

The Origins and the Solutions of Uncivilized Behaviors in Cinemas

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Abstract: Despite cinema having become a popular public place for Chinese citizens, the tendency among few Chinese citizens to admit the significance of behaving well in cinema seriously interferes with the audience's experience of watching movies and the atmosphere in cinemas has not nearly shared at all. Focusing on the causes of uncivilized behaviors, this paper proposes three main causes through literature research, questionnaires, interviews and other methods. Firstly, historical factors lead to the fact that Chinese audiences are not able to develop the habit of watching movies in a civilized way. Secondly, the audience is unconsciously engaged in rude behaviors. The low moral level of audiences and the lack of consciousness to avoid uncivilized behaviors are taken into account and regarded as the third factor. This paper suggests that some uncivilized behaviors can be solved by the following methods: 1) People's awareness of watching movies civilly can be enhanced by reminding people through the publicity video, 2) Exert an influence on the bilateral prevention of uncivilized behaviors involved with others throughout the whole film and improve the overall viewing environment. The study also finds out that the uncivilized behaviors haven't been effectively improved via warnings made by staff towards audiences before watching films.

1. Introduction

Civility is way like the tip of the iceberg. This paper discussed the social problem of "civilized behavior" from the microscopic perspective of cinemas: the origins and the solutions of uncivilized behaviors in cinemas.

Uncivil behaviors still can be found during the movie-watching process, even though some cinemas have publicly prohibited such behaviors. In the interviews, all of the interviewees said that they had seen uncivilized behavior; and the questionnaire also shows that 82.87% of people has ever encountered uncivil behaviors, averagely one out of five experiences; 78.01% of people agreed that these behaviors made the movie-watching experience worse; but 94.44% of audiences would not stop or remind the person who is behaving in an uncivil manner, rather choose to tolerance or think it over. Obviously, there is no good solution to this problem. This paper will investigate the causes and figure out solutions to improve not only the quality of people's movie-watching experience but also their morals.

This paper presents new conjectures and hypotheses. The first goes into a historical background, i.e. the origins of cinema and the ancient appreciation way of Chinese art in which there was a lot of hailing and interaction, which led to audiences not developing civilized viewing habits from the beginning; the second is unconscious actions, i.e. The dark environment or people's attention to the film brings about uncivilized behavior; the third is weak awareness of civility, i.e. audiences did not realize that their behavior would disturb others or simply did not know that it was not allowed. The collected literature suggests that the audience's inability to understand movies and to analyze them rationally are the main causes of uncivilized behavior. However, the interviews and questionnaires reject this conjecture and conclude that while it may contribute to uncivil behavior, it is not the main cause.

Qualitative and quantitative research methods are used in this paper, including reading of literature,

observations, and interviews, and experiments and questionnaires to develop a detailed argument and attempt to give some solutions.

The cinema uncivil behaviors involve verbal aspects: spoiling, vocalizing loudly, talking on the phone, talking and discussing, evaluating the film; and behavioral aspects: stealing, eating loudly, too bright mobile phone screen, kicking/rocking the back of the chair. These uncivil behaviors are concluded in a questionnaire to ask the audience which one they had encountered. Thus, the following results are obtained.

2. The Early Development of Chinese Films

In the early days of Chinese cinema, there were daily disputes and conflicts between the military and the police, but nowadays the social environment has changed, so only those factors that still have an impact on today will be discussed in this paper. From the very beginning, Chinese cinema was combined with traditional Chinese opera and rap arts to develop a unique genre of film. Most members of the film production organization came from the theater stages. In the mid-twentieth century, movies still required a large group of people to set up curtains, tables, chairs and projectors in a designated place, and were combined with other recreational activities and eating and drinking. It seems that ancient Chinese theatres are similar to modern cinemas, in terms of mechanism of operation, apparent characteristics, existential needs and performance forms. Therefore, the characteristics of Chinese audiences did not change when watching movies and plays, and Chinese moviegoers retained early habits of watching plays, include: 1) eating in a variety of ways: firstly, it seems that these behaviors are inherited from traditional cinema; secondly, food plays an important part in cinema revenues. 2) disorder: because cinemas do not sell tickets according to their seating capacity, the audience competes for seats. 3) crowding: audiences bring the habit of loud talking in the theatre into the cinema [1] .

3. Ethical and Psychological Factors

3.1 Unconscious Behaviors

When watching a movie, the audience's consciousness is focused on the movie itself, and the mental power to control uncivil behaviors is diverted, resulting in a situation where the power of control is weakened but the ego remains, so subconscious actions (especially uncivil behavior) appear, while the person is not aware of his or her actions.

In addition, the darker environment of cinemas also exacerbates audiences' unconscious behaviors, due to the fact that in the dark, restraint between individuals is weakened. At the same time, people's perceptions are relatively lower, which makes them subconsciously feel safer and believe that their uncivil behaviors are less likely to be detected, which then causes these behaviors to happen. In general, uncivil behaviors are less seen in bright environments because people subconsciously believe that their behaviors are under observation. The absence of environmental causes in a dark environment can lead to people not receiving such psychological cues and thus behaving unethically and against social standards [2] . In a conclusion, darkness can weaken the ties among groups, dissolve restraint and self-centered mental attitude, thus dwindling the restraint between individuals and individuals or between individuals and groups.

3.2 Ethical Factors

At the end of the twentieth century, sociological research gradually proved that Kant's idea that moral judgment and moral behavior originate from that people's nose is not always true, and he also pointed out the role of emotions on moral judgment and the influence of situations on human behaviors. Wherein, insignificant situations can also influence moral behaviors [3]. Obviously, cinemas are darker than other settings. The darkness has the aforementioned psychological effects on people, and in addition to allowing people acting more unconsciously, it can also have a certain biting effect on their morality.

Studies have shown that when people are in a dimly lit house, they are more likely to misrepresent

their accomplishments in exchange for rewards that are not rightfully theirs. This phenomenon proves that the degree of darkness of the environment way affects people's moral quality. In a rayless cinema, even if people are aware that they are committing an uncivil act, they are more likely to do so than in a brightly lit environment because of their lowered moral quality.

Moreover, cinemas' promotion on courteousness is less vigorous and with weaker publicity, it is difficult to enhance the audience's awareness of being courteous and uncivilized behaviors arise as a result. The questionnaire also shows that only 27.42% of the audience thought that cinemas were doing a good job with publicity for civilized behaviors. Therefore, strengthening the publicity and reminder of courteousness in cinemas will partly reduce uncivilized behaviors. However, relative methods are open to question.

4. Solutions

Based on the above-mentioned causes of uncivilized behaviors, the study concluded that historical factors and unconscious behaviors are hard to solve at the root, and that the only way is to reduce them. Most solutions to problems, such as the lack of awareness of civilization or having no or little understanding of cinema rules, have been found in the literature to be intensive publicity; in the interview, "using a light like the infrared ray in concerts to remind the audience" is also suggested. The most accepted methods in the questionnaire are shown in the figures below.

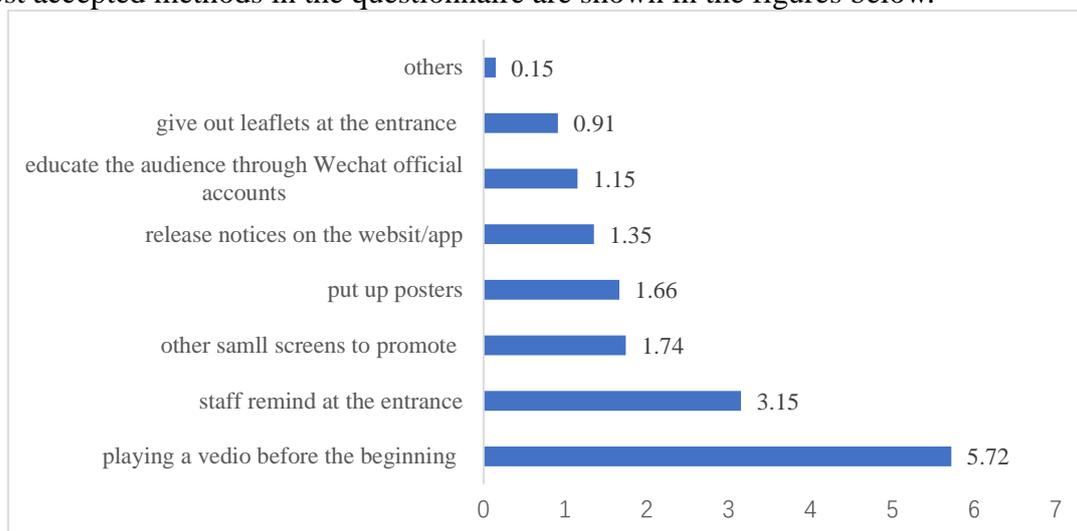


Figure 1. Methods to Reduce Uncivil Behaviors in Cinemas.

On this basis, reminders in cinemas can be divided into three types: the first one is official reminders, such as posters and videos, which make people subconsciously aware that such behavior is wrong. Nevertheless, changing social norms is a long way to go. The second type is reminders from other people except the reminded, which is a top-down reminder. Because of the unequal relationship between the reminder and the reminded, such reminder is more like a condemnation and often perceived as coercive, often leading to disputes and even intensified uncivil behaviors. The third type of reminder is from the neighbor who is standing at your level, which makes it easy for the reminded to put himself in others' place. Meanwhile, because both sides share the same rights and interests, the doer would feel shame, eventually stopping behaving uncivilly. Thus, the study found that in the reminder system of uncivilized behaviors, appropriately inducing a sense of shame could reduce the occurrence probability of uncivilized behaviors and increase the possibility of mistake-correcting to some extent.

However, the feeling of shame has a great potential to cause social conflicts. So, what should be noticed is that reminding does not aim to force the audience to comply with cinema rules, but to make them subconsciously realize that their behaviors will be closely watched, so that they will take the initiative to regulate their own behaviors.

5. Conclusion Analysis

The study discussed the idea that historical and moral-psychological factors contribute to incivility through literature reading, interviews with students and teachers, questionnaires, and experiments, and listed solutions that could help relieve this social problem, such as enhancing publicity of etiquette and bystanders' reminding.

The narrow scope of the survey, the small number of subjects, and the potential for bias were shortcomings of the study. Due to the time constraint, the experiment was not well controlled in terms of the choice of films, the method of reminding, and the distinction of subjects [4]. Given more time, the study would have conducted two experiments where same people would be invited to watch the same series of films, and extended to a more accurate study of which methods were more effective at reducing uncivil behaviors. Some of the words used in the interviews were somewhat leading and not entirely objective, and more attention will be paid to the language in the next interview. The foresaid is the shortcomings of the study that will be avoided in subsequent studies.

The conjectures of the study can be defined as the following function: In order to clarify the causes of uncivil behaviors during the movie-going process, we define the concept of "freedom" [5]. The "freedom (F)" is the degree of freedom that a person exhibits before moralization, social rules, and habits are formed, "D" is the weight between constraints, "A" is the occurrence frequency of uncivil behaviors. The study could be roughly reflected by the formula " $F=A/D$ ". However, there was not enough time to verify the validation of the experiment, as well as a lack of experimental data to support the formula [6]. Therefore, the formula only provides a way to judge the magnitude of incivility and the relative relationship between the degree of incivility and the degree of restraint in an ideal state [7]. Given more time, the study would take as specific and accurate values as possible for "A" and "D" and plot practical images. The figure below is a schematic representation, with the slope indicating the difficulty of change in civility.

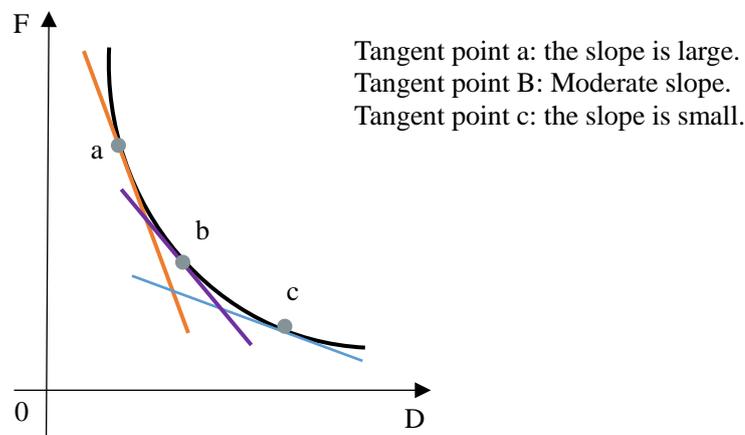


Figure 2. $F=A/D$

Based on the mechanism of human behavior and the characteristics of human habits, it is obvious that changing the existing habits is difficult, which could be more refined as it is easier to move from a high level of incivility to an average level, and more difficult to move from an average level to a low level [8]. This is reflected in the image of the function as the decreasing of the slope of the curve, which can be roughly shown by an inverse proportional function, where the degree of freedom decreases as the degree of constraint increases; it increases as the degree of constraint decreases. This image simply visualized the relationship between the degree of incivility and the degree of environmental and moral constraints.

In addition, the theme of the film and the atmosphere it creates also have an impact on uncivil behavior, which has not been studied in depth. If there is more time, this factor will be experimented with.

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