness to pay to watch" through the intermediary variable "original quality". Details are shown in Table 6.

First of all, the path coefficient for the quality of the original work (a) is significant (p<0.001), and its effect on willingness to pay for viewing (b) is significant (p<0.01). This suggests perceived emotional value indirectly increases willingness to pay by enhancing the perception of original work quality. Although the mediating effect of *b is positive, it is marginally significant (p=0.056), with a weak stability, but still supports partial mediation.

Secondly, perceived quality significantly impacts the original work's quality (p<0.001) and willingness to pay for viewing (p<0.01). The mediating effect of a*b and direct effect of c' are both significant, indicating perceived quality directly and indirectly promotes willingness to pay by enhancing the perception of original work quality.

Finally, the path coefficient for perceived price value is significant (p<0.001), though weaker than others. The impact of original quality on willingness to pay is still significant (p<0.01). The mediating effect is close to significant (p=0.073), suggesting perceived price indirectly affects willingness to pay by influencing the evaluation of original quality, though its effect is weak and needs further verification, supporting partial mediation.

4. Advice

4.1. Improve the quality of adaptation

4.1.1. Retain the core content of the original

Adaptation requires a deep understanding of the theme, spirit and core conflict of the original to accurately convey ideas and emotions. Whether it's a literary, comic, or game adaptation, the team should respect the cultural and emotional core of the original. At the same time, it is necessary to identify the key elements of the original to attract the audience, such as character relationships, important plots or unique world views, and retain these classic content in the adaptation to avoid excessive adaptation and fan dissatisfaction.

4.1.2. Innovation without deviating from the original

Adaptations can enhance a story by adding new plots or characters while preserving the original's essence. Films should balance faithfulness with innovation, using visual language, sound design, and editing techniques to convey emotions and atmosphere that text may struggle to express, making the story more engaging and cinematic without compromising its core spirit.

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Table 6. Summary of results of mediation tests.

Item	c Total effect	a	a(p-value)	b	b(p-value)	a*b Intermediate effect size	a*b (Boot SE)	a*b (z-value)	a*b (P-value)	a*b (95%BootCI)	c' Direct effect	c'(p-value)	Test conclusion
Perceived emotion => original quality => Willingness to pay	0.383	0.408	0.000***	0.123	0.032**	0.05	0.026	1.918	0.056*	0.004 - 0.107	0.333	0.000***	Partial mediation
Perceived quality => original quality => Willingness to pay	0.275	0.34	0.000***	0.123	0.032**	0.042	0.023	1.856	0.065*	0.006 - 0.098	0.233	0.001***	Partial mediation
Perceived price => original quality => Willingness to pay	0.322	0.224	0.001***	0.123	0.032**	0.028	0.015	1.798	0.073*	0.005 - 0.07	0.295	0.000***	Partial mediation

4.1.3. Flexible handling of story plot

Adaptations require compressing plots, especially for long novels or complex games. It's important to retain the core plot while cutting side stories without losing emotional or narrative coherence. The pacing must suit the film's shorter length—too fast confuses the audience, too slow loses interest. Striking the right balance ensures a more engaging and compact story.

4.2. Innovative marketing model

4.2.1. Immersive interactive experience

Currently, AR and VR technologies are developing rapidly, allowing audiences to experience movie scenes or interact with characters. Combined with immersive experience halls or pop-up stores, audiences can get close to the movie's scenes, props, and enhance the sense of immersion, deepen their understanding of the story background. IPs like Harry Potter and Star Wars are suitable for building such experiences, as they have a large fan base and high loyalty, and fans are willing to pay for their favorite IP and try new experiences.

4.2.2. Cross-border and joint marketing

Cross-brand collaborations are a common marketing tactic. Promoters can team up with brands from other industries to launch joint campaigns, such as cinemas partnering with food and beverage brands, or fashion brands, to offer limited-edition movie-themed products or packages. Customers can receive discounts or gifts when purchasing tickets, increasing the film's appeal. Collaborations with popular games or social platforms can also be launched, where movie characters or scenes briefly appear in the games, attracting players to watch the film. Additionally, releasing a game or interactive app based on the film can expand the film's fan base.

4.2.3. Platform and streaming media linkage marketing

In view of the trend of young people more inclined to watch movies online, streaming media and cinema co-premiere is a good choice. Through cooperation, online and offline simultaneous promotion is launched, and the streaming media platform can play behind-the-scenes tidbits, director interviews, etc., to divert audiences to the theater. It could also launch a "movie pass" service, similar to a music-streaming subscription, through which viewers can get discounts or unlimited viewing through regular subscriptions, boosting moviegoing motivation.

4.2.4. NFT and blockchain marketing

Most fans of an IP are keen to collect all kinds of peripherals related to that IP, including virtual peripherals online. As a result, movie promoters can launch limited edition NFTS related to movie characters or scenes, appealing to blockchain and cryptocurrency enthusiasts, while offering fans a new way to collect and interact. And through blockchain technology to build a community of fans, fans can buy or participate in virtual items to get special experiences or preferential access to movies.

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