Review of Audience Gratification with Chinese Online Film Festivals

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Abstract

After COVID-19, cultural activities increasingly rely on online formats to engage audiences. Against this backdrop, online film festivals have emerged as a new subject of film festival research. The proliferation of online film festivals in China during this time has sparked intense debate, with both their emergence and future development being contentious issues. Throughout this process, the will of the audience plays a pivotal role in shaping their trajectory. To ensure the smooth operation and future development of online film festivals, a profound understanding of festival audiences needs to be sought. This study focuses on the audience, aiming to explore their gratification with Chinese online film festivals through a literature review, with the hope of providing insights for future prospects in the planning of online film festivals. Through the screening of databases including CNKI, Google Scholar, and Scopus, a total of 1,352 relevant articles were retrieved. After manual screening and exclusion by researchers, 105 articles relevant to the theme of this study were identified. Based on these articles, this paper synthesizes four types of audience gratification: content gratification, process gratification, social gratification, and technology gratification. Future research is recommended to further empirically investigate the conclusions drawn from this review.

1. Introduction

1.1 Background

Film festivals are significant media events as they not only promote the development of cinematic art but also serve as vital components within the entire film industry. Báez and Devesa (2014) summarized three key roles of film festivals: as exhibitors of films, providing opportunities for certain types of movies that cannot be found in commercial cinemas; as distributors, aiding in the purchase and sale of films through screenings or other specific channels; and by fostering film production, as they offer a gathering point for industry participants where new projects and opportunities may emerge.

However, the public health crisis triggered by COVID-19 in 2020 led to individuals being isolated at home, making it impossible for film festivals to proceed in their usual physical form, resulting in postponements or cancellations. During the COVID-19 period in China, cities were classified according to the level of epidemic risk, and cinemas were required to dynamically adjust their operations based on the risk level, such as implementing capacity restrictions, temporary closures, or complete shutdowns. Even in areas with the lowest risk level, cinema attendance was not allowed to exceed 75%, and cinemas in medium-to-high-risk areas remained closed. Consequently, physical film festivals could not proceed smoothly under these circumstances. In July 2020, the 23rd Shanghai International Film Festival announced that it would adopt a hybrid format, combining both online and offline elements, marking the first major international film festival in China to do so. Two months later, the Beijing International Film Festival also began adopting a hybrid online and offline model, with the online section accumulating a total of 10.02 million clicks and being viewed by 6.415 million people, according to data compiled by the festival's partnering streaming platform, iQiyi. These initiatives by the two largest film festivals in China provided an opportunity for the Chinese film festival industry to break away from conventional practices and promote the transformation of the traditional exhibition industry. The rise of online film festivals has presented an alternative pathway for the development of film festivals. Although China had some online screening projects five years ago, the explosive growth of online screenings was indeed accelerated by the tense atmosphere of COVID-19, making

2020 the "year of online film festivals" (Sha, 2021). However, as the impact of the COVID-19 pandemic gradually diminishes and China's containment policies were lifted in December 2022, many physical film festivals resumed normal operations. The future development of online film festivals will thus become a new topic of discussion.

1.2 Problem Statement

Chinese major comprehensive film festivals have established a well-rounded operational framework that resembles international film festivals like Cannes and Berlin (Wang, Y., 2022). However, compared to the increasingly mature online film festivals in European countries, similar activities in China are constrained by policies, industry practices, technology, and user perceptions (Sha, 2021). Some scholars hold a rather negative view of online film festivals, considering them as mere appendages or temporary substitutes for physical film festivals, especially in special circumstances. They argue that if online film festivals are to be regarded as a distinct new form of cinema, they are still a work in progress (Cao & An, 2020). On the other hand, more optimistic perspectives suggest that the future may see a fusion of online and offline components in film festivals (De Valck, 2008; Li, 2022; Liu, 2021). Some scholars even propose that festivals in the digital environment should not be seen as replacements or extensions of live events but as genuinely new cultural practices (Seničić & Obradović, 2020).

Peranson (2008) classifies film festivals into two categories: commercial festivals, which are primarily market-driven or practically market-driven events. Commercial festivals are more focused on distributors, buyers, sales agents, and sponsors, and even consider the term "audience" in a negative light, implying that the more people in a region have seen a film, the less they may charge potential distributors within the festival. On the other hand, audience festivals, while not entirely neglecting commercial elements, are festivals where distributors believe in the power of good word-of-mouth to create an audience and promote films, thereby leading to new releases. Most festivals fall somewhere between these two ideal festival forms, combining elements of both.

Based on this classification, the development of online film festivals currently aligns more with the positioning of audience festivals rather than commercial festivals, as the market and transitional technology for online film festivals are far from mature, and participants are more focused on watching films or engaging in activities. However, most research on online film festivals in China has approached their development from the perspective of curation and the film industry, with limited exploration from the audience's viewpoint. Currently, the only research available regarding Chinese online film festival audiences is the study conducted by Sha (2021). This study involved creating a profile of online film festival audiences through online surveys, which revealed that online film festival audiences are a significant force, much like their offline counterparts, and they provide a solid foundation for Chinese streaming platforms such as Tencent, Youku, iQiyi, and Bilibili. The post-90s generation, especially those with strong intellectual development, spending capacity, personal time management skills, and a heightened sense of public engagement, is the primary demographic. However, it's important to note that this study focused solely on profiling Chinese film festival audiences and did not delve into their attitudes and gratification levels. Hence, this paper aims to explore audience gratification with online film festivals through a literature review.

2. Method

This article employed a manual input of keywords for literature screening and utilized CNKI(Chinese database), Google Scholar, and Scopus databases.The articles included in the database had been peer-reviewed up to April 2024. The PRISMA model was employed as a guiding tool for article screening (as shown in Figure 1). The input keywords consisted of "online film festival," "hybrid film festival," "web film festival," "film festival audience," and "film festival audience gratification," and synonyms of these keywords were also searched(as shown in Table 1).

Table 1. The search string

Databases	Keywords used
Scopus	("online film festival" OR "hybrid film festival" OR "web film festival" OR "virtual film festival") AND ("film festival audience" OR audience* OR viewer* OR "movie fans" OR "movie lovers" OR moviegoer* OR cinephile*) AND ("film festival audience gratification" OR gratification* OR satisfaction* OR satisfy* OR gratify*)
Google Scholar	("online film festival" OR "hybrid film festival" OR "web film festival" OR "virtual film festival") AND ("film festival audience" OR audience* OR viewer* OR "movie fans" OR "movie lovers" OR moviegoer* OR cinephile*) AND ("film festival audience gratification" OR gratification* OR satisfaction* OR satisfy* OR gratify*)
CNKI	("online film festival" OR "hybrid film festival" OR "web film festival" OR "virtual film festival") AND ("film festival audience" OR audience* OR viewer* OR "movie fans" OR "movie lovers" OR moviegoer* OR cinephile*) AND ("film festival audience gratification" OR gratification* OR satisfaction* OR satisfy* OR gratify*)

During the article screening process(as shown in Table 2), several criteria were applied. Firstly, the publication date of the articles needed to be between 2019 and 2024. And articles had to be open-access and written in either Chinese or English. While limiting our review to open-access articles may restrict the comprehensiveness of our literature search, we believe that open-access articles being freely available to all readers enhances transparency and allows for broader dissemination of research findings. This approach also ensures that our review is accessible to researchers, practitioners, and policymakers who may lack the resources to access subscription journals. Moreover, this methodology aligns with the principles of open science (Das, 2021), supporting the movement towards more equitable and unrestricted access to scholarly information. Secondly, the research methods included qualitative, quantitative, mixed-methods, and review articles. While review articles traditionally focus on primary research articles, we included review articles in our analysis. This is because review articles provide a comprehensive synthesis of existing research, which offers valuable context and can help identify trends and gaps not immediately apparent in individual primary studies. And review articles often include meta-analyses or systematic syntheses that can corroborate findings from primary studies and enhance the robustness of our conclusions.Thirdly, the subject category should be social science subject or arts and humanities. The literature types were restricted to articles, excluding book chapters, newspapers, etc. Additionally, articles that did not align with the objectives and content of the study were excluded.

Table 2. The Inclusion and Exclusion Criteria

Inclusion	Exclusion
Between 2019-2024	<2019
Written in English or Chinese	Written in other languages
Available as full-text	Not available as full-text
Qualitative, quantitative, mixed-methods, and review articles	Other methods
Social science subject; Arts and Humanities	Other subject areas
Articles	Book reviews, book chapters, conference info/abstracts, others

After database retrieval, a total of 1,352 relevant articles. Following manual screening and exclusion by the researchers, 105 articles that were related to the topic of this article remained(as shown in Figure 1). After conducting the literature review, researchers categorized the gratification of online film festival audiences into four sub-themes, including content gratification, process gratification, social gratification, and technology gratification, which were referenced from past research classifications (Bakar et al., 2014; Bakar, 2017).
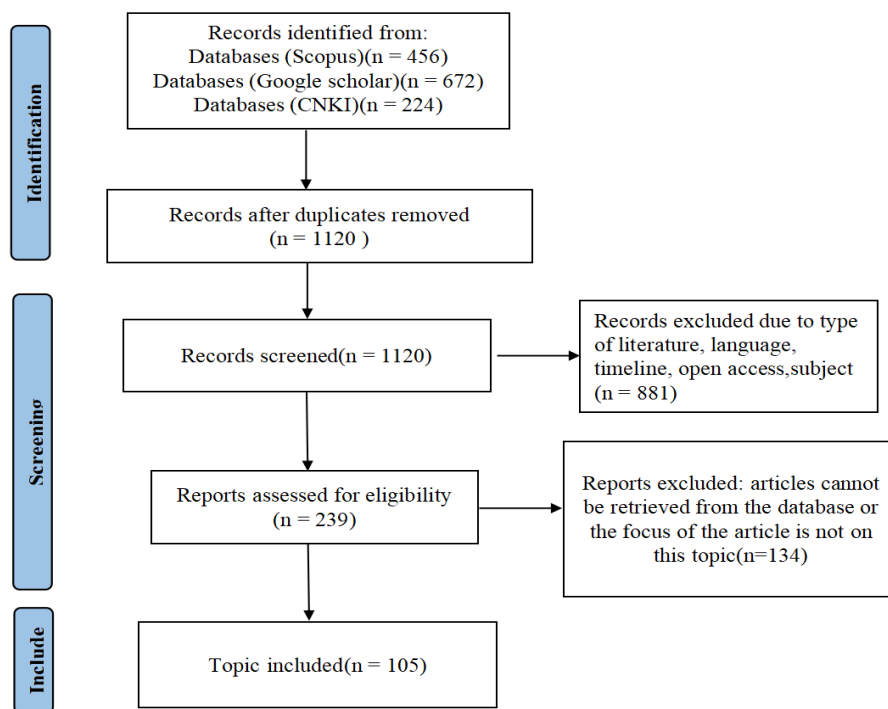

Figure 1. The flow diagram of the study

3. Result and Discussion

This study identified four themes related to the factors that influence audiences' participation in online film festivals from the selected 105 articles(as shown in Table 3): content gratification, process gratification, social gratification, and technology gratification. It conducted a comprehensive analysis of audiences' gratification with online film festivals. Content gratification highlights the critical importance of high-quality content in attracting and retaining audiences. Process gratification reflects the enjoyment audiences derive from the act of viewing itself. The theme of social gratification underscores the importance of community and social interactions in the viewing experience. Technology gratification pertains to the convenience and enhanced experience provided by technological advancements.

Table 3. The Representative References

Authors	Study design	CG	PG	SG	TG
Sha (2021)	Mix method	√	√	√	√
Wang, X (2022)	Review article	√			
Armstrong (2021)	QL	√			√
Yin& Li(2021)	Review article	√			√
Yang & Xu(2020)	Review article		√		
Song et al. (2021)	QL	√			√
Wu (2020)	Review article		√	√	
Wang, Y. (2022)	Review article		√	√	
Park et al. (2010)	QN		√		
Tian & Li (2023)	Review article		√		
Shao (2009)	Review article			√	
Ji & Wayne (2013)	QN			√	
Yolal et al. (2019)	QN			√	
Lee et al. (2016)	QN			√	
Liu & He (2021)	Review article			√	
Ding & Zhou (2022)	Review article			√	
Brunow (2020)	QL			√	
Tong (2021)	QL	√		√	√
Duan& Wo (2020)	QL				√
Liu (2021)	Review article				√
Hobbins-White & Limov (2020)	QL	√	√	√	
Báez & Devesa (2014)	QN	√			
Hanchard et al. (2020)	QL		√	√	
Bakker (2015)	QL	√		√	√
Taillibert (2018)	QL	√	√	√	
Taillibert & Vinuela (2021)	QL	√			√
Báez-Montenegro & Devesa-Fernández (2017)	QN	√	√		

3.1 Content Gratification

Regardless of the era, even as technological advancements accelerate media transformations, enrich communication channels and presentation forms, the primary demand of the audience remains content. Stafford and Schkade's (2004) research describes three critical dimensions related to consumer use of the Internet, with the first being content gratification, defined as "informational content for special consideration as a desired outcome of consumer Internet access."

Sha (2021) argues that the primary purpose of both online and offline international film festival exhibitions, especially their core competition sections, is to serve auteurs' films that pursue artistic personal expression and works that are relatively difficult for the public to access, often filled with experimental and exploratory value. These types of works are often challenging to screen in traditional cinemas, prompting film enthusiasts to gather at film festivals from far and wide to have the opportunity to watch these films. The General Manager of iQiyi Movie Center, a major streaming platform in China, likens the platform to a supermarket(Song et al., 2021), where a variety of products are needed to cater to different customers' needs:

> "You cannot say that this product sells well, so we only sell this product and not others. Why do we have to have these art films? Because some people like to watch these kinds of movies... If our video library only has a hundred films, then the audience might watch for a while, and we cannot push new ones to them, which will also cause problems for my user retention"(p.6).

According to Wang, X. (2022), the screening section of film festivals has the highest public participation and is the most anticipated part of the festival. This is largely because the diversity of film offerings in the Chinese cinema market is insufficient, making film festival screenings a rare opportunity for local audiences to see different films on the big screen.

However, online screenings face copyright issues. When online film festivals just emerged in 2020, they mainly screened content that had been planned to be released in festivals or theaters (Armstrong, 2021), such as old films, short films, documentaries, experimental films and other relatively niche film genres, and part of the film sources come from the own resources of cooperative streaming media platforms (Yin & Li, 2021). 95% of feature directors did not screen their work as part of the collection(Hobbins-White & Limov, 2020). Due to the lack of diversity in film content, some audience members also questioned the development of online film festivals. For audiences, whether it is an online or offline film festival, their primary demand remains high-quality content. Excellent films, exciting events, and the opportunity to interact with talented filmmakers draw them to a film festival. Therefore, compared to physical film festivals, online film festivals face significant limitations in film selection due to technological constraints, resulting in an imbalance in film content between online and physical festivals. This disparity affects audience willingness to participate in online film festivals.

3.2 Process Gratification

Process gratification stems from the use of mediated messages concerning external values that are not directly related to the specific substantive features of the messages. Individuals derive gratification primarily from engaging in the process of communication, rather than from the content of the messages themselves (Cutler & Danowski, 1980). Hanchard et al. (2020) argue that although contemporary film audiences are diverse, dispersed, and fragmented, there are five distinct modes of how people experience being part of an audience: individualized, group, venue-specific, global, and digital. These modes are characterized by different relationships and interactions between people and films, media, venues, and other people, and people move flexibly between these. Palmgreen et al.'s (1980) research mentioned certain audience members' avoidance motives, such as physical environmental limitations (closeness to strangers) and social environmental limitations (noisy audiences), which address some participants' motives for consuming media at home. This suggests that some audience members require a private and secure viewing environment similar to home, which online film festivals are better equipped to provide. Furthermore, the online viewing environment empowers audiences as active participants (Wu, 2020). In traditional cinemas, due to the continuity of screening times, audiences have no control over the pace of film playback, which establishes their passive role as recipients. However, with online viewing, audiences gain control over the viewing experience. The viewing process is no longer continuous, but rather punctuated by actions such as pausing, fast-forwarding, rewinding, and slow-motion playback. Through this, online viewing allows audiences to control the timing of their viewing, and the ability to rewind provides viewers with the opportunity to interpret the film multiple times.

Yang and Xu (2020) combined Pierre Bourdieu's field theory to analyze the communication of film festivals. They believe that, as cultural rituals, film festivals carry out their communicative activities through specific ritual fields, which include three forms: the "physical field" composed of objective realities, the "interactive field" that encompasses experiential and perceptual realities, and the "psychological field" where concepts and meanings are formed. In the case of film festivals, the interactive field specifically manifests in the physical field created by the direct participation of the public in the festival. This includes watching films, participating in various activities, actively engaging in festival-related rituals, and closely following festival coverage. In this process, audience members can derive a sense of process gratification through their interactions. Park et al. (2010) believe that film festival audiences do not go for the physical characteristics of a film festival but rather to experience the unique atmosphere. Báez-Montenegro and Devesa-Fernández (2017) believe that audiences attend film festivals because of novel experiences, such as participating in activities and enjoying the festive atmosphere. Wang, Y. (2022) mentioned that film festivals, as a form of celebration, have a "gathering aspect" that brings together professionals and film enthusiasts from different countries and regions, offering various possibilities and fostering collaboration among participants. Tian and Li (2023) argue that online film festivals serve as interactive celebrations for virtual communities in the digital media era and the post-pandemic era. During their participation, audience members exhibit a state of physical absence and mental presence. They seek a sense of genuine ritual, but the strength of this ritual depends on how well online film festivals can recreate the ambiance of in-person ceremonies.

For online film festivals, the intervention of media technology introduces a sense of ritual distinct from traditional cinema viewing. Firstly, film audiences enter the online watching space with a degree of anonymity, typically joining relevant virtual communities before watching. During the viewing process, they participate in activities like bullet screen comments or interactions within the online community. The post-screen talking allows each audience member to engage, and collective psychological experiences are elicited through interactions in the virtual field, fostering a sense

of resonance. However, on the other hand, some studies have raised doubts about the experience of online film festivals. While online screenings may reach a larger audience compared to in-person screenings, they cannot replicate the experience of watching a film on the big screen, nor can they provide the shared viewing experience and the associated space for discussions. This is especially true for films that emphasize creating immersive audio-visual effects on the big screen, which can lead to significant perceptual differences (Wang, Y., 2022).

3.3 Social Gratification

Rheingold (2000) proposed that when a sufficient number of people participate in a public discussion for an extended period, invest enough emotion, and form a network consisting of personal relationships in cyberspace, it constitutes an online community. Digital habits create new ways of socializing that form an important social logic before the eyes of the audience, as the consumption of cultural products relies on the exploitation of experiences that must become personal and intimate, but also shared, in order to build identity (Taillibert, 2018). The essence of audiences choosing to gather online to watch movies together is a phenomenon of online community formation (Wu, 2020). During the online screening of movies, audiences engage in watching and discussing the film based on shared interests, invest emotions, and form small relational networks composed of viewers in cyberspace.

Social relationships have been demonstrated as powerful factors in driving user gratification (Hsiao et al., 2016). One of the reasons people consume online content is to engage in social interactions or community-building activities online (Shao, 2009). The pursuit of social gratification is typically voluntary. Users can choose whether, how, and with whom to interact online, which increases a positive attitude towards the source of gratification. Ji and Wayne (2013) explored Internet affinity and demonstrated that social interactions can enhance users' affinity for the Internet or specific types of online content. Yolal et al. (2019) believe that social interaction is an essential motivation for audiences to attend film festivals. Attending a film festival can be both a highly social event and a very personal activity, or a combination of both (Lee et al., 2016).

Online film festivals can leverage emotional contextual symbols to construct common attention, group unity, and collective imagination. The act of watching in online film festivals possesses a virtual nature, where unfamiliar groups of movie enthusiasts construct an "imagined community" through collective emotions and personal interests (Liu & He, 2021). The establishment of trust and identification among users who engage in social interactions during the viewing process is based on a resonance with the film and the topics. In this process, they may not necessarily be real individuals but are more likely products of self-imagination or an acceptance of an idealized self in others (Ding & Zhou, 2022). In this scenario, the agency of social interaction lies with the audience themselves, enabling them to engage in collective activities through virtual online viewing formats and facilitating self-construction and a sense of belonging for movie enthusiasts. On the other hand, Brunow (2020) suggests that online watching can provide a sense of communal viewing experience. This is achieved through multimodal forms of community awareness, which are realized through the interaction of multimodal participation modes: through social media, online platforms, chat entries, tweets, gestures, participating in live discussions, or sitting on the couch at home watching a live stream with a cat. However, the more intermediaries involved in communication, the less timely the feedback becomes, and this can significantly diminish the social effectiveness of communication (Tong, 2021). Bakker (2015) demonstrates that the idea that the "online" part of an online film festival can create unprecedented connections between audiences is utopian and unrealistic. Wang, Y. (2022) also argues that online meetings, while potentially more efficient, cannot replace the intimacy generated through face-to-face negotiations, and they also cannot provide the possibility of interaction and connection that arises from casual conversations and socializing in person.

3.4 Technology Gratification

Liu et al. (2016), in their study of information dissemination versus social networking, summarized the convenience, media attractiveness, and social presence that technology provides, resulting in users obtaining technical gratification. For online film festivals, the widely accepted forms of online live watching and post-screening discussions today represent the final outcome of technology gradually intervening in online film festivals (Duan & Wo, 2020). As online platforms for screening and distributing films, online film festivals encompass not only various elements of traditional film festivals but also significant features of the "online" era. In a sense, online film festivals are a product of media convergence, facilitating the flow of content across multimedia platforms, collaboration between multimedia industries, and the migration of media audiences (Liu, 2021).

Although achieving perfect real-time online communication still requires addressing numerous technical issues (Yin & Li, 2021), a series of online interaction activities have already transcended geographical limitations, allowing more audiences to participate. For instance, the use of technologies such as 5G, 4K, and VR in live broadcasting provides audiences who cannot attend film festival opening and closing ceremonies with an immersive experience. The low latency, high speed, and stability of 5G networks also offer reliable technical support for online discussions, cloud

interactions, and virtual forums (Yin & Li, 2021). Due to the real-time nature of online interactions, post-screening discussions can break through various geographical restrictions, transforming into a public discussion space open to every viewer from different locations. Audiences can not only receive information directly from guests but also engage in real-time conversations with other anonymous viewers, something lacking in traditional cinema viewing. Taillibert and Vinuela (2021) took the "Festivals on Demand" experience of the Festival Scope platform as an example to explain how the platform ensures the viewing experience and copyright security and expands the audience base and market scope. However, to achieve flawless real-time communication and interaction online, many technical issues still need to be resolved. Issues such as misaligned bullet comments, content spoilers, and pop-up advertisements from streaming platforms can significantly detract from the viewing experience (Tong, 2021).

For most online film festivals in China, the online viewing experience varies, especially for mobile viewing, which lags behind the cinema experience. Some commercial blockbusters still belong to the realm of the big screen. Moreover, for copyright protection, organizers of online film festivals often impose restrictions on the devices used for viewing, as mentioned by Sha and iQiyi Movie Center General Manager Song in an interview(Song et al., 2021). Many viewers have provided negative feedback about iQiyi-organized online film exhibitions, particularly the inability to cast the content to a larger screen. Song explained that casting is incompatible with streaming file encryption technology, and the organizers prioritize the security of intellectual property.

On another note, Armstrong (2021) raises a critical point: whether all participants in virtual festivals have reliable internet access. Live streaming places high demands on the live instruments and network conditions at the location of the guests (Yin & Li, 2021). This is especially challenging for international guests who may face real-time differences during live streaming. Festival organizers cannot anticipate and resolve the internet connectivity issues faced by every viewer, and without a smooth internet connection, it is difficult to maintain an online film festival.

In conclusion, as highlighted in Tong's study (2021), the main reason for the numerous criticisms and problems faced by online film festivals in China lies in the inadequacy of relevant technologies to achieve the desired presentation state. Issues such as copyright disputes arising from online methods, insufficient online social interaction attributes, and the inability of offline physical allure to substitute adequately all stem from shortcomings in new media technologies. The convenience of online film festivals in terms of time and space is apparent, but it requires additional technical investment behind this convenience.

4. Conclusion

Compared to the rapid growth of streaming media, which seems to be shaking the foundations of traditional cinemas, the impact of online film festivals on traditional physical film festivals is minimal (Sha, 2021). The online operational mode not only brings broader trading platforms, more diverse communication opportunities, and more exciting presentation methods to film festival exhibitions but also broadens the industry's thinking and discovers new possibilities for future development. As an emerging format, online film festivals offer audiences novelty but also raise questions: Is there still a need for online film festivals in China when physical film festivals have returned to regular operation? To ensure the smooth conduct and future development of online film festivals, a deep understanding and comprehension of online film festival audiences must be sought (Báez & Devesa, 2014). The purpose of this study is to understand audience gratification with online film festivals in China, with the hope of providing insights for balancing audience-oriented needs and the positioning of film festivals, as well as for planning the future development of major film festivals. This study selected 105 articles from CNKI, Google Scholar, and Scopus databases. Through a review of these articles, the study summarizes four types of gratification that audiences derive from online film festivals: content gratification, process gratification, social gratification, and technical gratification.

There are a few limitations to this study. Firstly, this study focused solely on the case of online film festivals in China and may not necessarily be applicable to other countries due to differences in the level of film festival development and audience demographics. Secondly, the study did not perform a more detailed classification or restriction of audience and film festival types. Future research can further classify audiences based on factors such as age, location, profession, and identity to conduct more precise studies. As there are relatively few mature online film festivals in China, this study included literature that encompassed mixed film festivals, including online sections of offline film festivals. In the future, if online film festivals undergo further development, such as expanding into more forms or types, it would also enable more precise and in-depth empirical research. Thirdly, the conclusions drawn from this study (the four types of gratifications) are specific to online film festivals. Further research is needed to determine whether these findings can be applied to a broader context, such as streaming service audiences. Furthermore, this article has already categorized and summarized audience gratification. Future research can conduct empirical studies based on this classification. Finally, concerning the future practices of online film festivals, if organizers choose online or hybrid curation methods, it is advisable to enrich the film festival's content, ensuring that audiences have equal choices whether online or offline.

Enriching the content of online film festivals is contingent upon securing film copyrights, which requires organizers to consider the technical aspects of online platforms to prevent piracy and other infringements. Another crucial aspect at the technical level is for organizers to contemplate how to enhance the audience's viewing and social experiences through technology. This can create immersive experiences for audiences, breaking barriers of time and space, and facilitating seamless interaction among viewers.

Declaration of Interest Statement

We certify that there is no conflict of interest with any financial, personal, or other relationships with other people or organization related to the material discussed in the manuscript.

Acknowledgments

Authors contributions

Yang Yening was responsible for the conceptualization, methodology, validation, writing of the original draft, and project administration. Prof. Akmar Hayati Ahmad Ghazali supervised the project and contributed to conceptualization, validation, formal analysis, and writing review. Dr. Sharil Nizam bin Sha'ri supervised the project and contributed to the methodology, investigation, and writing review. All authors read and approved the final manuscript.

Funding

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Redfame Publishing.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

Data sharing is not applicable to this article as no new data were created or analyzed.

Data sharing statement

No additional data are available.

Open access

Copyrights

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