A Study on Filipinos' Movie Watching Behavior

Abstract

This research paper delves into the intricate tapestry of Filipinos' movie-watching behavior, exploring its cultural nuances and evolution over decades. From the golden age of Philippine cinema to the contemporary era of digital platforms, the study investigates the factors influencing film preferences, focusing on the pivotal role of local films, or "Pinoy" films, in the hearts of Filipino audiences. Examining the impact of digital technology on traditional movie-going habits, the research addresses a notable gap by quantifying the movie formula, emphasizing narrative structures, genre preferences, emotional engagement, and cultural resonances. The study identifies critical influencers through discrete choice modeling, highlighting the importance of directors and gender-specific preferences. The findings offer strategic recommendations for stakeholders in the Filipino film industry, emphasizing the need for tailored marketing, informed casting decisions, and flexible runtime considerations to engage diverse audience segments effectively.

Keywords: movie formula; discrete choice; film; media

1. INTRODUCTION

Do we still know our audience? Do we still know who we are making our films for? (Matti, 2019)

In the vibrant tapestry of global cinema, the Philippines is a captivating and culturally rich contributor. Filipino cinema has evolved over the decades, reflecting the nation's social, political, and economic dynamics, as well as its diverse population's unique preferences and behaviors. Understanding Filipinos' movie-watching behavior is a fascinating exploration of their cultural identity and a valuable insight into the broader context of global film consumption. This research paper embarks on a comprehensive study of the movie-watching behavior of Filipinos, aiming to shed light on the intricacies of this phenomenon.

Filipino society is a mosaic of diverse ethnicities, languages, and traditions shaped by centuries of historical influences, including Spanish and American colonization. In this multi-layered context, movie-watching has emerged as a pivotal cultural pastime. From the golden age of Philippine cinema in the 1950s to the contemporary era of international film festivals and digital streaming platforms, the Filipino audience has continually evolved in response to changing cinematic landscapes.

One of the critical aspects of Filipino movie-watching behavior that warrants exploration is the significant role of local films in the lives of Filipinos. While Hollywood blockbusters maintain a global presence, local films, often called "Pinoy" films, hold a special place in the hearts of Filipino moviegoers. These films often reflect indigenous stories, traditions, and contemporary social issues, making them deeply resonant with the Filipino audience. Investigating the factors that drive Filipinos to choose between local and international films is essential to understanding their movie-watching preferences.

Furthermore, the advent of digital technology and the rise of streaming platforms have revolutionized how Filipinos consume movies, raising questions about the impact of these changes on traditional movie-going behaviors. This study will investigate the movie-watching behavior of Filipinos – referring to their formed habits and preferences.

In conclusion, the movie-watching behavior of Filipinos is a multifaceted phenomenon deeply rooted in their culture and historical context. This research aims to unravel the layers of this intricate tapestry by examining the preferences, motivations, and changing trends in Filipino movie consumption. By doing so, we hope to contribute to a broader understanding of global film consumption patterns and enrich the discourse on the role of cinema in shaping cultural identities.

One notable research gap that this study seeks to address is the quantification of the movie formula as it pertains to the preferences and behavior of Filipino moviegoers. While there has been substantial research on the factors influencing movie preferences worldwide, there is a need for empirical studies that attempt to quantify the specific elements of the movie-watching

experience that resonate with the Filipino audience. Understanding these quantifiable aspects, such as narrative structures, genre preferences, emotional engagement, and cultural resonances, is essential for several reasons.

The remainder of the paper is structured as follows. Section 2 introduces the Philippine movie industry while section 3 provides a discussion of the modeling framework. Section 4 discusses the research methodology and relevant statistics. Section 5 shows the and modeling results and analysis. Section 6 concludes the paper.

2. PHILIPPINE CINEMA

The Philippine movie industry dates to theater, particularly the *sarswela* and *moro-moro* (Tiongson, 1999). A *moro-moro*, or *comedia*, is a folk drama based on the battles between Christians and the Muslim Moros in the Philippines. While a *sarswela* is a play with songs and dances depicting romantic love among idealized Filipino characters, and often incorporating contemporary social, political, economic, or cultural issues for relevance and interest (Tiongson, 1999). In 1898, the Biograph Company sent Raymond Ackerman to shoot war actualities in the Philippines. Ackerman's work is now considered as one of the early instances of filmmaking in the Philippines (Del Mundo, 1994). In 1919, Jose Nepomuceno entered the scene and produced his own version of *Dalagang Bukid* (Lumbera, 2011). *Dalagang Bukid* is the first Filipino feature film to be locally produced in the Philippines (Lumbera, 2011).

At the end of the 1930s, *sarswela* returned to its peak. In fact, LVN Pictures' first production *Giliw Ko* (My Dear, 1939) is a musical drama (Del Mundo, 1994). *Giliw Ko* stars Fernando Poe Sr., Ben Rubio, and Mila del Sol. It tells the tale of Guia (Mila del Sol), a country girl, who begins to sing American songs on the radio, after being infatuated with images of Hollywood and the attention lavished on her by the son of the wealthy hacienda owner. Other *sarswela* movies were *Pakiusap* (1938), *Tunay na Ina* (1938) and *Ibong Adarna* (1941). While *sarswela* movies are not limited to romantic musicals, four elements of melodrama remain the same. Stock characters persist in the *sarswela* movies, such as, but not limited to, the suffering woman, the suffering mother as martyr, suffering for the man or father is highly unusual, and the presence of a maltreated child.

In 2019, Philippine Cinema celebrated its 100th year (Agbayani, 2019). Compared to other countries that have set film policies and parameters to support the various aspects of the filmmaking process, the local movie industry has mostly operated on its own through self-regulation. Such as the working conditions of all workers to facilitating and encouraging the proper development of film projects to adherence to the international technical standards in the production of films, to establishing better distribution policies when exhibiting films in cinemas and other platforms (Agbayani, 2019).

In a lengthy Facebook post shared on August 26, 2019, Erik Matti, an acclaimed Filipino director, discussed his thoughts on the current scene of the industry. Prior to Matti's Facebook post, locally produced movies such as *Tol*, *Elise*, and *Hanggang Kailan?* were in theaters. *Tol* is about three men whose friendship was put to the test because of a woman, *Elise* is a story of old lovers meeting again, while *Hanggang Kailan?* is about a couple celebrating their anniversary abroad only to end it as strangers. Matti lamented on repeated concepts that centers on love triangles, affairs, and boy-girl commitment issues. He also questioned if it is the audiences or the cinemas at fault for considering Hollywood films - may it be for its "polished look" for the audiences or being a "sure hit" for the cinemas (Matti, 2019). Two years prior, Matti also expressed his disappointment over the Metro Manila Film Festival (MMFF) Executive Committee members' selection of films (Philstar, 2017). He commented:

> "If you look at the entry we're brought in, it's 30 percent *artista* (artist), 30 percent producer, 30 percent theme song, 10 percent brightness." (Matti in Philstar, 2017)

3. DISCRETE CHOICE MODELING

The basic concept of characterizing the choice is taken as that individuals would choose the option which maximizes their utility as described by the economic consumer theory, which provides for a demand function expressing the action of a consumer to be based on assumptions about desires (Ben-Akiva & Lerman, 1985). Furthermore, the random utility theory assumes that when facing a choice situation, individuals assign random utilities, based on their personal preferences, to each alternative considered, and then choose the alternative having the highest derived utility. In actual modelling analysis, the aim is to express the utility of an alternative as a function of the attributes

of the alternative and the tastes and socio-demographic attributes of the decision-maker (Hess, 2005).

The individual's derived utility can be decomposed into three components given in equation (1),

$$U_n(j) = \theta_{jn} + f(\beta_n, X_{jn}) + \varepsilon_{jn} \quad (1)$$

where θ_{jn} is the intrinsic utility of alternative j for individual n, β_n is a vector of parameters estimated for an individual n, X_{jn} is a vector of the attributes of alternative j for individual n, and ε_{jn} is a random error. The function $f(\beta_n, X_{jn})$ is free from any prior assumptions allowing linear formulation in the area of discrete choice modelling, such that the observed utility shall be simply $\beta_n X_{jn}$ (Rajaonarison et al., 2005). Under the assumption that ε_{jn} is Gumbel distributed, the choice probability described by a logit model is given in equation (2),

$$P_n(i) = \frac{e^{U_n(i)}}{\sum_1^j e^{U_n(i)}} \quad (2)$$

The model captures the relevant variables that affect the utility, or benefit, of choosing a particular transport mode (Ewing et al., 2004). To quantify the significance of the variables, maximum likelihood functions are used as basis for deriving the estimators for the parameters. Maximum likelihood estimation represents the backbone of statistical estimation, with the Likelihood Principle stating that all the relevant information in the sample is contained in the likelihood function (Bierens, 2002). Stated simply, a maximum likelihood estimator is the value of the parameters for which the observed sample is most likely to have occurred (Ben-Akiva & Lerman, 1985). Ben-Akiva and Lerman continues that the likelihood of the sample can be written straightforwardly as a function of the parameters, in the form seen in equation (3), where the estimate for θ_N is solved for, to maximize L*.

$$L^* = \prod_{n=1}^{N} f(y_n | x_n, \theta) \quad (3)$$

The most widely used approach is to maximize the logarithm of L*, rather than L* itself. This approach does not change the values of the parameter estimates. This gives the form seen in equation (4). In most cases, L will be continuous in θ_N, so if a solution for equation (4) exists, it must satisfy the usual first-order conditions given by equation (5), where θ_{Nk} is the kth element in θ_N. For any θ_N satisfying equation (5) to be a local maximum, the Hessian matrix $\nabla^2 L$, must be negative semidefinite when evaluated at θ_N. Further discussion on the derivation of the maximum

likelihood estimators and probability equations can be found in works of Ben-Akiva and Lerman (1985) and Hensher and Greene (2001).

$$\max_{\theta_N} \log L^* = \max_{\theta_N} L = \max_{\theta_N} \sum_{n=1}^{N} \log f(y_n | x_n, \theta_N) \quad (4)$$

$$\frac{\partial L}{\partial \theta_{Nk}} = 0 \qquad \text{for k} = 1, \ldots, \text{k}, \quad (5)$$

4. DATA GATHERING AND DESCRIPTIVE STATISTICS

An online survey through the Google Form platform was conducted from 2019 to 2020. The access link for the survey was disseminated through various social media platforms (e.g. Facebook, Twitter) for a wider reach. The survey included questions on the respondents' movie viewing history and their perception of the movies' production team listed as follows: 1. director, 2. writer, 3. producer, 4. distributor, 5. lead actor, 6. lead actress, 7. supporting actor, and 8. supporting actress). The listed movie options included top-grossing films coming from each of genre (namely 1. action, 2. adventure, 3. animation, 4. comedy, 5. drama, 6. family, 7. fantasy, 8. horror, 9. science fiction, and 10. thriller) that were released in 2019. Perception data on the production team were gathered using a 10-point scale (with 1 being the lowest and 10 being the highest).

Other movie-viewing preferences (e.g. genre, type of media) and socio-demographic information (e.g. gender, age, etc.) were also gathered. Table 1 summarizes the descriptive statistics. The 'Action' genre was found to be most popular, followed by 'Comedy' and 'Drama'. For the type of media, majority still prefers watching movies at the cinema (43%), followed by streaming platforms. Overall, there were more female respondents than males (sex ratio of 1.60) and majority of the respondents were young adults aged between 19 to 25 years of age (making up 68.31% of the respondents. Over 66% have completed at least a tertiary education, and finally, the average monthly income of the respondents is around P 14,727.37 (est. US$300; US$ ≈ P 49).

Table 1 Online survey through the Google Form platform

Item		**Count (%)**
Preferred Genre	Action	113 (23.25)
	Adventure	47 (9.67)
	Animation	38 (7.82)
	Comedy	72 (14.81)
	Drama	65 (13.37)

	Family	19 (3.91)
	Fantasy	29 (5.97)
	Horror	33 (6.79)
	Science Fiction	24 (4.94)
	Thriller	46 (9.47)
Preferred Type of Media	Cinema	209 (43.00)
	Cable Television	37 (7.61)
	Streaming Platforms	130 (26.75)
	Online Downloads	110 (22.63)
Gender	Male	183 (37.65)
	Female	296 (60.91)
	Prefer not to say	7 (1.44)
Age	18 years old and below	81 (16.67)
	19 to 21 years old	198 (40.74)
	22 to 25 years old	134 (27.57)
	26 to 30 years old	53 (10.91)
	Above 30 years old	20 (4.12)
	Average	21.2
Highest Educational Attainment	Primary	4 (0.82)
	Secondary	109 (22.43)
	Tertiary	322 (66.26)
	Graduate	51 (10.49)
Individual Monthly Income	Below P 10,000.00	348 (71.6)
	Between P 10,000.00 and P 25,000.00	76 (15.64)
	Between P 25,000.00 and P 50,000.00	37 (7.61)
	Between P 50,000.00 and P 100,000.00	14 (2.88)
	Above P 100,000.00	11 (2.26)
	Average Individual Income	P 14,727.37

5. MODEL RESULTS AND ANALYSIS

NLOGIT was used to estimate the discrete choice models produced in this study. In the model development, the set of movie choices was limited to those released within the same month of the movie chosen by each respondent. For the variables representing the respondent's perception on the movies' production team, each respondent's rating was only used if the respondent stated knowing of production team member's involvement before choosing to watch the movie; otherwise, the values were set to 0. The rationale for doing this is to include only prior knowledge available to each respondent when the decision was made. For example, if the respondent is not aware of who the movie's director is, the rating for the director must not have been a factor when the respondent decided to watch the movie, and as such, should not be considered in estimating the choice model. Lastly, heuristics was employed in selecting the sets of variables to be used, while ensuring that no two correlated variables are included in the same model. Correlation analysis of the data used for modeling can be found in Appendix A.

Models were estimated first using each variable separately, as summarized in Table 2. Perception on the 'Writer' was found to have the highest coefficient, but not statistically significant. Among the statistically significant variables, that for the 'Director' (Model 1) has the highest coefficient, followed by those for the 'Lead Actress', 'Supporting Actress', 'Supporting Actor', 'Runtime', and 'Lead Actor' (Models 6, 7, 8, 9, and 5, respectively). This means that in the estimation of a movie's perceived attractiveness, the prestige of the 'Director' is more important than those for the actors/actresses. The positive coefficients mean that higher values of the variable contribute positively to the movie's attractiveness. All the models have comparable goodness-of-fit measures. Also shown, the models using perceptions on the movie's 'Producer' and 'Distributor' have negative coefficients, which does not agree with prior knowledge of how the variable should contribute to the likelihood of choosing to watch a movie. As such, these were considered unreliable estimators for the movie's attractiveness and were removed from the next set of models developed. None of the movie-viewing preferences and socio-demographic variables were found to be statistically significant.

Table 2 Socio-demographic variables

Model	Variable	Coefficient	R^2
1	Director	0.24244773***	0.78281
2	Writer	5.01021755	0.79583

3	Producer	-0.20174106***	0.77368
4	Distributor	-0.22776299***	0.77659
5	Lead Actor	0.05329894**	0.75853
6	Lead Actress	0.08967311***	0.76109
7	Supporting Actor	0.08923457***	0.76175
8	Supporting Actress	0.08757431***	0.76119
9	Runtime	0.06470993***	0.76015

** - p<0.1, ** - p<0.05, *** - p<0.01*

Table 3 summarizes the models with estimated coefficients that satisfy the sign requirements. No model using three or more variables were found to be statistically significant. Among the models shown, Model 15, using 'Lead Actress' and 'Runtime' as independent variables, was found to have both variables to be statistically significant at $p<0.01$ and $p<0.05$, respectively. This means that in this data set, the values for 'Lead Actress' and 'Runtime' are reliable estimators of the likelihood of a movie being chosen. Model 10, the model using 'Director' and 'Lead Actress', was also found to be statistically significant at $p<0.01$ and $p<0.10$, respectively. All other models had at least one statistically insignificant variable. Nonetheless, the variables 'Lead Actress' and 'Supporting Actress' were found to be included in most of the models with consistent sign coefficients. This indicates that gender may also be a contributing factor.

Table 3 Models with estimated coefficients

Model	Variable	Coefficient	R^2
10	Director	0.23581634***	0.78392
	Lead Actress	0.05233651*	
11	Director	0.23539732***	0.78309
	Supporting Actress	0.02548475	
12	Lead Actor	0.02298729	0.76131
	Lead Actress	0.08128543***	
13	Lead Actor	0.02291315	0.76141
	Supporting Actress	0.07973268	
14	Lead Actress	0.06057268**	0.76259
	Supporting Actress	0.06064523	

15	Lead Actress	0.08922820***	0.76397
	Runtime	0.06359473**	
16	Supporting Actress	0.08252448***	0.76374
	Runtime	0.05982709	

** - p<0.1, ** - p<0.05, *** - p<0.01*

In addition, models were estimated using data disaggregated based on gender, as summarized in Table 4. As shown, for the model using 'Director' as the sole independent variable, the coefficient is higher when using the data corresponding to males. This may be interpreted that males tend to put more significance in the perception of the 'Director' compared to females. This means that the higher the rating of the 'Director' is (i.e. recognition from previous works), the higher is the likelihood for males to watch the movie. On the other hand, for variables relating to the 'Lead Actor', 'Lead Actress', 'Supporting Actor', and 'Supporting Actress', higher coefficients were found for females. This may be inferred as the females' greater amount of attention towards the actors and more especially, the actresses. This means females are more likely to watch a movie with an actor/actress of higher rating (i.e. renown from previous performances or popularity). Lastly, the difference in coefficients for the variable 'Runtime' can be explained as males having lower preference for longer movies compared to females.

Table 4 Model using 'Director' as the sole independent variable

Variable	**Male**			**Female**		
	Model	Coefficient	R^2	Model	Coefficient	R^2
Director	17	0.34482919***	0.83315	23	0.23147924***	0.77781
Lead Actor	18	0.00641705	0.80437	24	0.07215488**	0.75450
Lead Actress	19	0.09047289**	0.80719	25	0.11986631***	0.75856
Supporting Actor	20	0.10267920**	0.80849	26	0.08122161***	0.75593
Supporting Actress	21	0.07700996*	0.80644	27	0.10096382***	0.75782
Runtime	22	0.01555663	0.80447	28	0.07732616***	0.75656

** - p<0.1, ** - p<0.05, *** - p<0.01*

Table 5 summarizes the relative significance of each variable, computed as the ratio of normalized coefficients using models developed for all, male, and female data, respectively. These values

capture the scale of contribution of each variable to the overall attractiveness of a movie. Depending on the target demographic, this may be used as a basis for priority among the different members of the production team. For example, securing a 'Director' of a 1-point higher rating has the same effect as getting a 'Lead Actor' that is rated 4.55-points higher. Additionally, contracting a 'Lead Actress' of a 1-point higher rating will result in approximately as much increase in attractiveness to female viewers as that for a 'Lead Actor' that is rated 1.66 points higher. By comparing the projected contribution to the movie's attractiveness against the cost of contracting the production team member's participation, wage valuation and budget allocation, which are both critical components affecting a movie's ability to make a profit, can be made more informed and grounded.

Table 5. Relative significance of each variable, computed as the ratio of normalized coefficients using models

ALL	**Director**	**Lead Actor**	**Lead Actress**	**Supporting Actor**	**Supporting Actress**	**Runtime**
Director	1.00	4.55	2.70	2.72	2.77	3.75
Lead Actor	0.22	1.00	0.59	0.60	0.61	0.82
Lead Actress	0.37	1.68	1.00	1.00	1.02	1.39
Supporting Actor	0.37	1.67	1.00	1.00	1.02	1.38
Supporting Actress	0.36	1.64	0.98	0.98	1.00	1.35
Runtime	0.27	1.21	0.72	0.73	0.74	1.00

MALE	**Director**	**Lead Actor**	**Lead Actress**	**Supporting Actor**	**Supporting Actress**	**Runtime**
Director	1.00	53.74	3.81	3.36	4.48	22.17
Lead Actor	0.02	1.00	0.07	0.06	0.08	0.41
Lead Actress	0.26	14.10	1.00	0.88	1.17	5.82
Supporting Actor	0.30	16.00	1.13	1.00	1.33	6.60

Supporting Actress	0.22	12.00	0.85	0.75	1.00	4.95
Runtime	0.05	2.42	0.17	0.15	0.20	1.00

FEMALE	**Director**	**Lead Actor**	**Lead Actress**	**Supporting Actor**	**Supporting Actress**	**Runtime**
Director	1.00	3.21	1.93	2.85	2.29	2.99
Lead Actor	0.31	1.00	0.60	0.89	0.71	0.93
Lead Actress	0.52	1.66	1.00	1.48	1.19	1.55
Supporting Actor	0.35	1.13	0.68	1.00	0.80	1.05
Supporting Actress	0.44	1.40	0.84	1.24	1.00	1.31
Runtime	0.33	1.07	0.65	0.95	0.77	1.00

6. CONCLUSIONS AND RECOMMENDATIONS

The findings of this study offer valuable insights into the factors influencing movie-watching behavior among Filipinos. By employing discrete choice models and considering variables related to the perception of production team members, the study has shed light on the relative importance of these factors in shaping the attractiveness of movies to Filipino audiences. This section summarizes the key conclusions drawn from the analysis and provides recommendations for various stakeholders in the Filipino film industry.

In conclusion, this study has provided valuable insights into the factors that shape the movie-watching behavior of Filipinos. One key finding is the importance of production team members in influencing movie choices among the Filipino audience. Notably, the 'Director' emerged as the most influential factor, with a statistically significant coefficient, underscoring the significant impact of a director's reputation and prestige on a movie's perceived attractiveness.

Moreover, this research has unveiled distinct gender-based differences in movie preferences among Filipinos. Male viewers prioritize the 'Director' when making their movie choices, while female viewers display a stronger inclination towards actors and actresses, particularly the 'Lead Actress.' This gender-specific variation in preferences has far-reaching implications for marketing strategies and content creation, emphasizing the need for tailored approaches to effectively engage different audience segments.

Furthermore, the consistent presence of 'Lead Actress' and 'Supporting Actress' variables in models with consistent sign coefficients suggests that the gender of actors and actresses holds significance in influencing movie choices. This highlights the importance of casting decisions, particularly in securing actresses with strong previous performances or popularity, to enhance a movie's appeal, particularly among female viewers.

Lastly, the study has shed light on the role of movie runtime in shaping audience preferences. The findings indicate that males prefer shorter movies than females, emphasizing the need for filmmakers and studios to consider runtime as a potential factor when targeting different audience segments.

In practical terms, these insights offer valuable guidance to stakeholders in the Filipino film industry. Filmmakers and studios can leverage the influence of directors, adapt marketing strategies to cater to gender-specific preferences, make informed casting decisions, and consider movie runtime when tailoring content to diverse audience segments. By implementing these recommendations, the industry can enhance its competitiveness and engage with the Filipino audience better. Future research can delve further into these findings and explore additional cultural and contextual factors influencing movie choices in the Philippines, contributing to a deeper understanding of this dynamic aspect of Filipino culture and entertainment.

In light of the research findings, several strategic recommendations can be proposed to enhance the movie industry in the Philippines. Firstly, filmmakers and studios must acknowledge the paramount influence of the 'Director' in shaping a movie's perceived attractiveness among Filipino audiences. Recognizing this, investments in renowned directors should be prioritized,

and their involvement should be prominently highlighted in marketing campaigns. This strategic move captures the attention and interest of Filipino viewers, who tend to emphasize the reputation and prestige of the director.

Furthermore, a gender-tailored approach to marketing is highly advisable. Understanding the gender-based differences in movie preferences is essential for successful movie releases. Targeting male audiences with directorial credentials and, conversely, directing marketing efforts toward females by featuring high-rated actors and actresses, particularly the 'Lead Actress,' can yield positive outcomes. This tailored marketing approach acknowledges the distinct preferences of male and female audiences, optimizing engagement.

Casting decisions are pivotal in a movie's appeal, especially to female viewers. Consequently, casting choices, particularly those for the 'Lead Actress' and 'Supporting Actress,' should be made carefully considering their potential impact. Securing actresses with a track record of previous solid performances or existing popularity can significantly enhance a movie's appeal, particularly among female audiences who prioritize these factors when making movie choices. Another critical aspect that filmmakers should consider is movie runtime. Understanding that males prefer shorter movies than females, tailoring a movie's runtime to align with the target demographic's preferences can be advantageous. While targeting a predominantly male audience, shorter runtimes may be preferred, while longer runtimes might be more acceptable to female viewers. This flexible approach to runtime can help maximize the movie's appeal and viewership.

Finally, economic decision-making within the film industry should incorporate the relative significance of each variable, as calculated in Table 5. Using this data as a basis for budget allocation and wage valuation ensures that investments in production team members are aligned with their expected contributions to a movie's attractiveness. This approach fosters more informed and cost-effective decision-making processes within the industry, ultimately contributing to the industry's competitiveness and profitability.

In conclusion, these recommendations provide practical strategies for stakeholders in the Filipino film industry to enhance their marketing efforts, casting decisions, and economic planning. By recognizing the importance of the director, tailoring marketing to gender-specific preferences, making informed casting choices, considering runtime, and aligning economic decisions with variables' significance, the industry can better engage with its diverse audience segments and strengthen its appeal in the highly competitive world of cinema. Future research can further explore and refine these recommendations, promoting ongoing growth and development within the Filipino film industry.

Finally, this study provides valuable quantitative insights into the factors influencing movie-watching behavior among Filipinos. By understanding the relative importance of production team members, gender-based preferences, and other variables, stakeholders in the Filipino film industry can make more informed decisions regarding content creation, marketing strategies, and budget allocation, ultimately enhancing the industry's competitiveness and appeal to diverse audience segments. Further research can build upon these findings and explore additional cultural and contextual factors influencing movie choices in the Philippines.

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