

THE TRANSFORMING DIVERSITY AND VARIABILITY OF FILM EXPLOITATION,  
DISTRIBUTION AND CONSUMPTION

By

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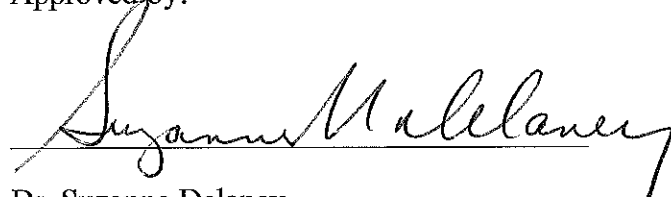
A Thesis Submitted to The Honors College  
In Partial Fulfillment of the Bachelor's degree  
With Honors in

Business Management

THE UNIVERSITY OF ARIZONA

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<b>Honors area (eg Molecular and Cellular Biology, English, Studio Art):</b> Business Management
<b>Date thesis submitted to Honors College:</b> 4/30/2013
<b>Title of Honors thesis:</b> The Transforming Diversity and Variability of Film Exploitation,
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## TABLE OF CONTENTS

i.	Abstract.....	3
ii.	The Evolution of Film Exploitation.....	4
iii.	Responses to Changing Technology.....	7
iv.	Film Piracy and its Effects on the Industry.....	10
v.	Undergraduate Film-Viewing Preferences and Habits.....	13
vi.	The Film Industry: Looking Forward.....	21
vii.	References.....	23
viii.	Appendix A.....	25
ix.	Appendix B.....	30

**i. Abstract**

This paper aims to discuss how the changing perception of film accessibility affects the exploitation and distribution of movies. Films are now seen as an extremely available and far-reaching source of entertainment, and consumers have recently adapted in new ways due to the advent of new technological movie-viewing resources. The emergence of consumers who have the ability to watch their favorite movies on a small, handheld tablet demonstrates just how far the distribution of film has come. With many new options to find and watch movies, a person's preferences and schedule can typically be matched with some form of viewing technology. This new widespread availability of film, and how young consumers view films, will be the basis of this thesis, focusing upon college undergraduates and their common behaviors of seeking and viewing movies and in-depth research on the changes of the industry. A series of four studies were conducted to explore the movie viewing behaviors and preferences of undergraduate students and the University of Arizona.

## ii. The Evolution of Film Exploitation

Motion pictures have come a long way since their inception by the great mind of Eadweard Muybridge in the late 19th century. In June, 1878, Muybridge created the iconic *Sallie Gardner at a Gallop* on a disc to be viewed in a machine he coined the zoopraxiscope as a study for the governor of California (Leslie, 2001). For many, this was the first viewing of a moving picture, and the idea quickly swept itself to new heights. Soon after, creative minds took some of these techniques and began telling short stories. Years of technical development, creativity, and competition would soon create a booming industry of movies seen around the world.

From its humble beginnings, film has evolved from a local, small-scale pastime to a prosperous, worldwide, billion-dollar industry. However, upon the close of the 20th century, the film industry's exploitation value chain (the industry's film release structure) remained relatively stable and predictable; the oligopoly of Hollywood production companies had an efficient and controllable market. But the growing availability of viewing options via the internet has shocked the industry as a whole, changing not only the business of film but also the perception and behaviors of those watching.

The film exploitation chain consists of both horizontal and vertical channels from which inferences and predictions can be made (Finney, 2010). The horizontal approach includes areas of reach in terms of a movie's market and the scope of its dispersion. In the past, Hollywood studios typically catered only to the culture and perceptions of U.S. citizens, making films that appealed primarily to Americans.

The vertical perspective studies specific film media characteristics in forms of delivery and viewing. Distribution of film has always been allocated to take advantage of consumer spending

preferences in order to bring in as much revenue as possible, which is necessary considering the enormous budgets of most modern-day Hollywood productions. The release of a motion picture usually follows a “window” format, meaning it is available in different forms in a sequential order. Since home movies and cable television have existed, the exploitation of motion pictures generally took the following vertical value chain to make the greatest revenue possible (Finney, 2010, p.7):

1. Theatrical Release Window
2. DVD Window
3. Pay-TV Window
4. Free-TV Window

This chain remained rigid and structured for years due to two dominant factors. Finney (2010) explains part of the reason theatrical release is always first is due to the history of motion pictures, as they original only catered to local passers-by, as well as the first invented form to transmit films. The more clear and blatant reason this window system was in place for so many years is due to the dominance of Hollywood Studios who believed this system was optimal for price discrimination in order to maximize revenues.

In recent years, it has been observed that this film exploitation value chain no longer holds true, as Finney explains in his work, “...new digital technologies have also shrunk and opened the vertical chain model. Increasingly, films are distributed at different stages of the value chain, and move on from there. The windows system is breaking up” (Finney, 2010, p.7). The national scope of Hollywood’s horizontal has been shattered as well; people all around the globe are increasingly finding means to watch movies. This has led to a higher demand for films with

more universally relatable stories and content. Much of this change has been spurred from one single factor: the internet.

Due to increasing speeds and availability of the internet, many more people are viewing movies in a myriad of new ways. What was once a structured and standardized process of film distribution has become much more susceptible and varied. Through new avenues such as subscription video streaming services and movie piracy, the masses are seeing films as never before. These pressures have left Hollywood studios with difficult decisions to make. Defensive strategies to keep the exploitation value-chain alive have heightened drastically. But with the sheer enormity of online access, film production companies need to embrace a new tactic to successfully churn revenue.

The film exploitation value chain has shifted to the initial release of a film as an open doorway, rather than windows. Films will be widely available via the internet very shortly after they are released; this has become an issue companies cannot avoid. But as films leave out the doorway, one can also consider the potential benefits of what comes in the door. Greater amounts of viewers in a larger geographical range of consumption lead to more opportunities and fresh new ideas for content. The next section of this thesis expands upon the recent reactionary changes made by film studios and distributors due to this new expansion of technology.

### iii. Responses to Changing Technology

Since their inception, movies have been made for the cinema a major production will always first be sent to theatres for initial release to excited movie-goers. At least this used to be the common conception. But even this most-stable and longest-running stage of the film value chain has recently seen some significant departures from the norm.

Some production companies have begun what looks to be an opportunity to see new releases during, or even before, widespread theatrical release. Warner Brothers' *Centurion* was released on 30 July 2010 through the Xbox Live Marketplace and Amazon.com, a month before it would hit limited U.S. theaters on 27 August 2010. This trend has sparked new ideas as to the timing and release of new films. *Centurion's* early release through video streaming marketplaces is a great avenue for low-budget films needing exposure, but is not advantageous for bigger, more-anticipated films. Nevertheless, film providers are still aiming to find a way to stray from conventional film releases. In November 2010, Comcast Corp. under its new parent Universal Studios provided the new release of *Tower Heist* while it was still in theaters, charging a \$60 fee for viewing at home on digital cable (Nakashima, 2011). These new marketing schemes have yet to be fully realized, as there is significant backlash from studio executives who claim these techniques will taint the proven and traditional system of selling movie film (or, more recently, digital copies) to cinemas for release. Nevertheless, technology has made most media available in real-time, and society has begun to expect much quicker content accessibility. It is certainly feasible that a service will be available to mass markets which will allow for viewing of brand new films at home in the near future.

Cutting costs is vital for competitive film production companies with the mechanics and high sunk costs involved with making a big budget movie. With home viewing ability at its highest level of personalization and availability, distributors have begun to focus more on reducing the costs to exhibitors (the theatres where new films are played). Both the distributor and exhibitor receive a fixed percentage throughout a film's theatrical run; however distributors typically have greater power and receive much larger returns. Recently, distributors have strongly advocated that exhibitors switch to digital cinema for enormous cash savings. Digital movies can be shown in theatres via discs, satellite, and hard drives. "Distributors can save a lot of money on film since a single print can cost upward of \$1,000. Thus, if a movie opens wide at 3,500 theaters, the cost savings would be \$3.5 million. Multiplying this by the number of movies a studio releases a year amounts to substantial savings over other formats" (Young, 2008, p.38). Nonetheless, a film's theatrical run accounts on average of only about 20% of the total revenues of a film, the rest coming from DVD sales, TV contracts, etc. (Young, 2008).

Marketing and public perception of a film are another integral part of the filmed entertainment product's value. The most noticeable change in this field is the progression to marketing a film as an "event" rather than merely just a movie. Promoting exciting new material led by Hollywood elite or adhering to the wishes of already-existing fans has taken several new steps to abet high box office and home entertainment revenues. Traditional avenues of marketing such as ads and trailers will surely be around forever, and have changed very little over time. The new trend of viral marketing via the internet has spurred considerable excitement for some movies, and led to enormous profits. Initially, studios created standard websites for their films, promoting the trailer, showing images from the film, and other relatively standard stuff. But when studios use innovative ideas to further fan appeal by creating web content as an

extension to the movie, significant buzz can be drawn out by fans and moviegoers. Hassan Fattah writes, "...flicks like *X-Men*, *Lord of the Rings*, and *Series 7* all have complementary sites with tangential plot lines, special footage, and countless other features, to deliver an experience that captures the essence of the movie" (Fattah, 2001). This style of marketing has shown to be primarily targeted to the demographic of 12- to 24- year-olds, who represent a vital percentage of frequent moviegoers. According to the MPAA (Movie Picture Association of America), this bracket of moviegoers comprised of 15 million individuals in 2012 (MPAA, 2012). The emergence of popular viral marketing supplemental to a film experience shows how relevant online technology has become on the promotional side of film distribution.

#### **iv. Film Piracy and its Effects on the Industry**

One cannot discuss the changing role of film as an industry and its orientation in consumers' minds without the topic of digital movie piracy. Movie piracy is a crime of copyright infringement by illegally sharing or downloading protected movie content without authorization. This can be in the form of "hard goods" such as pirated DVD copies and the newer, farther-reaching form of internet file sharing. Perhaps the oldest form of piracy began with the handheld camcorder. Thieves would film a movie in cinemas and release the counterfeit video for home entertainment. In response to these instances, the MPAA formed a private investigation force in 1976 which has actively responded to changes to the threats of film piracy. The agency's punishments were initially only light penalties, but punitive actions against movie pirates increased over the years (Waterman, 2007). The 1998 Digital Millennium Copyright Act (DMCA) enforced serious criminal laws allowing for substantial remedies for illegal copying of copyrighted digital material. Additionally, penalties can range up to a \$500,000 fine or up to five years imprisonment for a first offense (U.S. House of Representatives, 1998). Nevertheless, video piracy persists in the U.S., and even more so in international markets. The tenacity of these activities has made a considerable impact on the economics of the film industry. In 2006, the MPAA reported total losses of \$6.1 billion due to internet piracy, 13.7% of legitimate revenues from all media internationally (Waterman, 2007).

Internet file sharing and streaming is potentially very damaging to film studios due to the quality consistency of downloaded movies and because the cost to computer owners is typically very low (Waterman, 2007). Quantifying the scope and costs of these activities is a major hassle as well; very few conclusive studies on peer-to-peer file sharing have been made. And although strict intellectual property rights hamper rampant illegal downloading or streaming, many will

admit they know where to find such access. Indeed, piracy has grown to such great heights that most college undergraduates will tell you they know where to find illegal copies of film and have at one time watched an illegally downloaded movie. The perception of movie piracy in itself is a dynamic subject, which draws upon ethical, behavioral, and cultural values.

It is important to view the issue of piracy at an international standpoint, where copyright infringement of hard goods and film piracy constitute 21.2% loss on revenue and laws are more difficult to enforce. Laikwan Pang (2004) writes an interesting article about the piracy of VCDs (Video Compact-Discs) in China, a format of home entertainment videos which were never introduced in the United States. The VCDs cannot portray the quality seen in DVDs, and when camcorder feeds are converted to VCD the viewing experience can be straining to say the least, and does not offer nearly the same experience as watching a film at the cinemas. Therefore, Chinese viewers "...often fail to capture the effects as intended and must rely more on their imagination, by fantasizing about what 'authentic' Hollywood cinema is supposed to be" (Pang, 2004, p.29). The state of piracy in China shows a great imbalance of technology, but the same mechanisms of pleasure and willingness to sell or obtain illegal copies of movies.

In the United States, movie piracy is typically considered a white collar offense. Studies have shown that perpetrators are typically men in their 20's using their personal computers and who has previously pirated online. Higgins' (2007) article suggests that this repetitious white-collar criminal behavior by men can be attributed to the *self-control theory*, which, "...suggests that low self-control is the proximal result of poor or ineffective parenting" (Higgins, 2007, p.342). People with low self-control are more likely to act impulsively and perform self-centered acts, and may choose crime when an opportunity presents itself, which are attitudes present in the downloading of illegal material. However, another theory known as the *social learning*

*theory* lends itself more definitively to movie piracy. This theory shows that criminals associate with others who are involved with the crime, develop similar attitudes and values, imitate each other, and show positive recognition towards fellow criminals (Higgins, 2007). Large-scale movie pirates certainly have their own unique subculture and usually follow the social learning theory's assumptions very closely.

Nonetheless, many argue that occasional illegal movie downloads are not seen as a serious offense in Western society and have therefore piracy has been considered trivial and even sometimes acceptable. A study taken in the Netherlands tested college students and members of a technological lifestyle forum on the drive to view many different and new movies, the social environment, perceived attitudes towards behavior, and the degree to which downloading has embedded itself in the daily routine (Jacobs, Heuvelman, Tan, Peters, 2012). The study had interesting findings, showing that self-efficacy and moral justification failed to affect their number of downloads of movie pirates. Another interesting conclusion, "...indicate[d] that although downloading movies is cheaper than renting or purchasing them, this does not have as large an effect on the model as does the motivation to see rare and new movies" (Jacobs, Heuvelman, Tan, Peters, 2012, p.1).

#### **iv. Undergraduate Film-Viewing Preferences and Habits**

In order to conduct valid and appropriate research on college undergraduate film-viewing preferences and habits, four separate studies were taken to allow for comprehensive results. Each survey builds upon the latter by either adding important factors or removing unnecessary survey questions. The first preliminary study, used as a pilot, is below:

##### **Study 1:**

The first study was taken on February 8<sup>th</sup> by nine college undergraduate students in the Delta Tau Delta Fraternity at the University of Arizona. As Table 1 shows in Appendix A, each member was asked the names of the past three movies he had seen, when he saw them, how he viewed them, and with what type of device. Table 1 demonstrates one of the overall objectives of the research for this thesis, understanding how and where college undergraduates watch movies in their leisure time. Based on this limited data, 48.1% of these movies were either downloaded or streamed via the internet, which was very encouraging information to show that viewing trends have changed. Study 1 showed promise for a larger survey with more people and more demographic information.

**Study 2:**

Study 2 is a much more thorough survey, which gives insightful information about the demographics of the undergraduate students. While Study 1 had open-ended qualitative questions, Study 2 incorporates some quantitative information and gives forced multiple-choice questions. The data were gathered from 16 students who took a survey via SurveyMonkey.com, which was linked to Facebook. As shown in Table 2 in the Appendix A: nationality, age, sex, years lived in the United States, and hours spent viewing movies per week are all new additions to the study. These data can now be more clearly interpreted to understand how movie streaming has affected behavioral patterns of movie-viewing.

After analyzing the results of Study 1, it was clear the movie titles needed to be removed from research. While perhaps interesting for a social perspective, these data have no true purpose in the study. Also, this time subjects needed only to respond about the single most recent movie they had seen, rather than the past three. This was done to avoid convoluted responses and confusion on the part of the survey-takers.

One of the most interesting aspects to these results is the large amount of Netflix users, who make up 50% of the survey pool. Another essential talking point is the high variety of devices used to watch films; it seems college students are willing and able to watch movies in a several different ways. These findings will be further developed and explained in Study 4.

**Study 3:**

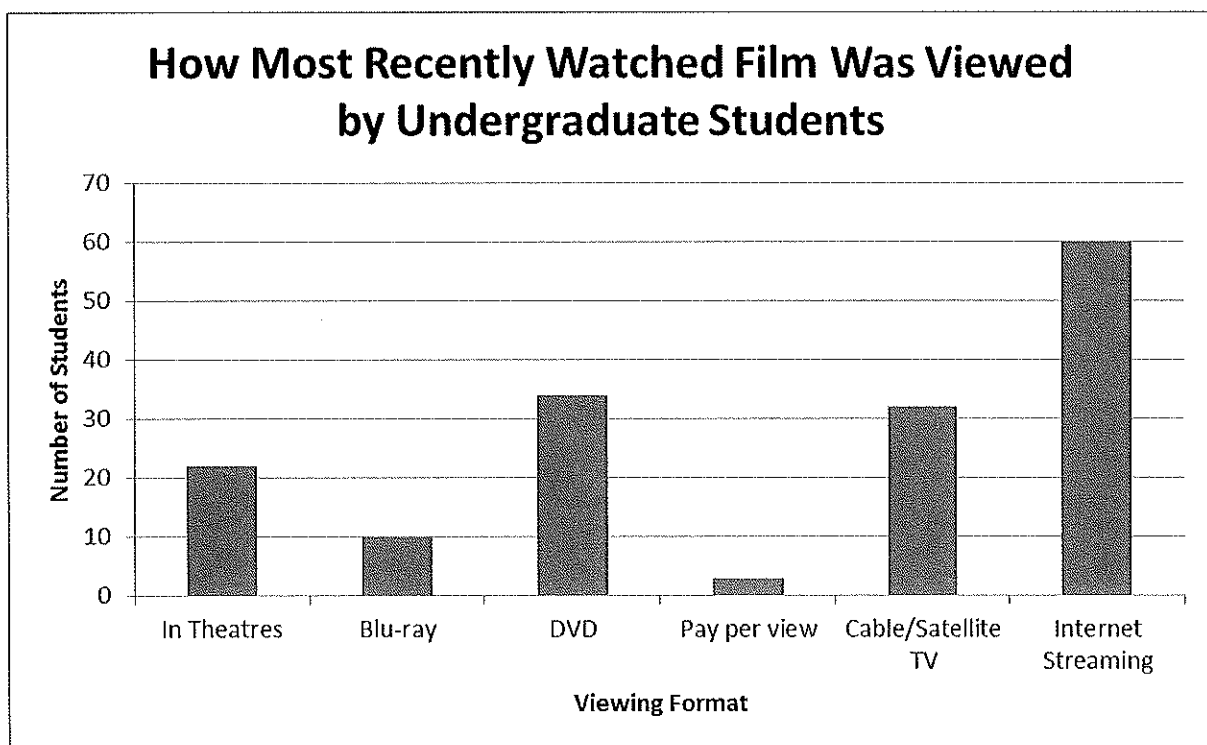
Study 3 makes few modifications from Study 2, but has a much larger sample size, with 47 total undergraduate responders. Once again, the survey was conducted via SurveyMonkey.com, through links on the social media sites Facebook and Twitter. One notable change is from the conditional question from Survey 2, asking *if* the last film the person viewed was streamed, *then* what service did you use, which was changed to allow for more general understanding of the services used to watch movies. This was done by removing the conditional factor, and simply asking “When you stream movies, what service do you use?” (Table 3, Appendix A).

The results obtained from this study were astounding, showing a very clear trend towards viewing movies via internet streaming. According to Table 3 in Appendix A, over 51% of undergraduate students streamed the last movie they had seen. This evidence tends to demonstrate that younger generations prefer the speed and ease of availability of streaming films, rather than visiting the local movie theater or acquiring a hard copy of the movie.

One drawback to the use of SurveyMonkey.com’s survey results are their randomized results, which make the demonstration of relationships between data impossible. The survey conductor cannot discern if two or more factors are coming from the same person. For example, the conductor cannot see if the response is from a girl who is 20 years old and used internet streaming to watch the last movie she had seen; he or she can only view the total number of responses to each possible answer from the question. This lack of information is the reasoning behind Study 4; the final, comprehensive study of the thesis.

**Study 4:**

The final survey taken in Study 4 was conducted in an undergraduate Introductory Statistics course at the University of Arizona. The survey asks the same questions as the survey of Study 3, but this time in hard-copy form distributed to the class (Appendix B). Table 4 in Appendix A demonstrates that 161 undergraduate students were surveyed for the study. The large sample size of Study 4 provides an ample pool of data for more accurate conclusions and discussions. In addition, relationships can now be made between several factors by tying demographic information with other results found in the study. The findings and figures which follow relate specifically to internet streaming, as was shown in the previous study to be the most common method of viewing films by undergraduate students through previous studies. This is once again demonstrated in Study 4, as shown by Figure 1:

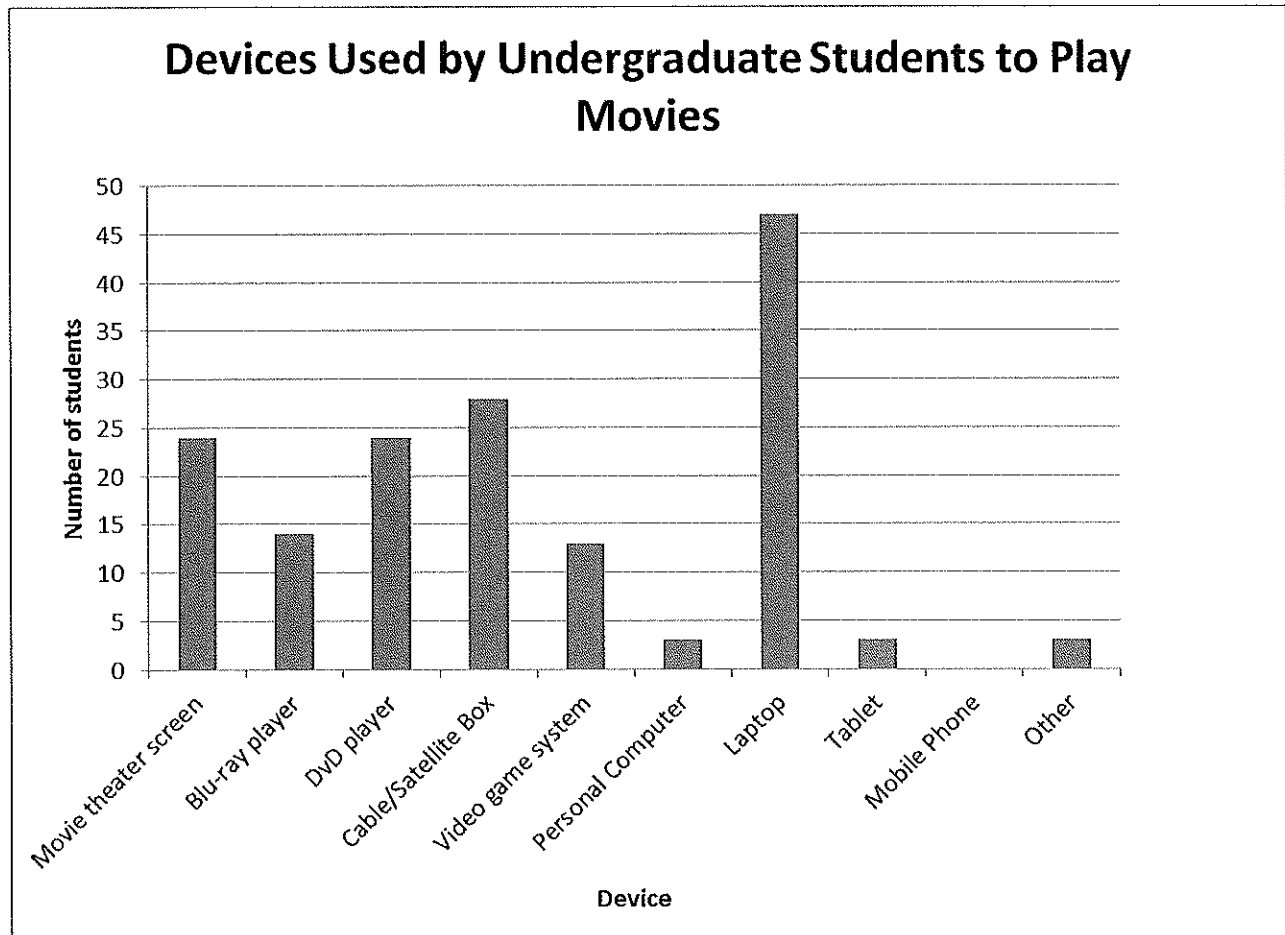
**Figure 1:**

The last film a student had watched was most likely to have been streamed through the internet, as 37.2% of students responded they had streamed. This is over 10% more than movies viewed on DVD and Blu-ray combined. It is clear streaming movie content has taken a commanding foothold in the consumption of movies.

Table 5 in Appendix A shows four conditional relationships made from the data collected in Study 4. One of the relationships tested in this survey is the correspondence between gender and internet streaming. Some prior articles and readings had suggested that men stream movies more often, and this was this study's prediction before the results were analyzed. Surprisingly, 32 of the total internet streamers were female, more than the 28 male streamers. This result infers that gender makes little to no impact on movie streaming. Another relationship examined was the connection between teens and adults 20 and over with internet streaming. Because a greater amount adults 20 and over were surveyed, the results are shown in percentages, with 46.8% of all teens using streaming as a form of viewing movies, while streaming adults 20 and over only represented 31% of all adults in the study. This may be attributed to greater acceptance and understanding of movie-streaming technology at a younger age. One final relationship taken from the demographics gathered in the study is that between Americans and foreigners and movie streaming. Using percentages once again to account for the lower amount of foreigners surveyed, 30.7% of total Americans streamed their last movie, while 33.3% of total foreigners in the survey streamed their last movie. This large percentage of foreigners streaming films could be attributed to searching for films in their native language or movies produced in their countries which are difficult to find in the U.S. Regardless, this information proves that streaming film is not a nationally-bound activity.

Streaming movie content over the internet has an amazing advantage, as it can be played on a large selection of electronic devices. Figure 2 displays the various devices students are using to watch movies over the internet:

Figure 2

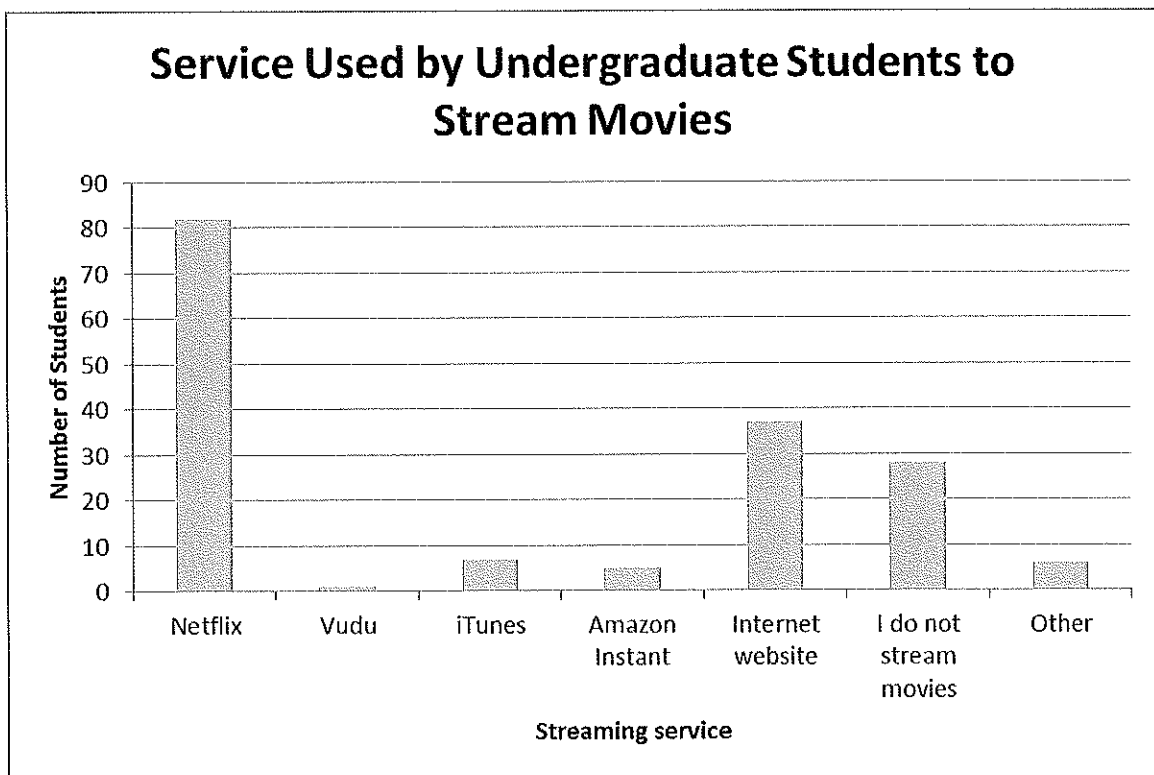


Laptops are the most used device for streaming movies by undergraduate students. A comparison study testing the relationship of movies streamed on laptops vs. all other devices shows that laptops are used 70.9% of the time by all undergraduate students who stream movies (Table 5, Appendix A). This incredibly high percentage is likely due to many students who do

not have televisions and are forced to watch on the only screen they own, as it is very rare to find a undergraduate college student who does not own a laptop.

Next, it must be discerned which service these undergraduate students are using to stream their movies. Figure 3 below shows the results of this question:

**Figure 3**



It is visibly apparent that Netflix is the most utilized service for watching movies by undergraduate students. Indeed, Netflix is now a major player in the film distribution and exploitation markets. The service's vast library of films and TV shows, along with its ease of use and relatively low monthly prices, make it a very popular avenue for viewing entertainment. In fact, Sandvine, a network traffic solutions and research company, states that Netflix accounts for 33% of all bandwidth in North America from 9 P.M. to 12 A.M. (Sandvine, 2012). One may

hypothesize that a greater amount of competitors are bound to enter this new and expanding market of streaming movie content.

**vi. The Film Industry: Looking Forward**

There is no question the film and video industry has a complex and dynamic value chain, and the success of these elements is generally associated with intangible assets with unique qualities. Films rely heavily upon the creativity and personality of individual talents, however these talents are tied to increasingly expensive value chain activities. Recently, studios have realized that technological changes in the value chain may be relatively futile, as the market will be forever evolving and adapting to the incredible rate of technological advances in recent years. Instead, studios are learning to find immense value in their film products as intermediate goods, which are intermediary aspects of a film that will eventually be used in the final product. “In some cases the strategy is to establish film characters and story lines as ‘brands’ upon which various auxiliary sources of revenue can be constructed, irrespective of whether the films containing these characters or stories are on release or not” (OECD, 2008, p.60).

Leveraging films for their intermediate goods allows for companies to better offset the negative aspects of a filmed entertainment product’s value chain throughout the film’s pre-production, production, and post-production. (See OECD Figure) These activities include: acquisition, financing, development, design and organization, shooting, picture ending, sound, music, processing, and special effects. By successful implementation of a movie as an intermediate good, more value-adding aspects of the chain can be exploited for success. The most obvious example would be the merchandising of toys, games, memorabilia, clothing, and other related products. A more recent example is the value of technology spin-offs. This is the revenue obtained by making available the technological software or production tools used to create special effects or animation in a film. The OECD article concludes these findings: “The value chain for filmed entertainment products reflects the fact that in many respects these

products are not final products, but intermediate goods that support a large number of the exhibition environment” (OECD, 2008, p.70).

As far as film distribution goes, it is inferred by this thesis’ findings that streaming film has made a significant impact on the way young people view movies. Movie streaming’s rapid availability, large selection, and wide variety of ways to watch make it an advantageous format for enjoying films. Viewing patterns among young generations provide a reputable basis for understanding where the industry is heading, and all research points heavily to streaming. Looking forward, it is possible that certain formats of viewing film, such as DVDs, Blu-rays, and perhaps even theatrical releases, will disappear in response to the changing perception of films that can be viewed instantly over the internet.

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## APPENDIX A

Table 1

Person	MOVIE TITLE	When Viewed	How Viewed	Device Used
1	<i>Django Unchained</i>	two weeks after out	download online	PC
1	<i>Zero Dark Thirty</i>	two weeks after out	download online	PC
1	<i>Taken 2</i>	when released	theatre	theatre
2	<i>Skyfall</i>	when released	streamed online	PC Website
2	<i>Django Unchained</i>	two weeks after out	download online	PC
2	<i>Guilt Trip</i>	when released	theatre	theatre
3	<i>Django Unchained</i>	when released	theatre	theatre
3	<i>American Pie Beta House</i>	two weeks ago	Cable	TV
3	<i>Van Wilder</i>	yesterday	Cable	TV
4	<i>Zero Dark Thirty</i>	week after out	theatre	theatre
4	<i>The Babysitter</i>	three weeks ago	Cable	TV
4	<i>Super High Me</i>	Past week	streamed online	Netflix
5	<i>Hot Rod</i>	2/6/2013	streamed online	Netflix
5	<i>horrible bosses</i>	past week	streamed online	HBO GO
5	<i>Xmen: First Class</i>	past week	streamed online	HBO GO
6	<i>Django Unchained</i>	within last month	download online	PC Website
6	<i>Blow</i>	past two weeks	download online	PC Website
6	<i>Zero Dark Thirty</i>	past two weeks	download online	PC Website
7	<i>The Hobbit</i>	when released	theatre	theatre
7	<i>Looper</i>	past week	streamed online	PC Website
7	<i>Flight</i>	past week	streamed online	PC Website
8	<i>Pitch Perfect</i>	two weeks ago	DVD	DVD player
8	<i>Taken 2</i>	two weeks ago	Pay per view	cable box
8	<i>Knight and Day</i>	yesterday	Cable	TV
9	<i>Warm Bodies</i>	2/1/2013	theatre	theatre
9	<i>Warm Bodies</i>	2/3/2012	theatre	theatre
9	<i>the A Team</i>	two weeks ago	Cable	TV

Table 2

<b>Q1: Are you an undergraduate student?</b>		<b>Q6: How much time per week do you spend watching movies?</b>	
Yes	16	0 hrs.	1
No	0	1-2 hrs.	5
<b>Q2: Are you male or female?</b>		2-4 hrs.	6
Male	12	6-8 hrs.	5
Female	3	8-10 hrs.	0
<b>Q3: What is your age?</b>		Over 10 hrs.	0
17	0	<b>Q7: When did you last watch a movie?</b>	
18	0	Past 24 hrs	5
19	4	Past 3 days	5
20	2	Past week	5
21	3	Past month	1
22	6	Earlier than a month ag	0
23	1	<b>Q8: How did you watch this movie?</b>	
24 or older	0	in theatres	1
<b>Q4: What is your nationality?</b>		blu-ray/DVD	6
American (U.S.)	16	Pay per view	0
Chinese	0	Cable/Satellite TV	3
Japanese	0	internet streaming	6
Indian	0	<b>Q9: If you streamed the movie, what service do you use?</b>	
Fillipino	0	Netflix	8
Mexican	0	Vudu	0
Spanish	0	iTunes	0
French	0	Amazon Instant	0
British	0	Internet website	2
German	0	I do not stream movies	6
Russian	0	Other	0
Other	0	<b>Q10: Which device did you use to view this movie?</b>	
<b>Q5: How many years have you lived in the U.S.?</b>		Movie theater screen	1
17	0	Blu-ray/DVD player	4
18	0	Cable/Satellite Box	2
19	4	Video game system	4
20	2	Personal Computer	1
21	3	Laptop	3
22	6	Tablet	0
23	1	Mobile Phone	0
		Other	1

**Table 3**

<b>Q1: Are you an undergraduate student?</b>		<b>Q6: How much time per week do you spend watching movies?</b>	
Yes	47	0 hrs.	2
No	1	1-2 hrs.	20
<b>Q2: Are you male or female?</b>		2-4 hrs.	15
Male	38	6-8 hrs.	12
Female	10	8-10 hrs.	2
<b>Q3: What is your age?</b>		Over 10 hrs.	0
17	1	<b>Q7: When you stream movies, what service do you use?</b>	
18	5	Netflix	40
19	12	Vudu	1
20	12	iTunes	7
21	7	Amazon Instant	3
22	11	Internet website	22
23	0	I do not stream movies	4
24 or older	0	Youtube	1
<b>Q4: What is your nationality?</b>		Comcast xfinity	1
American (U.S.)	42	<b>Q8: When did you last watch a movie?</b>	
Chinese	1	Past 24 hrs	19
Japanese	0	Past 3 days	14
Indian	0	Past week	11
Phillipino	2	Past month	4
Mexican	1	Earlier than a month ago	0
Spanish	1	<b>Q9: How did you watch this movie?</b>	
French	1	in theatres	5
British	0	blu-ray	2
German	0	DVD	8
Russian	0	Pay per view	0
Other	2	Cable/Satellite TV	9
<b>Q5: How many years have you lived in the U.S.?</b>		internet streaming	25
0	1	<b>Q10: Which device did you use to view this movie?</b>	
3	1	Movie theater screen	5
10	1	Blu-ray player	3
17	2	DvD player	3
18	5	Cable/Satellite Box	10
19	10	Video game system	13
20	10	Personal Computer	5
21	7	Laptop	23
22	10	Tablet	0
Other	1	Mobile Phone	1

Table 4

<b>Q1: Are you an undergraduate student?</b>		<b>Q6: How much time per week do you spend watching movies?</b>	
Yes	161	0 hrs.	15
No	0	1-2 hrs.	68
<b>Q2: Are you male or female?</b>		2-4 hrs.	56
Male	72	6-8 hrs.	23
Female	89	8-10 hrs.	1
<b>Q3: What is your age?</b>		Over 10 hrs.	0
17	2	<b>Q7: When you stream movies, what service do you use?</b>	
18	19	Netflix	82
19	41	Vudu	1
20	37	iTunes	7
21	31	Amazon Instant	5
22	12	Internet website	37
23	8	I do not stream movies	28
24 or older	12	Other	6
<b>Q4: What is your nationality?</b>		<b>Q8: When did you last watch a movie?</b>	
American (U.S.)	117	Past 24 hrs	51
Chinese	5	Past 3 days	56
Japanese	2	Past week	31
Indian	4	Past month	20
Fillipino	2	Earlier than a month	7
Mexican	18	<b>Q9: How did you watch this movie?</b>	
Spanish	1	in theatres	22
French	0	blu-ray	10
British	0	DVD	34
German	4	Pay per view	3
Russian	1	Cable/Satellite TV	32
Other	5	internet streaming	60
<b>Q5: How many years have you lived in the U.S.?</b>		<b>Q10: Which device did you use to view this movie?</b>	
10 or less	10	Movie theater screener	24
11 through 16	6	Blu-ray player	14
17	4	DvD player	24
18	16	Cable/Satellite Box	28
19	37	Video game system	13
20	32	Personal Computer	3
21	25	Laptop	47
22	13	Tablet	3
More than 22	18	Mobile Phone	0
		Other	3

**Table 5**

<b>Internet Streaming Relationships</b>		
<b>Relationship</b>	<b>Number of Students</b>	<b>% of Total</b>
Teen AND Internet Streams	29	46.77%
20+ AND Internet Streams	31	31.00%
Male AND Internet Streams	28	31.46%
Female AND Internet Streams	32	35.96%
American AND Internet Streams	36	30.77%
Foreign AND Internet Streams	14	33.33%
Uses Laptop AND Internet Streams	34	72.34%
Uses Other Device AND Internet Streams	16	18.18%

## APPENDIX B

**1. Are you an undergraduate student?**

- Yes
- No

**2. Are you male or female?**

- Male
- Female

**3. What is your age?**

- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24 or older

**4. What is your nationality?**

- American
- Chinese
- Japanese
- Indian
- Phillipino
- Mexican
- Spanish
- French
- Russian
- German

**5. How many years have you lived in the United States?**

**6. How much time per week do you spend watching movies?**

- 0 hrs.
- 1-2 hrs.
- 2-4 hrs.
- 6-8 hrs.
- 8-10 hrs.
- Over 10 hrs.

**7. When you stream movies, what service did you use?**

- Netflix
- Vudu
- iTunes
- Amazon Instant
- Internet website
- I do not stream movies
- Other – Please specify below

**8. When did you last watch a movie?**

- Past 24 hours
- Past 3 days
- Past week
- Past month
- More than a month ago

**9. How did you watch this movie?**

- In theatres
- Blu-ray
- DVD
- Pay per view
- Cable/Satellite TV
- Internet streaming

**10. Which device did you use to view this movie?**

- Movie theater screen
- Blu-ray Player
- DVD Player
- Cable/Satellite Box
- Video game system
- Personal computer
- Laptop
- Tablet
- Mobile Phone
- Other – Please specify below