

Exploring The Impact Of Narrative Techniques On Audience Satisfaction In Contemporary Chinese Commercial Films In The New Period Of China

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Abstract:

Today, audience satisfaction is a major factor in a film's success in China's New Period commercial films. Using the narrative technique of storytelling methods is the cornerstone of making any film. However, there is insufficient academic evidence indicating the effect of narrative techniques on audience satisfaction in contemporary Chinese commercial films in the new period of China. Hence, the objective of this study is to investigate the influence of narrative techniques on audience satisfaction in commercial films from the New Period of China. On top of that, the study also attempts to comprehend the mediating influence of perceived technique usefulness on the overall satisfaction of the films and the responses of the audience. This quantitative study collected data from 390 individuals aged 18–50+ in Shanghai, Beijing, and Guangzhou, using questionnaire items adapted from previous research on seamlessness, presence, interoperability, concurrence, perceived technique usefulness, and audience satisfaction. The data were analyzed using reliability test, confirmatory factor analysis, correlation analysis and hypothesis testing. The findings reveal that seamlessness, presence, and interoperability of narrative techniques significantly enhance audience satisfaction, particularly when perceived as useful. Therefore, Perceived techniques' usefulness can perceive acts as a mediating factor. However, excessive concurrence of techniques can negatively impact satisfaction by overwhelming the audience. The theoretical significance of the study accentuates the knowledge add-up in the corresponding sector of film industry of thinking audience satisfaction in the relationship with narrative technique usage. The findings also propose that only by respecting the act of cinematographic narrative can the industry create works of art that are more artistically creative and more in line with the aesthetic needs of film audiences and the other stakeholders in this industry.

Keywords: Narrative Technique, Seamlessness, Presence, Interoperability, Concurrence Perceived Technique Usefulness, Audience Satisfaction.

1) INTRODUCTION

In the past decades, works on film narrative structure, narrative modes, and film ontological features have been related to film narratives and have provided important theoretical references for the study of film narratives [1]. Specifically, film narrative plays an important role in the artistic expression of cinema. Unlike painting, music, and other artistic techniques, cinema covers many aspects and has ontological characteristics [2]. According to Christian Metz, a famous French cinematographer and the pioneer of modern film linguistics, cinema is a storytelling machine, and “the so-called cinematic techniques remain the narrative method of cinema [3]. In other words, from the perspective of artistic composition, a unique narrative method is the ontological characteristic of film art. Many excellent works in the history of cinema have illustrated that the success of film work is, to a large extent, based on the success of the

narrative. As part of the history of world cinema, the development of mainland Chinese cinema has experienced many difficulties throughout history [4]. For instance, the “New Period” has a profound and important significance in the history of mainland Chinese cinema [5]. In the History of Chinese Film, the development of Chinese cinema was generally in the exploratory stage before 1976, while after 1976, Chinese cinema entered a stage of rapid progress, both in terms of themes, forms and ideological connotations, and film production, marking a golden stage for mainland Chinese cinema.

In today China’s New Period commercial film market, audience satisfaction significantly determines the success of any theater movie nowadays [6]. The adoption of narrative techniques is considered the cornerstone of how a film was made in the first place. The acceptance of narrative techniques and their final deliverables to the theater audience thus accentuates the interests of all stakeholders including director, audience, producer, and actors in the industry [7]. Studies argues that the proper use of narrative techniques can improve the satisfaction of the audience by impressing them from an ordinary view of storylines. However, there is insufficient academic evidence and proof to indicate the effect of the narrative technique used and audience satisfaction especially in the context of the Chinese commercial film sector [8, 9, 10]. As a result, further research is needed to explore the correlation between narrative techniques and audience satisfaction in New Period Chinese commercial films [9, 11]. Similarly, there is limited empirical research on the factors that mediate these relationships within the Chinese commercial film industry [12]. Therefore, it is critical to fill these knowledge gaps to comprehend how narrative techniques impact audience satisfaction in Chinese commercial films. The study aims to provide valuable insights into industry practices and strategies for engaging audiences.

2) LITERATURE REVIEW

2.1 Seamlessness

According to literature, seamlessness was defined as the seamless interfacing of the real and virtual field. Seamlessness also lets users seamlessly move about different virtual environments and interact with content in a unified and satisfactory way [13]. Similarly, seamlessness is claimed to be the practice of offering consumers a seamless and effortless technology and user experience [14]. Previous studies find that the intuitive interface is necessary for a positive user experience and high levels of user engagement. For instance, if a user can easily find, use, and complete the functions of the digital interface of a product or service, they are more pleased with it and is more likely to continue using the product or service. The experience is seamless, and the user loses their perception of time and anything outside the zone. Moreover, psychology and user experience studies have researched this sense of being absorbed deeply and deeply involved for quite some time, and it is associated with increased experience and focus on the task or content at hand, as well as increased emotional engagement [15]. This is a psychological barrier, therefore, making immersion a barrier to distractions that improves the positive user experience which results in repeated use of the product or service [16].

2.2 Presence

As stated by [17], The term presence refers to the experience of being there in a virtual environment. The objective is for the user to feel like they are a part of the metaverse and to have a genuine experience there. The primary objective of this dimension is to enhance the sensory and perceptual experiences of users in virtual space [13]. According to [18], the degree to which an audience feels immersed in a film's narrative and universe. The objective is to make the audience feel like an integral part of the action on screen [19]. When spectators are completely engrossed in a film, they become emotionally invested in the plot and the characters, and their focus is riveted on the action on the screen. According to literature, [14] investigated the impact of presence on the engagement and quality experience of visually impaired audiences with audio descriptions in the theater. Researchers discovered that when participants experienced a greater sense of presence in a story and spatial presence, narrative engagement, and engagement by each audio description component, they were emotionally transported and relished it

more. The level of presence was determined by the audience's level of mental immersion in the narrative. This indicates that the level of presence affects how viewers relate to the narrative, and how much engagement they have with the story. However, the notion of presence has a direct connection with immersion or an engrossing quality with the medium that, if done well, contributes to the overall audience enjoyment [17].

2.3 Interoperability

According to [20], When two or more systems, technologies, or components are interoperable, they can seamlessly share information and resources. As stated by [21], Interoperability is crucial in the film industry because it enables the seamless integration of various aspects, technologies, or platforms, thereby enhancing audience satisfaction. The term interoperability is used to characterize the compatibility of various types of virtual environments, software, and hardware in the metaverse [11]. As part of this endeavor, users should be able to readily navigate and interact across diverse digital environments and systems. According to the study by [22], interoperability influences understanding online customers' review activity on music streaming services and their satisfaction. The finding highlights the need for an easier experience across content types, where they can co-exist together, as it is convenient to engage and appreciate them better. While study was based on digital music platforms, a lot of the interoperability principles apply to cinema narrative strategies [22]. This further emphasizes that a good story is narratively structured and abstractly interoperable enough for audiences to appreciate it more, and to be more fulfilled by it. In line with this, [23] found Interoperability, in the context of the narrative method, denotes that all elements of the story function as intended within the given medium. Generally, the study has widely found audiences are often satisfied with films with great interoperability. Films within a franchise or shared universe that are narratively compatible with one another tell logical and consistent stories. This enables viewers to follow intertwining narratives, recognize recurring characters or plot elements, and experience a sense of continuity. Films that complement one another can increase viewer interest and satisfaction by rewarding them for watching the entire series.

2.4 Concurrence

Concurrence is the condition of having multiple individuals present and interacting simultaneously in the metaverse [24]. Real-time facilitation of communication, collaboration, and social activities is a crucial component. In this regard, the metaverse is viewed as a social space where individuals can connect and share experiences in common [11]. According to [24], Concurrence in the film industry is the simultaneous or coordinated presentation of multiple plotlines, characters, or themes in the same film. This procedure involves combining and interacting with these elements to create a cohesive and engaging narrative. Concurrence often results in intricate storylines with multiple layers, providing viewers with a richer and more immersive experience. This view aligns with [25] argument that narratives' complexity profoundly affects audience reception. Particularly, [24] focus on the narrative structure itself whereas [25] brings the notion of complexity being a double-edged sword against the audience reception. For instance, on the one hand, complexity can prove to be beneficial if catered well, on the other, poor execution of the complex narrative can harm its reception. Typically, concurrent narrative in films results in intricate storylines with multiple levels, which can make for more compelling viewing. From a different perspective, researcher [26] that stories that challenge and engage viewers on multiple levels are associated with greater viewer satisfaction and found concurrency of narration on animated films enhances user satisfaction. Even so, the implications also noted that concurrent films can attract all concurrent viewers, as their narrative is complex and multilayered, which indicates that this narrative type may assemble well with genres whose appeal to viewers is largely derived from the spectacles and thematic contents. Negatively, as if the storyline needed one-over-shadowed story and plotline to remind the audience, this may dutifully juggle separate plot lines, were indeed different narratives.

2.5 Perceived Technique Usefulness

According to [14], Perceived technique usefulness is the extent to which the audience believes that a particular technique contributed to their overall enjoyment of the work and kept them engaged throughout. There may not be any exhaustive literature reviews addressing the relationship between narrative technique and viewer satisfaction in the film industry, but there are related studies that can provide clarification. [27, 28] similarly argue that films with strong narratives, fascinating characters, and clever use of techniques such as foreshadowing and plot twists engage and satisfy audiences more. In line with this, it was also argued that the transference process can be aided by the audience's increased involvement in the story and emotional investment in it [14]. The TAM 3 and other technology acceptance models have been studied for their insights into how people perceive the value of technology in various disciplines, such as movie recommendation [29], music prediction in streaming platforms [30], Audio description in theater [14] and many more. According to these theories, people's attitudes and behaviors toward technology are influenced by their perception of its value. The extent to which moviegoers admire non-linear storytelling or suspense-building techniques can be indicative of their overall enjoyment of cinema.

2.6 Perceived satisfaction

Perceived satisfaction is an individual's estimation of how satisfied they are with a particular service or experience. The extent to which an audience appreciates a film, play, or other form of entertainment is a key indicator of audience satisfaction with that work. A film's narrative, characters, acting performances, visual effects, cinematography, sound design, and overall production quality all contribute to audience satisfaction. Collectively, these elements affect how spectators interpret and evaluate the film's appeal. Personal preferences, expectations, and life experiences all influence one's perception of satisfaction. Emotional, intellectual, and sensory responses to the film are all significant. Events that are engaging, entertaining, emotionally resonant, and intellectually stimulating all contribute to a larger sense of fulfillment. In the film industry, perceived audience satisfaction has been the subject of research. [12], for example, examined the effect of audience enjoyment on their responses to films. The results indicated that an individual's level of enjoyment had a significant impact on their overall rating of a film and their willingness to recommend it to others. According to the study by [13], Audience satisfaction acts as a mediator between the attractiveness of a film and the audience's intention to see it, as well as between the attractiveness of a film and the audience's intention to pay to see it in a theater. In line with this, another research revealed that, in the context of Chinese cinema, mind purification, logic, and inspiration can increase audience satisfaction [13]. Similarly, [31] emphasized that moviegoers who express a higher level of satisfaction are more loyal to the same production for future releases and more likely to recommend films to other people. Perceived satisfaction is a significant indicator of the audience's overall opinion of the film and their likelihood of recommending it to others. If viewers leave the theater with a positive impression, they may recommend the film to others, return to seeing it again, and spend more money at the box office. Filmmakers and experts in the field frequently conduct audience surveys, interviews, focus groups, and online reviews to determine the level of satisfaction among viewers. Utilizing these techniques to record subjective opinions and evaluations of delight, filmmakers can gain insight into their audience's preferences and make informed decisions about future films.

2.7 Conceptual Framework

A conceptual framework is developed to explore the relationship between narrative techniques and audience satisfaction in New Period Chinese commercial films. Using key narrative elements including seamlessness, presence, interoperability and concurrence and their influence on audience satisfaction, perceived technique usefulness serves as a mediating factor. The objective of this framework is to gain a more comprehensive picture of the impact of narrative technique on audience satisfaction in the Chinese commercial film industry.

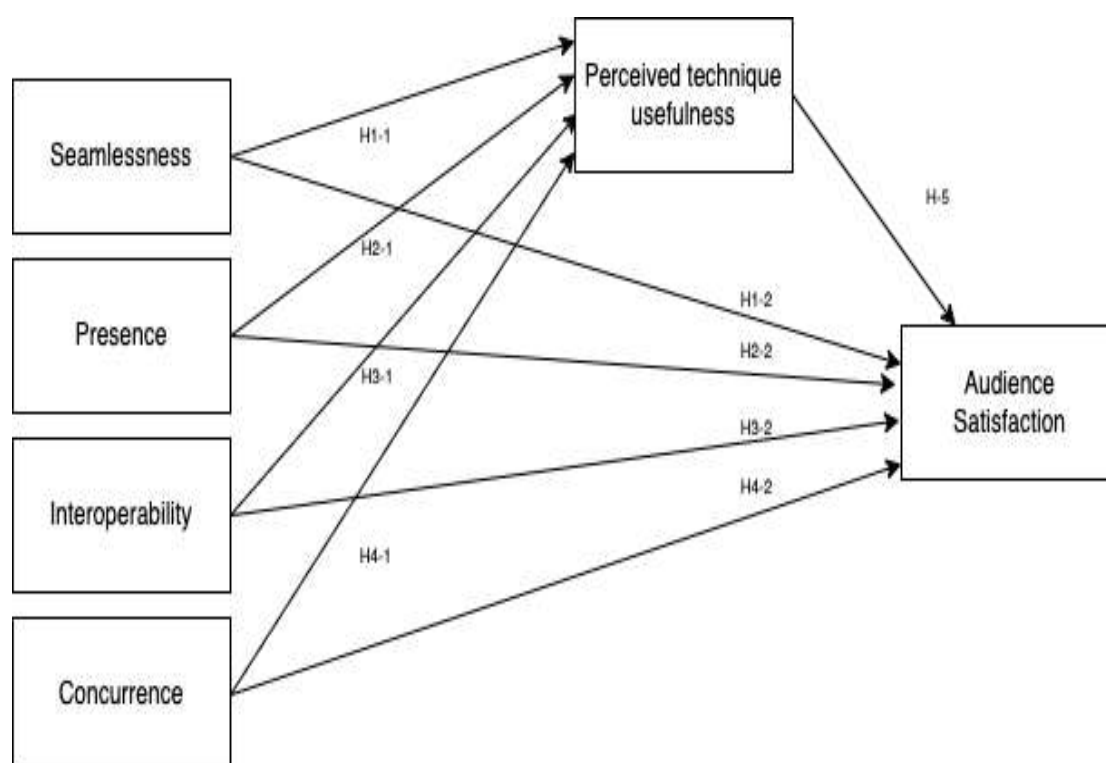


Figure 1 Proposed Conceptual Framework

3) METHODOLOGY

The study will employ quantitative methods to examine on how narrative techniques influence viewer satisfaction in Chinese commercial cinema. Quantitative research involves the systematic collection and analysis of numerical data which can be measured objectively and statistically evaluated in terms of relationship of variables. In this study, Quantitative is chosen over qualitative methods as it allows a broader data collection, reliability, generalizability, and statistical validity. While qualitative research provides in-depth insights, it is limited in scope and subject to bias. This study will enable to find out the patterns and correlations by using a structured and measurable approach, and quantitative analysis will be the best suited method to understand the impact of the narrative techniques on audience satisfaction.

3.1 Population and sampling

The study's target population comprises individuals aged 18-50+ years residing in Shanghai, Beijing, and Guangzhou in China, who have viewed commercial films of the new period in theatres. According to [32], any quantitative study with a minimum sample size of 50 is acceptable and around 100 is acceptable for major identified sub-groups. As China is a highly populated country, the study expects a quantitative sample size around 400. Due to the size and population of China, it is not possible to study every state of China. Therefore, the researcher has identified three main cities in China with the largest population size and a growing number of movie theaters. It is expected the data obtained from these cities will give a generalized result of Chinese audience satisfaction. However, it is usually sufficient for quantitative researchers to select a sample size between 30 and 500 at a level of confidence of 5% [33].

3.2 Instruments

The close-ended questionnaire employed in this research was created specifically to collect quantitative data concerning the viewpoints of participants regarding narrative techniques and audience satisfaction in the realm of Chinese commercial cinema. Specifically, the questionnaire items are adapted from previous studies work including, independent variables; seamlessness, presence, interoperability, and concurrence from [34, 35,11, 36, 37], mediating variable; perceived technique usefulness adapted from

[38] and dependent variable; audience satisfaction adapted from [38, 39]. Based on the adaptation, the study then modifies and develops each of the questionnaire items using Google Forms. The survey is designed with a 5 Likert scale, to gather accurate insights into narrative preferences and levels of satisfaction. Participant responses will be measured using a 1-5 point Likert scale. The questionnaire has been thoughtfully developed to ensure precision, relevance, and comprehensive coverage of the intended constructs, allowing for a thorough assessment of audience perceptions and satisfaction.

Variables	Adapt	Source
Seamlessness (Independent)	I can continue various activities with just one login.	[34,35]
	I can do shopping, watching movies and collaboration on business.	
	I can continue to participate in various virtual environment (world) with one avatar.	
	I can play games, do shopping and other activities right away without connecting to a new platform.	
	I can transition between tasks like shopping, working, and entertainment smoothly.	
Presence (Independent)	I had a sense of “being there”, while I was in the virtual environment (world).	[11]
	The virtual environment (world) seemed real to me.	
	I felt that avatars and objects in the virtual environment appeared to be sentient.	
	I felt that I could actually touch other avatars and objects.	
	I felt fully immersed in the virtual environment, as if I were physically present.	
Interoperability (Independent)	I felt that I could actually touch other avatars and objects. Interoperability IN1 While using metaverse, I can participate other platforms as my avatar.	[36, 37]
	I can bring my activities in the metaverse to other social media platforms.	
	I can enjoy products or services purchased in the metaverse on other platforms.	

	I can easily bring products or documents made on other platforms into the metaverse	
	I can seamlessly interact with avatars or objects from different platforms within the metaverse.	
Concurrence (Independent)	When using the metaverse, I felt that multiple users were active at the same time.	[37]
	When using the metaverse, I felt that other users can play games while I'm shopping.	
	I felt that each user was having their own experience in the virtual environment (world) of the metaverse.	
	When using the metaverse, I felt that I was doing my own activities differently from other users.	
	When using the metaverse, I felt that different users were engaging in various activities simultaneously, creating a dynamic virtual environment.	
Perceived technology usefulness (mediating)	When watching a film, I feel completely immersed in the story.	[38]
	I feel emotionally connected to the events in the film.	
	The narrative of the film engages my emotions and attention throughout.	
	I often forget that I am watching a film and feel like I am part of the story.	
	The film evokes strong emotional responses in me	
Audience Satisfaction (dependent)	The film's ability to engage me emotionally plays a significant role in my overall satisfaction with it.	[38, 39]
	I feel that the enjoyment I get from a film is deeply influenced by how emotionally involved I become in the story.	
	I would consider recommending a film based on	

	how much it emotionally resonated with me.	
	My satisfaction with the film is directly linked to how effectively it captures my attention and emotions.	
	The emotional depth and complexity of the film contribute to my overall perception of its quality.	

4) Findings and Results

4.1 Response rate summary

The survey was conducted to gather demographic data from participants in order to better understand their characteristics. The following table summarizes the key findings related to gender, age, education level, and monthly income among the 390 respondents.

Table 1. Response rate summary

	Items	Frequency	Percentage (%)
1	Gender		
	Female	182	46.7
	Male	208	53.3
2	Age		
	18-25 Yrs. old	84	21.5
	26-35	68	17.4
	36-40	225	57.7
	41- above	13	3.3
3	Education level		
	Diploma	7	1.8
	Secondary	27	6.9
	Bachelor degree	249	63.8
	Master degree	93	23.8
	Doctoral degree	14	3.6
4	Monthly income		
	Below RMB 4000	14	3.6
	RMB 4001 to RMB 7500	11	2.8
	RMB 7501 to RMB 9000	76	19.5
	RMB 9001 to RMB 12000	130	33.3
	RMB 12000 and above	159	40.8
	Frequency Total	390	100

Table 1 summarized the response rate collected from the participants. Findings reveals that there were sample of 390 participants, 53.3% of which were male and 46.7% were female. With regards to age of the respondents, the highest percentage was that of 36–40 years, taking 57.7%, followed by 18–25 years, at 21.5%, and 26–35 years at 17.4%. As for education, the majority had a Bachelor’s degree (63.8%), followed by Master’s degree (23.8%), Doctoral degree (3.6%), and Diploma (1.8%). According to monthly income, most respondents were RMB 12000 and above (40.8%) and followed by those with RMB 9001 – RMB 12000 (33.3%) and lower income brackets. The demographic breakdown gives a complete overview of the survey participants.

4.2 Confirmatory Factor Analysis (CFA)

To assess the underlying structure of the variables in this study, a factor analysis was conducted to evaluate the suitability of the data for further analysis. Specifically, the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy and the cumulative percentage of variance explained were used to determine whether the data sufficiently supports factor extraction. According to [40], a cumulative percentage greater than 50% is considered sufficient for explaining a substantial amount of the variance in the data.

Table 2. CFA results summary

Variables	Number of items	KMO Value	Cumulative %
Independent variables			
Seamlessness	5	0.873	62.525
Presence	5	0.845	85.612
Interoperability	5	0.857	87.205
Concurrence	5	0.798	80.525
Mediating variable			
Perceived technique usefulness	5	0.894	81.082
Dependent variable			
Audience satisfaction	5	0.862	75.458

Table 2 summarized the CFA results based on variables. The results of the Kaiser-Meyer-Olkin (KMO) test for the variables indicated that the data is suitable for factor analysis. KMO values for all variables exceeded the acceptable threshold of 0.6, suggesting that the data is well-suited for such analysis [41]. Specifically, the KMO values for seamlessness, presence, interoperability, concurrence, perceived technique usefulness, and audience satisfaction were 0.873, 0.845, 0.857, 0.798, 0.894, and 0.862, respectively, demonstrating strong sampling adequacy. Moreover, the cumulative percentage for each variable is above 50%, with perceived technique usefulness contributing to 81.082% of the cumulative variance. According to [40], a cumulative percentage greater than 50% is considered sufficient for explaining a substantial amount of the variance in the data, further confirming the adequacy of the factor structure for this study. These findings suggest that the data is robust and supports the validity of the factor analysis.

4.3 Reliability Analysis

The reliability of the variables in this study was assessed using Cronbach’s Alpha, a commonly used measure of internal consistency. Cronbach’s Alpha is a popular statistical test used to assess internal consistency or reliability of a series of items in a scale, and that the items reflect the same underlying construct. A value of the coefficient greater than 0.6 is usually taken as satisfactory for setting reliability [42].

Table 3. Reliability results summary

Variables	Case Processing Summary	N	%	Cronbach's Alpha Coefficient
Independent variables				
Seamlessness	Valid	390	100.0	0.880
	Excluded	0	.0	
	Total	390	100.0	
Presence	Valid	390	100.0	0.956
	Excluded	0	.0	
	Total	390	100.0	
Interoperability	Valid	390	100.0	0.963
	Excluded	0	.0	
	Total	390	100.0	
Concurrence	Valid	390	100.0	0.938
	Excluded	0	.0	
	Total	390	100.0	
Dependent variable				
Audience Satisfaction	Valid	390	100.0	0.918
	Excluded	0	.0	
	Total	390	100.0	
Mediating variable				
Perceived Technique Usefulness	Valid	390	100.0	0.940
	Excluded	0	.0	
	Total	390	100.0	

Table 3 summarized the reliability analysis results based on variables. Findings reveals that all variables were found to be highly reliable according to the results, with Cronbach's Alpha coefficient well above the acceptable threshold of 0.6 [42], indicating good internal consistency. In particular, the internal consistency values of the independent variables, namely ease of seamlessness (0.880), presence (0.956), interoperability (0.963), and concurrence (0.938), are very high. Equally, audience satisfaction also had a good reliability with Cronbach's Alpha of 0.918 and perceived technique usefulness had a high coefficient of 0.940. The reliability of the scales used in this study is supported by the fact that a Cronbach's Alpha value above 0.7 is regarded as excellent, and above 0.6 as acceptable internal consistency, according to [40]. The measurement instruments have been found reliable and an appropriate means for further analysis.

4.4 Correlation Analysis

To explore the relationships between the variables in this study, a Pearson correlation analysis was conducted. This statistical technique assesses the strength and direction of the linear relationships between pairs of variables, helping to determine how closely related they are. The following table presents the Pearson correlation coefficients for all the key variables, including the independent variables (seamlessness, presence, interoperability, and concurrence), the mediating variable (perceived technique usefulness), and the dependent variable (audience satisfaction). Significance levels of 0.01 were considered in this analysis to ensure that the correlations observed are statistically robust.

Table 4. Correlation results summary

		Correlations					
		SEAVG	PRAVG	INAVG	COAVG	MVAVG	DVAVG
SEAVG	Pearson Correlation	1	.664**	.455**	.318**	.471**	.469**
	Sig. (2-tailed)		.000	.000	.000	.000	.000
	N	390	390	390	390	390	390
PRAVG	Pearson Correlation	.664**	1	.737**	.620**	.605**	.687**
	Sig. (2-tailed)	.000		.000	.000	.000	.000
	N	390	390	390	390	390	390
INAVG	Pearson Correlation	.455**	.737**	1	.951**	.850**	.922**
	Sig. (2-tailed)	.000	.000		.000	.000	.000
	N	390	390	390	390	390	390
COAVG	Pearson Correlation	.318**	.620**	.951**	1	.791**	.859**
	Sig. (2-tailed)	.000	.000	.000		.000	.000
	N	390	390	390	390	390	390
MVAVG	Pearson Correlation	.471**	.605**	.850**	.791**	1	.863**
	Sig. (2-tailed)	.000	.000	.000	.000		.000
	N	390	390	390	390	390	390
DVAVG	Pearson Correlation	.469**	.687**	.922**	.859**	.863**	1
	Sig. (2-tailed)	.000	.000	.000	.000	.000	
	N	390	390	390	390	390	390

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

Table 4 summarized the correlation results based on variables. The findings show strong positive relation of all the variables and the Pearson correlation coefficient is between moderate and strong. In particular, seamlessness (SEAVG) and presence (PRAVG) correlate strongly in a positive direction with a correlation of 0.664, meaning as seamlessness increases, presence increases. In the same manner, the correlations of other variables with interoperability (INAVG) and concurrence (COAVG) are very strong, particularly with other variables and interoperability (INAVG) and concurrence (COAVG) at 0.951 which is a highly significant association between these two variables. Perceived technique usefulness (MVAVG) mediates very strongly the relationship between independent and dependent variables, with coefficients between 0.471 and 0.863. In fact, DVAVG is highly correlated with all other variables, especially with interoperability (INAVG) and concurrence (COAVG) that are correlated with them 0.922 and 0.859 respectively. These findings imply that greater interoperability and concurrence are associated with greater satisfaction of the audiences. Significant at the 0.01 level (2-tailed), all correlations are robust and consistent across the variables. This helps to support the influence of narrative techniques on audience satisfaction in Chinese commercial cinema.

4.5 Hypothesis Testing

Hypothesis testing is conducted to both direct and indirect relations between variables. Multiple regression analysis is used to analyze the direct relationships between the narrative techniques (seamlessness, presence, interoperability, and concurrence) and audience satisfaction. next, Hayes' PROCESS model is employed for indirect relationships, that is, for relationships in which perceived technique usefulness mediates the effect of narrative techniques on audience satisfaction.

Table 5. Hypothesis testing results summary

Hypothesis		P-value	Beta Coefficients	Result	Supported
H1-1	The seamlessness of the narrative technique significantly affects audience satisfaction with China's new period commercial films.	.000	.063	Significant positive effect observed	Yes
H1-2	Seamlessness has a significant effect on audience satisfaction, with perceived technique usefulness as the mediator.	.000	.326	Significant positive effect observed	Yes
H2-1	The presence of narrative techniques significantly affects audience satisfaction with China's new period commercial films.	.000	.914	Significant positive effect observed	Yes
H2-2	Presence has a significant effect on audience satisfaction, with perceived technique usefulness as the mediator.	.000	.379	Significant positive effect observed	Yes
H3-1	The interoperability of narrative techniques significantly affects audience satisfaction with China's new period commercial films.	.000	.242	Significant positive effect observed	Yes
H3-2	Interoperability has a significant effect on audience satisfaction, with perceived technique usefulness as the mediator.	.000	.207	Significant positive effect observed	Yes
H4-1	The concurrence of the narrative technique significantly affects audience satisfaction with China's new period commercial films.	.020	-.164	Insignificant Negative effect observed	No
H4-2	Concurrence has a significant effect on audience satisfaction, with perceived technique usefulness as the mediator.	.000	.375	Significant positive effect observed	Yes

Results from hypothesis testing find that audience satisfaction with China's new period commercial films is significantly affected by seamlessness, presence, and interoperability of narrative techniques (Beta values of 0.063, 0.914, 0.242 respectively, all with p-values < 0.001) and have positive effects on each technique.

Additionally, seamlessness, presence, and interoperability show significant positive effects on audience satisfaction through the mediation of perceived technique usefulness (Beta values of 0.326, 0.379, and 0.207 respectively, all with p-values < 0.001). However, the direct effect of concurrence on audience satisfaction was not significant with beta value of -0.164 (p value = 0.020), which did not support the hypothesis for direct relationship. However, the positive effect of concurrence on audience satisfaction was still found to be very great when mediated by perceived technique usefulness (Beta = 0.375, p < 0.001). Consequently, most of the hypotheses of the impact of the narrative techniques on audience satisfaction were confirmed, except the direct effect of concurrence.

5) DISCUSSION

The findings from this study make an important contribution to the literature on the role of narrative structure in cinematic experiences, and have direct relevance to the literature that highlights the pivotal role of narrative techniques in determining audience satisfaction with the new period commercial films of China. The corroborating findings of the significant positive effects of seamlessness, presence, and interoperability on audience satisfaction with existing research [12, 15, 16, 18, 19, 22, 23, 24, 25, 31] that show how these elements increase the fluidity and immersion of a film, would increase the audience satisfaction. The findings also emphasized the notion that these techniques are vital to the establishment of a compelling and immersive cinematic experience, as stood by [13] who defined cinema as a 'storytelling machine'. In line with previous research that highlighted the impact of how perceived effectiveness of film techniques that can lead to audience satisfaction, this finding is consistent. Seamlessness, presence and interoperability both directly and indirectly through perceived technique usefulness have proven to have a significant positive effect on the techniques' ability to create an engaging narrative and to facilitate a deeper connection with the audience since they are aligned with the audience's expectations of a satisfying cinema experience. Despite these, the findings reveal little evidence of a strong direct relationship between concurrence and audience satisfaction. The other techniques seem to have more direct impact on satisfaction than concurrence, which refers to the simultaneous occurrence of various narrative elements. In this respect, this might be read as in line with the theory that complex and overloaded narrative structures in film can at times result in confusing or a lack of emotional resonance that makes for audience unsatisfaction [5]. Yet, the positive effect of concurrence on audience satisfaction played out only when mediated by perceived technique usefulness, suggesting that while concurrence on its own might not directly contribute to satisfaction, it serves as an important means through which viewers perceive that this technique is a useful means to tell the overall film's emotional and thematic content.

6) CONCLUSION

To conclude, this study points out strongly that narrative techniques play a crucial role in determining the audience's reaction to China's new period commercial films. Seamlessness, presence, and interoperability all positively influence satisfaction directly and through the mediation of perceived technique usefulness. Nevertheless, concurrence did not have as much of a direct effect on satisfaction, implying its influence depends on the perceived utility of concurrence in the narrative. Overall, the study brings out the necessity of being very careful in crafting the techniques of narrative that will promote viewer engagement in commercial films.

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